

Zavod za varstvo
kulturne dediščine Slovenije
*Institute for the Protection of
Cultural Heritage of Slovenia*



47-48

VARSTVO SPOMENIKOV

JOURNAL
FOR THE
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Razprave / Papers



Tomaž Golob

Razvoj sodobne teorije varstva kulturne dediščine v svetu in na Slovenskem

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Povzetek

Evolucijo varstva kulturne dediščine spremljamo od zelo omejenega polja umetniških del do širokega pojma dediščine. Pomen dediščine postaja v zadnjih desetletjih pod vplivom ekonomskih, kulturoloških, socioloških, tehnoloških in političnih globalizacijskih procesov vedno bolj univerzalen in globalen. Industrijska revolucija je s spremenjenimi družbenoprostorskimi pojavi in procesi prekinila naravni stik med snovno in nesnovno dediščino, kar je posledično pomenilo pretrganje vezi med zgodovinsko tradicijo in identitetno kontinuiteto. Osrednji normativ sodobne, evrocenstično usmerjene varstvene stroke je poslej ohranitev dela ter varovanje njegove originalnosti in objektivnosti. Arheologija in muzeologija sta tisti znanstveni vedi, ki sta pod okriljem zahodne znanstvene epistemološke tradicije najbolj usodno vplivali na razvoj varstvene teorije in prakse. V zadnjih dveh desetletjih, ko smo ponovno odkrili pomen nesnovne dediščine, smo pričali procesu, ki se vedno bolj odmika od zgolj zahodnocivilizacijskega razumevanja dediščine k postmoderni antropocentrični viziji spoštovanja kulturne raznolikosti. Osrednje filozofsko vprašanje varstva poslej ni več zgolj epistemološko, temveč tudi ontološko.

Kratek uvod v sodobno varstvo kulturne dediščine

Članek z analitično in sintetično metodo novejšje referenčne znanstvene literature podaja razvoj sodobne spomeniškovarstvene doktrine v svetu in vanjo smiselno vključuje teoretič-

na razmišljanja slovenske spomeniškovarstvene stroke, ki so objavljena zlasti v osrednjih spomeniškovarstvenih publikacijah Vestnik in Varstvo spomenikov. Kljub večkrat izraženim dvomom v preteklosti o znanstvenosti varstva spomenikov se v zadnjem obdobju tudi naše področje delovanja sooča z razmerami, v katerih si moramo poleg empiričnih zastavljati tudi temeljna epistemološka vprašanja. Varstvena stroka se tega dejstva dolgo časa ni zavedala in se je zgolj zanašala na svoje ozko specialistično in empiristično vedenje. Kot poudarja Mali (2006), smo na začetku 21. stoletja pričali pohodu novega, transdisciplinarnega tipa znanstvenega vedenja, »ki znanost sili v prakse dediferenciacije in integracije različnih tipov znanja, in sicer ne samo na družbeno-institucionalni, temveč tudi na spoznavnoteoretski ravni«. Na področju epistemologije družbenih ved, torej tudi na področju doktrine varstva kulturne dediščine, se moramo, podobno kot Mali (prav tam), najprej vprašati, iz katere filozofske tradicije izhajamo, da bi lahko nato z metodo indukcije in dedukcije razvili teoretsko logična in spoznavna načela za potrebe nadaljnje raziskovalne prakse. Drugače je na področju hermenevtike, kjer pridejo v ospredje kategorije smisla, vrednot, smotra in razumevanja (Mali, 2006). Pojem hermenevtika izhaja iz grške besede »*hermeneuo*« in pomeni: izjavljanje, tolmačenje oziroma interpretiranje, prevajanje. Po mnenju Malija (2006) se ti pomeni ne izključujejo, temveč dopolnjujejo in prekrivajo. So del procesa, v okviru katerega posredujemo smisel oziroma pomen. Mali (prav tam) je za lažje razumevanje podal primer božjega sla Hermesa, ki je ljudem posredoval sporočilo bogov in jih na ta način pripeljal do razumevanja. Toda Hermes ni samo enostavno prenašal božjih sporočil, temveč jih je tudi tolmačil.

Tomaž Golob, Zavod za varstvo kulturne dediščine Slovenije

Med pomembnejše hermenevtične študije s področja varstva kulturne dediščine prav gotovo uvrščamo doktorsko nalogo Franka Hassarda (2006), v kateri avtor raziskuje razvoj spomeniškovarstvene teorije in prakse v odnosu do sodobnih teorij s področja varstva nesnovne dediščine. Z analizo pomembnejše svetovne literature s tega področja je med drugim ugotovil, da sta na razvoj pozitivistične znanosti in posledično tudi na razvoj evropske doktrine varstva kulturne dediščine, ki je v 20. stoletju postala globalna in univerzalna, poleg razsvetljenstva prav gotovo vplivali tudi cerkvena reformacija v 16. stoletju in obnova katolištva v 17. stoletju. Če je katoliška tradicija zagovarjala, da lahko Sveto pismo razlagamo le z vidika tradicionalnega razumevanja in spoznanj, pridobljenih skozi stoletja, in da se spremembe v razumevanju in podajanju nauka lahko zgodijo le s soglasjem in avtoriteto duhovščine, so reformatorji trdili, da je treba v Novi zavezi vedno iskati »originalen pomen« oziroma »avtentičnost« biblijskih tekstov in s tem vplivati na razsvetljenska vprašanja o epistemologiji in filologiji. Protestantizem je torej zagovarjal, da mora »resnica« postati neposredno dostopna sodobnemu verniku oziroma bralcu svetih besedil, saj le tako lahko razvije temelj za vero in doktrino »*sola scriptura*«, torej brez katoliških verskih konstruktov in referenc do tradicije. Osrednja značilnost protestantske ere postane tako poudarjanje pomena individualnosti (Hassard, 2006). Hassard je v raziskavi ugotovil, da je to imelo seveda vpliv na razvoj hermenevtične zavesti, ki je prežela vse vidike »sodobne« civilizacije: vzrok in racionalnost postaneta vodilni zvezdi vodnici sodobnih razsvetljenskih filozofov, ki so si zadali za nalogo rešiti civilizacijo pred »dogmo« tradicije in so s tem položili temelje zahodne epistemološke tradicije. Poslej se vse znano obravnava z vidika razuma; kar ni mogoče, ni razumno. Nova hermenevtična zavest, ki je postavila na piedestal vzrok in racionalnost, empirizem, metodološki redukcijonizem in objektivnost, zahteva dokaze z meritvami. »Original« postane vodilna metafora nove družbe (prav tam).

Vpliv zgodovinarstva na sodobno varstveno doktrino

O zgodovinarstvu in arheologiji – slednja je imela poleg muzejev največji vpliv na razvoj sodobne varstvene doktrine¹ – poglobljeno razglablja Foucault (2001).

Ravno zgodovina je vedno poskušala »memorizirati« spomenike preteklosti, jih transformirati v dokumente in omogočiti, da so spregovorile te sledi, ki same po sebi pogosto sploh niso verbalne oziroma v tišini izrekajo nekaj drugega od tistega, kar izrekajo; danes je zgodovina tista, ki transformira dokumente v spomenike in ki – tam, kjer

1 Sedej (1972) ugotavlja, da je znanstvena arheologija v 19. stoletju pomembno vplivala na nadaljnji razvoj arhitekture. Najprej je spodbudila gradnjo naselij in poslopij po monumentaliziranih antičnih vzorih, obenem pa je odkrila vrednost in mitologijo srednjega veka. In nadaljuje: »z »odkritjem« teh stilnih in kvalitativnih ravni v evropski arhitekturi se je najprej okoristila varstvena dejavnost, ki je bila tedaj tudi teoretično integralni del kreativnega arhitekturnega oblikovanja in delovanja« (Sedej, 1972: 11).

so dešifrirali sledi, ki so jih zapustili ljudje, tam, kjer se je poskušalo iz teme spoznati, kaj so ti ljudje bili – razvije množico elementov, ki naj bi se jih izoliralo, grupiralo, naredilo za ustrezne, postavilo v relacije, konstituiralo kot celote. (Foucault, 2001: 10.)

Hassard (2006) ob tem poudarja, da je ravno zgodovinarstvo uspešno zapolnilo nastalo praznino med zgodovinsko tradicijo in identitetno kontinuiteto z namenom zagotoviti globlje in popolnejše razumevanje preteklosti. Zanj je to osrednji problem pozitivističnega zgodovinarstva oziroma mrtve zgodovine, ki nima povezave s sedanostjo in živo prakso. Epistemologija teži po interpretaciji zgodovine brez zavedanja, da so vse aktivnosti v sedanosti akumulacija preteklosti: sadovi tradicije in kontinuitete. Človek kot subjekt zgodovine je tako ločen od zgodovinskih objektov, kar se zlasti v zahodni civilizaciji še vedno kaže v poudarjeni dvojnosti med živo in snovno kulturno dediščino. Po drugi strani pa pogosto pozabljamo, da je kulturna dediščina v zahodni civilizaciji v bistvu tudi poustvaritev sodobnih »avtorjev«: konservatorjev in restavratorjev, kar se seveda še kako odraža na področju vsakodnevne varstvene prakse, vzdrževanja in obnove naše dediščine. Osrednje filozofsko vprašanje varstva dediščine je torej predvsem epistemološko (prav tam).

Pomen umetnosti pri varstvu kulturne dediščine

Če se na kratko povrnemo v zgodovino sodobnega varstva, lahko spremljamo evolucijo varstva kulturne dediščine od zelo omejenega polja »umetniških del« do zelo obširnega polja »dediščine«. Toda kaj je umetnost? Nitzche (2006) jo je razlagal kot »stimulans življenja«. Heidegger (2002) je koncept umetniškega dela podal v svojem osrednjem delu *O izvoru umetniškega dela* (nem. *Der Ursprung des Kunstwerkes*), v katerem je poudaril kvaliteto umetniškega dela kot poseben izdelek, različen od običajnega predmeta in orodij. Človek nosi v sebi ustvarjalnost, ki jo lahko izraža z umetnostjo. Heidegger je pri preučevanju tovrstnega kreativnega procesa primerjal pomene: »predmet«, »orodje« in »umetniško delo«. Zanj je predmet le »predmet«, ki v tem procesu nima vloge. Orodje je po drugi strani posledica naloge, toda cilj orodja je v tem, da je oblikovano kot inštrument za določen namen. Torej ne obstaja samo zaradi sebe, temveč zaradi svoje uporabnosti. Umetniško delo pa se po Heideggerjevem mnenju od ostalih del razlikuje po dveh značilnostih: postane avtentično med procesom ustvarjanja in je edinstveno v svoji materialni konsistenci kot umetniško delo, kot resnica, ki se je zgodila v svoji biti. Bistvo umetniškega dela je v resnici in v poeziji; izvor resnice je unikatni in zgodovinski: »stvaritev resnice v delu pomeni roditi bit, ki je nikoli prej ni bilo in je nikoli več ne bo« (Jokilehto, 2005: 214; Heidegger, 2002). Ohranitev dela pomeni predvsem obnoviti dožemanje njegove resnice in pomena v zavesti skupnosti, kar z drugimi besedami pomeni, da z ohranjanjem dela sočasno prevzamemo tudi »kreativno skrb za resnico« (Jokilehto, 2005).

Omenjeni postulat je postal osrednji normativ za razvoj sodobne, evrocentristično usmerjene varstvene stroke in službe tako na globalni kot na lokalni ravni, ki je, kot ugotavlja Železnik (1962), kulturne spomenike vrednotila pretežno

kot umetniška dela, torej je bila zapisana varovanju njihove originalnosti in objektivnosti. Železnik se pri tem sklicuje tudi na Zakon o varstvu kulturnih spomenikov iz leta 1961 (Uradni list LRS, št. 26/61), ki določa, da je treba kulturne spomenike varovati v njihovi neokrnjenosti in izvornosti,² to pa je mogoče le ob sodelovanju raziskovalca (umetnostnega zgodovinarja – op. avt.), ki spomenik raziskuje in tolmači, in konservatorja, ki ga varuje v njegovi prvobitni podobi in ki na podlagi izsledkov raziskav tudi določi načela in smernice varstva (prav tam). In kako Železnik odgovarja na vprašanje, kaj je prvobitnost spomenika?³ Meni, da bo v svoji prvobitni fizični podobi ohranjen tisti spomenik, »v katerem se kompleksno odraža njegova bit kot sožitje prvotnih komponent in prvin. Fizična prvobitnost spomenika je torej kompleks posameznih sestavin, ki dajejo v medsebojnih razmerjih spomeniku njegovo bitno, osebno podobo.« (Železnik, 1962: 48.) Takoj zatem pa se Železnik sprašuje, »kateri pa so ti elementi prvobitnosti, ki naj dajejo spomeniku s svojim sožitjem osebni pečat« (prav tam). In odgovarja: »Odgovor je skrit v gradivu, v dolgi vrsti likovnih spomenikov, ki jim je treba najti skupni imenovalec njihove fizične podobe.« (Prav tam.) Železnik opaža, da se ta najprej razkriva očem kot »materialni, fizični pojav umetnine«, kot »materija«, ki leži v prostoru in ki ima svojo obliko, z okolico se stika na površini, ta ima svojo barvo, vse skupaj pa zaznamo s pomočjo svetlobe kot kompozicijo (prav tam). Železnik se je pri svojem razmišljanju o prvobitni (materialni) podobi spomenikov, ko opozarja, da pri doživljanju ne gre le za »zmožnost likovnega dojemanja, ampak tudi za zmožnost vživljanja v vsebinski in idejni kompleks umetnine« (Železnik, 1962: 51), (ne)hote naslonil na fenomenologijo Martina Heideggerja, ki prepozna v umetniškem delu poleg materialnega sveta tudi svet pomenov. Heidegger v primeru grškega templja ugotavlja, da fizična prisotnost svetišča sama po sebi ne daje pomena prostoru, pomembni sta tudi duhovna in nematerialna dimenzija. Doživimo ju šele, ko spomenik spoznamo v njegovem okolju. Ko tam stoji, izžareva lepoto. Z lepoto pa odkrivamo resnico. Bolj kot se nam spomenik odpira v prostoru, bolj bleščeča je njegova edinstvenost, in bolj kot je delo kreativno in inovativno, bolj je resnično in avtentično (Jokilehto, 2006a).

Vprašanje resnice pri razvoju sodobne varstvene doktrine

Vprašanje resnice se je pokazalo kot velik kamen spotike že ob prvih praktičnih korakih sodobnega varstva kulturne

- 2 Izraza nista bila v slovenski varstveni teoriji nikoli zadovoljivo pojasnjena. Stovel (2007: 33) v okviru podajanja metodoloških izhodišč za analizo avtentičnosti in integritete svetovne kulturne dediščine ugotavlja, da lahko o neokrnjenosti spomenika ali spomeniškega območja govorimo, kadar je ta v solidnem fizičnem stanju ter socialno in ekonomsko zanimiv, izvornost pa pomeni, da so ohranjene zgodovinske plasti, ki prispevajo k izjemni univerzalni vrednosti spomenika.
- 3 O razvoju Slovenske spomeniške doktrine po letu 1945, zlasti pa o prispevkih I. Komeleja in M. Železnika kot dedičev Stelètovih varstvenih izhodišč in o aplikaciji klasičnih umetnostnozgodovinskih pogledov na problematiko varovanja je pisala Pirkovičeva (1993: 39–44).

dediščine, ko sta trčila dva koncepta, ki imata vsak na svoj način še danes velik vpliv na sodobno restavratorsko in konservatorsko prakso.

Vieira (2004) ugotavlja, da je na eni strani Eugène Emmanuel Viollet-le-Duc poudarjal pomen spomenikove dovršenosti in »stilne enotnosti« in je posledično zagovarjal tako rekonstrukcijo manjkajočih delov – tudi tistih, ki so bili sicer načrtovani, vendar nikoli izvedeni – kot odstranitev vseh elementov in stavbnih sestavin, ki so bili dodani kasneje in so posledično spremenili originalno zasnovo objekta;⁴ to je posledično takoj sprožilo kritiko drugih pionirjev sodobnega varstva, ki so v tem videli napad na avtentičnost in so zagovarjali ohranjanje »originalnega« stanja objekta. Na prvem mestu je tu treba omeniti Johna Ruskina, čigar motivacija za ohranjanje materialne avtentičnosti je prav gotovo sodobna, saj zagovarja pravico prihodnjih rodov do dostopa do »originalnih« spomenikov. Toda njegovo vrednotenje preteklosti je na tako visoki osebni ravni, da na spomenikih radikalno prepoveduje kakršno koli obliko posega. Camillo Boito je združil obe teoriji in ob tem iskal intervencijske metode, ki ne bi prizadele avtentičnosti spomenika. Njegov teoretični pristop, ki ga poznamo pod imenom »filološko restavriranje«, razume restavratorski poseg kot »nujno zlo«. Restavratorsko dejavnost je poskušal sistematizirati in jo narediti bolj dostopno. Pri njem osrednjo vlogo igra zgodovinska vrednota, saj je treba vsa odkritja med restavratorskim procesom ohraniti vidna in nespremenjena. V tem pogledu je estetska vrednota povsem podrejena »originalnim« stavbnim ali likovnim elementom, ki so bila odkrita v konservatorskem oziroma restavratorskem posegu (prav tam).

Stelètova razpetost med estetiko in dokumentarnostjo

Boitova ideja je svoj vrhunec je doživela v konservatorski teoriji Georga Dehia, ki je s svojim znanim geslom »Konservirati, ne restavrirati!« odločilno vplival tudi na doktrinarni razvoj t. i. dunajske varstvene šole, ki sta jo utemeljila Alois Riegl⁵ in Max Dvořák. Iz te šole je izšel tudi France Stelè, prvi poklicni deželni konservator Cesarsko-kraljeve centralne komisije za preučevanje in ohranjanje umetnostnih in zgodovinskih spomenikov za nekdanjo Kranjsko, ki pa se je sčasoma

4 Teoretični diskurz o vprašanju rekonstrukcije med drugimi podajata Pirkovičeva (2003) in Petzet (2004), praktične primere rekonstrukcije in slogovnega čiščenja pa, če se omejim le na nekaj vidnejših kulturnih spomenikov v Sloveniji, opisujejo Zadnikar (1950, 1970) in Mikuž (1992) v primeru minoritske cerkve na Ptuj; Komelej (1960) glede cistercijanskega samostana v Kostanjevici na Krki; Zadnikar (1965) v primeru Žičke kartuzije (1965) idr.

5 Čeprav sta bila tako Dehio kot Riegl zagovornika minimalne intervencije na spomenikih, sta se po drugi strani zapletla v odmevno javno polemiko o zgodovinski oziroma estetski vrednosti spomenikov. Dehio je očital Rieglu, da je v primeru ohranjanja in prezentacije spomenikov, na primer razvalin, na račun hedonističnega opazovanja s strani estetskega užitka željnih posameznikov povsem zanemaril nacionalni spomin oziroma kolektivni pogled na preteklost (več glej: Koshar, 1998, str. 34).

odvrnil od načel svojega učitelja Maxa Dvořáka. Nekoč mu je celo očital, da je pretiraval z upoštevanjem načela »Konservirati, ne restavrirati!«, čeprav se je Dvořák izogibal vsakemu kompromisu predvsem zato, da ne bi ogrozil bistva varstva zaradi tedaj še aktualnega historicizma (Stelè, 1960), ki je spodbujal romantične psevdorestavracije preteklosti, stilni purizem in nekritično vrednotenje posameznih stilov in časov (Cevc, 1976). Stelè je bil do sprejemanja kompromisnih odločitev pri varstvenih nalogah z leti vedno bolj odprt, saj, kot je zapisal, »življenje v bistvu pomeni neprestani boj med načeli in vsakodnevno prakso, ki ustvarja vedno nove nepredvidene situacije, s tem pa izkazuje potrebo po reviziji že sprejetih načel« (prav tam: 14).

To dokazuje, da je tudi zaščita spomenikov odvisna od vrste pogojev, ki jo ovirajo pri njenem poslanstvu. Odvisna je od vseh mogočih razpoloženj v danem času, ki so posledica družbenih in ideoloških sprememb, nacionalističnih in estetskih iluzij, pa celo mode. (Stelè, 1960: 14.)

Stelè (1960) je sicer menil, da je načelo »Konservirati, ne restavrirati!« prevladalo in je osnova sodobnih varstvenih prizadevanj, vendar se mu je ves čas postavljalo vprašanje odnosov med dokumentarnostjo, estetiko in uporabnostjo kulturne dediščine. Že posledice prve svetovne vojne in prenovitvene zahteve med obema vojnoma tako pri nas kot v celotnem evropskem prostoru na področju prometa, nove komunalne infrastrukture in novih urbanističnih pristopov, še zlasti pa grozovita zapuščina druge svetovne vojne, so po njegovem mnenju ovrgle absolutnost načela »Konservirati, ne restavrirati!« (Cevc, 1976). Vendar bi bilo ob tem zmotno verjeti, da so le zahteve povojne obnove vplivale na Stelètov doktrinarni zasuk. Cevc (prav tam) opozarja na vlogo ekspresionizma med obema svetovnjima vojnoma, ki je tudi Stelètu odprl oči za estetske vrednote, dejstvo pa je tudi, da je Stelè že pred pričetkom druge svetovne vojne poznal spomeniško-varstveno misel italijanskega arhitekta Ferdinanda Forlatija in od njega tudi prevzel načelo »Ne obnavljati, temveč restavrirati!«. Kot poudarja Cevc, je Forlati želel le »ohraniti staro brez podiranja in vnovičnega pozidavanja, le s pripomočki sodobne tehnike nevidno utrditi, iz starega materiala pozidati podrti in paziti, da dodano ne potvarja domnevne starine« (Cevc, 1976: 67), kar pa je bilo v nasprotju z doktrino dunajske šole, ki je imela odklonilen odnos do anastiloze. Še več, tako Forlati kot Stelè sta zagovarjala, da mora »restavriranje spomenika temeljiti na občutku, ki je rezultat umetnostno-zgodovinskega znanja«, in da se mora »restavrator popolnoma podrediti spomeniku in se pri tem odreči svojim osebnim željam« (Stelè, 1960: 13). Restavrator je zato pri svojem delu zavezan načelom dokumentarnega restavriranja, pri tem pa ne sme prizadeti estetskega čuta gledalcev, po drugi strani pa tudi ni dovoljena nobena namišljena ali apriorna estetika, ki bi prizadela, zmanjšala ali celo uničila dokumentarni potencial spomenika (prav tam). Vendar Stelè glede tega tudi sam ni bil načelen, saj je, kot ugotavlja Cevc (1976), zagovarjal, da če je treba zaradi »nujnih« razlogov odstraniti kaj starega, naj to nadomesti le kakovostnejše novo delo, in je s tem uslužno šel naproti Plečniku, v čigar delu je videl marsikateri odgovor na vprašanje, kaj je v naši umetnosti pristno slovenskega.

Pirkovičeva (1989) ugotavlja, da se je Stelè pri varstvu spomeniških območij in celot, ki ga je poimenoval domačijsko varstvo, naslonil na ideologijo rodu (nem. *Blut*) in grude (nem. *Boden*). Po mnenju Rotarja (1985) je prav zaradi prevelikega poudarjanja domačijstva med obema svetovnjima vojnoma kot alternativna možnost izpadla liberalnejša različica slovenskega nacionalizma, ki bi gradila na eni strani na elitizmu, večjem vplivu meščanstva in izgradnji buržoaznega ideološkega polja, po drugi strani pa bi omogočala večjo individualnost posameznika in svetovljanskost ob tesnejših stikih s tujimi kulturami. Rotar (1985) kot primer zmage konservativnejše nacionalne struje navaja arhitekturni spor liberalizma (modernizma) urbanista Maksa Fabianija s Stelètovim in Plečnikovim programom nacionalne arhitekture, v katerem je Stelè zagovarjal združitev različnih arhitekturnih struj na način, da se modernizem (arhitekt funkcionalist) podredi regionalni zgodovini, to je obstoječim nacionalnim vzorcem, ki varujejo domovino pred tujimi vplivi (prav tam).

Stelè je bil po svojem mišljenju in ravnanju predvsem umetnostni zgodovinar in manj konservator. Cevc (1976) meni, da je na njegovo življenjsko držo vplivalo tudi dejstvo, da je Kraljevina Jugoslavija vztrajno zavračala sprejetje spomeniško-varstvenega zakona in se je zato lahko zanašal le na osebni strokovni ugled. Človeku ni zaupal. Stelè je večjo nevarnost za dediščino videl v človeku kot v minljivosti časa (Stelè, 1960), kar se sklada z njegovim konservativnim pogledom na življenje, umetnost in varstvo kulturnih spomenikov. Po njegovem mnenju moramo dediščino varovati pred ljudmi, da jo bomo lahko neokrnjeno predali naslednjim generacijam; pristop, ki je marsikateremu varuhu dediščine še dandanes življenjsko vodilo, je pa v hudem nasprotju z današnjim razumevanjem dediščine v odnosu do prostora in ljudi. Osrednja naloga strok s področja varstva kulturne dediščine mora biti danes namreč predvsem v iskanju odgovorov na vprašanje, kako prostori določajo identiteto in kako se ljudje identificirajo s prostori in dediščino v teh prostorih (Ashworth, Howard, 1999).

Če so Stelè in njegovi sledilci poudarjali, da so za dediščino odgovorni umetnostni zgodovinarji, kasneje tudi arheologi, etnologi in zgodovinarji, torej strokovnjaki za varstvo usposobljenih znanstvenih ved, izvrševalci del pa so tehnični poklici na področju restavratorstva, arhitekture, gradbeništva, domače obrti idr., je kulturna dediščina danes predmet najširše družbene odgovornosti. Ni naključje, da je Svet Evrope sprejel Okvirno konvencijo o vrednosti kulturne dediščine za družbo (Faro, 2005) v današnjem času relativizma in postmodernih vrednot, ki se med drugim kažejo tudi v vse bolj horizontalnem načinu odločanja, ko se centri moči in odločanja prenašajo z državne ravni na lokalno, od institucij v najširše družbeno okolje, zlasti na področje civilne družbe, zaradi česar država in institucionalizirane stroke vse težje utemeljujejo svojo kredibilnost. Svet Evrope si je s konvencijo, ki jo je Republika Slovenija ratificirala z zakonom (Uradni list RS, št. 5/08), za cilj zadal »doseči večjo enotnost med njegovimi članicami za zaščito in spodbujanje idealov in načel, ki temeljijo na spoštovanju človekovih pravic, demokraciji in pravni državi, ki so njihova skupna dediščina«, in ob tem posebej poudaril potrebo, »da ljudi in človeške vrednote postavimo v

središče razširjenega in interdisciplinarnega pojma kulturne dediščine«; da priznamo, »da ima vsaka oseba pravico do kulturne dediščine po svoji izbiri, pri čemer spoštuje pravice in svoboščine drugih kot vidik pravice do svobodne udeležbe v kulturnem življenju ...«; in predvsem, da smo prepričani »o potrebi po vključevanju vseh posameznikov v družbi v določanje in upravljanje kulturne dediščine« (prav tam).

Cesare Brandi in njegov vpliv na subjektivizem v estetiki

Še zlasti velik vpliv na nadaljnji razvoj varstvene doktrine in restavratorske prakse je imel Cesare Brandi s svojim znanim delom Teorija restavratorstva (it. *Teoria del Restauro*) iz leta 1963. Poudarjal je, da je restavriranje umetnine veliko več kot zgolj obnova njene funkcionalnosti, saj to ni glavna sporočilna vrednost umetniškega dela. Nasprotno, prizadevati si moramo za obnovo »potencialne edinstvenosti«, kar ne pomeni le združevanje različnih delov, temveč vzpostavitev enotnega estetskega užitka (Brandi, 2005; Vieira, 2004). Brandijeva dediščina je še danes zelo upoštevana na področju konservatorstva in restavratorstva, ko sta izbor in uporaba materialov in tehnologij pogosto povsem podrejena končnemu cilju: enotnemu estetskemu videzu.

Mole (1966) se je po obisku Centralnega restavratorskega inštituta (it. *Istituto centrale del restauro*) v Rimu, ki ga je Brandi nekaj časa vodil, spraševal, ali lahko restavratorska načela rimskega inštituta brez pridržkov sprejmemo tudi za naše razmere. Takole pravi: »... če pri predmetu prevladuje dokumentarna ali arheološka vrednost, naj se restavrira po zgodovinskem načelu; lahko ostanejo vsi dodatki, ki dokumentirajo dobo, v kateri so nastali, odstraniti pa je potrebno vse, ki skušajo posnemati izvornik.« (Mole, 1966: 178.) Bolj zapleteno pa je za Moleta »načelo estetske restavracije, ki mora imeti prednost pred zgodovinskim vselej, kadar gre za predmet umetniške vrednosti. Po tem načelu je treba odstraniti vse kasnejše dodatke, izvornik pa restavrirati tako, da se njegova umetniška vrednost še bolj uveljavi.« (Prav tam.) Mole opozarja, da si vsakdo to načelo razlaga po svoje, Brandi pa zagovarja, da »umetnina predstavlja v času od nastanka do danes sama v sebi zaključen krog, v katerega ne smemo posegati. Zato morajo biti vse morebitne retuše zunaj tega kroga, morajo se torej po strukturi jasno ločiti od izvornika.« (Prav tam.)

Je pa Mole opazil, da tudi Brandi ni za dosledno izvajanje načela zaključenega kroga. »Kadar je umetnina razbita v posamezne dele, ali kadar manjka njen bistveni del, dovoljuje rekonstrukcijo po načelu psihologije oblik (nem. *Gestaltpsychologie*), po kateri vrednost celote pomeni nekaj več kot le vsoto njenih posameznih delov.« (Mole, 1966.) Obenem ugotavlja, da bi bilo prav, da bi ta načela »tudi pri nas dobila čimprej domovinsko pravico, čeprav nikoli ne bomo razumeli njihove tenkovestnosti, saj celo najmanjšo poškodbo retuširajo črtkano, da ostane umetnina res do kraja pristna« in da imajo v primerjavi z nami »preveč opravka s ponaredki iz preteklosti, da bi upali delati nove« (Mole, 1966: 178). Toda ob tem ugotovi, da geslo »Konservirati, ne restavrirati!«

ne rešuje vprašanja retuš in da bi po teoriji morale »retuše, to nujno zlo, sploh odpasti, razen v primerih, ko gre za integracijo razvalin«, čeprav v praksi opažamo, »da praznina na sliki, kipu, arhitekturi ali kompleksu bolj moti kot poznejši dodatek, medtem ko v nekaterih primerih niti zelo poškodovan izvornik ne prenese dopolnil«. Mole se sprašuje, »kdam torej praznina ne moti, kdaj pa jo moramo zapolniti« (Mole, 1967: 18). V zaključku članka ugotovi, da »med tem ko imamo za izvedbo objektivna merila, temelječa na izkustvu, pa ostaja odločitev subjektivna, odvisna od estetskega občutka in znanstvenega zaklada konservatorja in restavratorja« (Mole, 1967: 21).⁶ Moletova teza pomeni bistven odmik od Stelètovega načela, da delo restavratorjev ne sme biti individualno pogojeno, temveč zgolj dosežek kolektivnega sodelovanja, ki ga organizira in vodi spomeniška služba, saj se le tako lahko zagotovi največja možna eksaktnost dela in vsaj povprečna kakovost opravljenega dela (Stelè, 1960).

Institucionalizacija sodobnega varstva kulturne dediščine

Nekatere vplivne smeri 19. stoletja, zlasti romanticizem in historicizem, so se v 20. stoletju izpele, je pa to tudi čas globalnega znanstvenega, tehničnega in industrijskega razvoja, novih ekonomskih smeri, socialnega in političnega življenja, kakovostnejših komunikacij, povečane mobilnosti in poudarjanja pomena mednarodnega sodelovanja. Jokilehto (2005) ugotavlja, da se je spremembam v družbi postopoma prilagajala tudi konservatorska stroka in se tako razvila iz romantičnega ohranjanja starodavnih spomenikov in umetniških del v disciplino širokega spektra, ki so jo prepoznale vladne avtoritete in podprle mednarodne organizacije. Tak razvoj je vedno bolj vodil v državno kontrolo, k normam in varstveni zakonodaji kot tudi k ustanovitvi služb za varstvo kulturne dediščine (prav tam). V slovenskem prostoru je bil že leta 1913 za deželo Kranjsko ustanovljen Spomeniški urad, ki ga je vodil France Stelè, po končani vojni leta 1945 pa Zavod za varstvo spomenikov LRS. Kot ugotavlja Šijanec (1948), so konservatorji v prvem obdobju organizirane spomeniške službe na Slovenskem mogli opravljati samo ožje strokovno delo, to je predvsem varstvo eminentnejših umetnostnih spomenikov, ki je temeljilo predvsem na njihovem odkrivanju ter metodičnem preučevanju in tolmačenju, in so bili pri tem delu bolj umetnostni zgodovinarji kot »sodobni«

⁶ O metodah tehnične in estetske restavracije piše Mole (1975) v primeru restavriranja srednjeveških fresk v župnijski cerkvi v Mirni, ko tudi izrazi določen dvom o uporabnosti načela dokumentarnosti na področju restavratorstva z oceno, da so v tem pogledu naneseeni dodatki praviloma močnejše izstopali in kvarili vtis celote. Lowenthal (2000) poleg tega ugotavlja, da je ideja reverzibilnosti, ki jo zahteva načelo dokumentarnosti, v bistvu mit, s katerim je vrsta arhitektov, restavratorjev in konservatorjev lahko uresničila svoje zamisli pri prenovi kulturne dediščine in tako upravičevala vedno nove arhitekturne, konservatorske in restavratorske posege. Na prvi pogled nekoliko ostra ocena, ki pa vsekakor drži, ko ocenjujemo restavratorstvo in konservatorsko tudi kot poustvarjalno dejavnost.

konservatorji. Zahtevo po znanstveno neoporečnem preučevanju kulturnih spomenikov v prvih povojnih letih spomeniške službe je izrazil tudi Mušič (1949), ki se je sočasno tudi zavedal povojne stiske in omejenih finančnih sredstev, ki so zadostovala le za najnujnejša zaščitna dela na pomembnejših kulturnih spomenikih, žrtvah druge svetovne vojne.

V 20. stoletju je varstvo kulturne dediščine dobilo mednarodne dimenzije, ustanovljala so se mednarodna telesa, v varstvo so se vključevale tako vladne kot nevladne organizacije, kot so UNESCO,⁷ ICCROM,⁸ ICOM⁹ in ICOMOS.¹⁰ Koncept kulturne dediščine se je razširil z zgodovinskih spomenikov na etnografske zbirke, zgodovinske vrtove, mesta, vasi in krajino. To je zahtevalo vedno nove definicije kulturne dediščine in varstvenih politik. Slovenija tu ni bila izjema, in kot opozarja Sedej (1972), se je tudi v naši vsakdanji praksi vedno bolj kazala potreba po jasni formulaciji teoretičnih izhodišč in po »filozofiji« spomeniškega varstva. Sedeja je še zlasti motilo, da so bila strokovna vprašanja zapostavljena na račun razprav o problemih financiranja in o upravnih dimenzijah varstvene službe, in je menil, da je nujno treba načeti »tista vprašanja iz konservatorske teorije in metodologije, ki nam bodo pomagala, da bomo preskočili dnevni prakticism in volunterstvo (pa najsi bo to še tako zagnano in polno idealizma)« (Sedej, 1972: 7). Sedejevo razmišljanje z začetka sedemdesetih let prejšnjega stoletja je še kako aktualno tudi danes, ko se ponovno sprašujemo, v kolikšni meri naša služba in stroka, tako na teoretični kot na izvedbeni ravni, sledita sodobnim varstvenim načelom.

Konservatorska stroka se je v svetu, nekoliko bolj sramežljivo pa tudi v Sloveniji, v drugi polovici 20. stoletja preusmerila s področja varovanja posameznih, praviloma eminentnih primerov dediščine v celostno ohranjanje (*integrated conservation*) kulturne dediščine v njenem odnosu do prostora. Pirkovičeva (2005) poudarja, da teoretska podlaga načel celostnega ohranjanja kulturne dediščine in njenega upravljanja temelji na mednarodnih dokumentih, ki jih moramo razumeti predvsem kot standarde, temelječe na etičnih načelih. V širšem pogledu pa ohranjanje danes vrednotimo kot kompleksno in raznoliko socialno prakso v povezavi z upravljanjem naravnih virov in okolja ter dinamičnim usmerjanjem sprememb (prav tam). Celostno ohranjanje pomeni v osnovi »dinamično usmerjanje sprememb« z namenom, da se preprečijo zanemarjanje, propadanje, pretirana izraba ali uničenje naravnih, kulturnih in družbenih virov v njihovih razvojnih procesih (prav tam). Naloga celostnega ohranjanja torej ni le ovekovečenje kulturne dediščine kot sestavne vsebine grajenega ali naravnega človekovega okolja z njenim rednim vzdrževanjem in varovanjem, temveč mora poskrbeti tudi za njeno polno in kakovostno integracijo v današnjo družbo ter zanjo poiskati primerno namembnost (Roth, 2004). Hassler idr. (2002) zato menijo, da se mora konservatorska stroka od prvotnega, zgolj fizičnega varstva dediščinskih struktur vse bolj usmerjati v preučevanje neotipljivih, a obenem zelo hitro

spreminjajočih se socialnih, kulturnih in ekonomskih vrednot ter dediščino vključevati v razvojno naravnane procese ob doslednem upoštevanju načel trajnostnega razvoja (prav tam).

Znanstveno varstvo kulturne dediščine

Muñoz-Viñas (2005) ugotavlja, da se je v 20. stoletju na polju varstva kulturne dediščine pojavila vrsta konkurenčnih teorij, ki pa so vse temeljile na izrazitem, v vsemogočnost znanosti usmerjenem arheološkem in muzeološkem pristopu in ki so se na koncu zlile na eni strani v t. i. znanstveno varstvo kulturne dediščine, ki je bilo v Evropi in v razvitem delu zahodnega sveta izjemno plodno v obdobju med tridesetimi in petdesetimi leti prejšnjega stoletja, na drugi strani pa v svet univerzalnih mednarodnih dokumentov s področja varstva premične in nepremične kulturne dediščine. Zlasti zaradi vpliva slednjih na nadaljnji razvoj varstvene stroke se je kmalu izkazalo, kot meni Pirkovičeva (1993), da je varstvo empirična stroka, ki jo sestavlja predvsem sklop praktičnih postopkov, ki temeljijo na dognanjih znanosti in s katerimi varujemo in ohranjamo spomenike. Strogo epistemološko to drži, saj praviloma varujemo nekaj, za kar le izkustveno vemo, da so spomeniki oziroma kulturna dediščina, in to, kot opaža Pirkovičeva (prav tam), po načelih varstvene stroke, čeprav so ta načela dvoumna, saj zaradi svoje večpomensko-sti niso bila nikoli dokončno razdelana in trdno definirana. Še več, njihova uporaba se prilagaja trenutnim razmeram, poleg tega pa varstvena stroka nikoli ni uspela poenotiti teorije varstva in iz nje izhajajočih znanstvenih metod (prav tam).

Hassard (2006) poudarja, da pristopa Boita in Brandija obravnavata vrednote, ki jih pripisujemo objektu dediščine; torej »zgodovinskim« in/ali »estetskim«. Znanstveno varstvo kulturne dediščine zagovarja tezo, da avtentičnost ne more biti dodana spomeniku; prisotna in razvidna je le času obstoja spomenika. To je seveda v neskladju tako z restavratorsko prakso dodajanja kot s tradicionalnimi umetnostmi in obrtmi. Spomenik v tem primeru razumemo zgolj kot zgodovinski dokument in rezultat človekove fizične aktivnosti skozi čas. V muzejih, na primer, so estetske in zgodovinske vrednote pomembnejše od uporabnih in materialnih, logična posledica tega pa so prizadevanja po zamrznitvi muzealije v določenem času. Zato je bil do nedavnega primarni cilj konservatorske in restavratorske stroke razumeti, razložiti in rešiti vzroke materialnega propada oziroma omejiti nezaželene spremembe (prav tam).

Razvoj sodobne spomeniškovarstvene teorije moramo torej razumeti predvsem kot razumski proces prepoznavanja kulturne raznolikosti in relativnosti vrednot za potrebe določitve koncepta »kulturnega spomenika« kot sestavine nacionalne dediščine. Jokiletho (2005) ob tem poudarja, da so bili na področju varstva prisotni različni pristopi in prakse in da sta bili vrednotenje in varovanje tako materialne kot nematerialne kulturne dediščine povsem odvisni od konfliktnih vrednostnih sodb; proces, ki se je na koncu dolgotrajnih razprav odrazil v standardih, priporočilih in prioritetah. Ker pa konservatorske teorije, ki temeljijo na pozitivizmu in modernizmu

7 United Nations Educational, Scientific and Cultural Organization.

8 International Centre for the Study of the Preservation and Restoration of Cultural Property.

9 International Council of Museums.

10 International Council on Monuments and Sites.

ter etičnih načelih mednarodnih dokumentov, obravnavajo varstvo zgolj kot dejavnost za »krepitev resnice«, je prihajalo tudi do spornih situacij, saj upoštevanje vseh prepoznanih »vrednot«, »resnic«, »integritet«, »avtentičnosti« ali »pomenov« pri določenem spomeniku ali spomeniškem območju sočasno ni mogoče. Rešitev so našli v okrilju pozitivističnih znanstvenih pristopov,¹¹ ki niso dopuščali kančka dvoma zunaj ozkih strokovnih krogov. Osnovno vodilo je bilo spoštovanje v času zamrznjenega originala, ki mu je bilo vse podrejeno: restavratorski posegi na umetniških delih so se morali, da bi se izognili »potvarjanju zgodovine«, razlikovati od originala, in uvedeni so bili pristopi, kot so reverzibilnost, minimalna intervencija in kompatibilnost (prav tam).

Znanstveno varstvo kulturne dediščine je s profesionalizacijo in institucionalizacijo svoje dejavnosti, tako na nacionalni kot na mednarodni ravni, koncept varstva snovne dediščine preneslo v globalni disciplinarni in kulturni kontekst, kar pa je v diametralnem nasprotju z nalogami, ki smo jim priča pri uveljavljanju načel celostnega ohranjanja v vse bolj globalni¹² družbi. To je tudi eden od razlogov, zakaj stroke in službe danes ne morejo več slediti aktualnim družbenoprostorskim procesom, saj lahko, vzgojene na modernističnih znanstvenih temeljih, zgolj »usmerjajo spremembe«, ki pa so se v bistvu že zgodile, žal pa se pogosto zgodi, da jih lahko, kot ugotavlja Araoz (2009), pogosto le še tolerirajo. In zato se ne smemo čuditi današnjim težavam pri (ne)uvajanju sodobnih upravljaljskih procesov tako na področju celostnega ohranjanja kulturne dediščine kot na področju urejanja prostora, saj to pomeni vključevanje tudi ostalih udeležencev v procese vrednotenja in (so)odločanja. Hassard (2006) ob tem poudarja, da je zahodna civilizacija, kot je bilo že poudarjeno v poglavju o vlogi zgodovinarstva na razvoj spomeniškovarstvene doktrine, namreč donedavnega razvojnega temeljila na zagovarjanju zaključenega razvoja preteklosti. To pa je nujno vodilo v občutek nepovezanosti, razdedinjenja in izgubo vsakršne tradicije.

Epistemologija in kulturna dediščina

Če se pomudimo pri opredelitvi znanosti, lahko ugotovimo, da je zahodna znanstvena epistemologija osnovana na sistematičnem opazovanju in razlagi stvari in pojavov. Hassard (2006) meni, da deluje na principu interpretacije fenomenov in objektivizaciji »podatkov« v tekstualni obliki (tj. v javno objavljeni obliki). Pozitivistično znanje je vrednoteno z znanstveno metodo, torej z vnaprej določenimi kvalifikacijskimi kriteriji, kot so na primer standardi. Znanstvena metoda je

sistematična in objektivna; njene metode so tehnološke. Po drugi strani pa zlasti naravoslovje in pozitivistično usmerjene družbene in humanistične vede težijo k pristranskosti do relativnih življenjskih zadev, kot so verska čustva ali druge oblike relativnih metafizičnih (ontoloških) kulturnih značilnosti, in jih opredeljujejo kot metafizične motnje (prav tam). Laudan (1996) trdi, da je cilj znanosti zagotoviti teorije z veliko učinkovitosti reševanja problemov in da je napredek znanstvenih spoznanj mogoč le ob omejitvi empiričnih podatkov. Toda po drugi strani znanstvene teorije z določenimi izjemami, kot je na primer naravoslovje, izhajajo prav iz preučevanja empiričnih »anomalij«, torej raziskovanja tradicije. Laudan (1977) zato meni, da je znanost proces, ki akumulira več empirično vrednotenih podatkov, medtem ko sočasno rešuje konceptualne anomalije. Le zbiranje empiričnih dokazov ne oblikuje pravega mehanizma znanstvenega napredka. Konceptualno rešitev anomalij zagotavljajo le različne oblike teorij, ki oblikujejo znanstveno evolucijo. Popper ob tem poudarja, da »znanstvene resnice niso tiste, ki se izkazujejo kot resnične, temveč tiste, ki jih ni mogoče izkazovati kot napačne« (Popper v Munoz-Vinaz, 2005: 76–77).

Če se ob tem vprašanju obrnemo za mnenje k Husserlu, je zanj »življenjski svet« (ang. *life-world*) svet, v katerem smo pogreznjeni v »naravno vedenje« vsakodnevnosti, ki nikoli ne postane objekt, temveč utemljuje vnaprej določeno osnovo. Življenjski svet obstaja v gibanju konstantne relativnosti in veljavnosti in je zato antiteza vsega znanstvenega objektivizma. Znanstvena narava pozitivistične znanosti namreč metodološko eliminira vsako možnost »zunanje« interpretacije. Ker propagira opazovalca brez udeležbe, posledično prekinja povezavo z življenjem (Gadamer v Hassard, 2006: 349).

Kant meni, da je razlagalna moč znanosti posledica njenega temeljenja na logičnem, epistemičnem subjektu, katerega aktivnosti lahko generalizira in razume kot operacije »brez konteksta«. Takšna logika zagotavlja konsistenco, merljivost in ponovljivost: je univerzalno sprejemljiva, kar je bistveno za zahtevo po standardizaciji. Po drugi strani pa to vodi k diskreditaciji vseh možnih znanj zunaj znanstvenih metodoloških horizontov (Brown v Hassard, 2006: 350). Kantova ugotovitev torej še kako natančno utemljuje razlog, zakaj je po eni strani dediščina v zahodni civilizaciji razumljena kot zaključen razvoj in zakaj je po drugi strani vsaj do nedavnega bila metodološka objektivnost prepoznana kot glavni postulat pri univerzalizaciji svetovne kulturne raznolikosti.

Povsem drugače pa je pri nesnovni dediščini,¹³ ki je tesno povezana s kontinuiteto znanja, veščin, obrti, navad, tako na osebni ravni, kot na ravni določenih skupin, skupnosti, regij in nacij. Vrednote so pri tej vrsti dediščine povezane z znanjem, ki se je izoblikovalo skozi čas z razvojem tehnik in tehnologij. Kot ugotavlja Hassard (2006), je kontinuiteta tovrstnega »dogajanja« vrsta aktivnosti, ki transformira pomene iz preteklosti, po drugi strani pa (obratno) določa

11 Če je bilo še v šestdesetih letih prejšnjega stoletja uveljavljeno prepričanje, da je mogoče vsako resnico razkriti z eksaktno znanstveno metodo, so že v sedemdesetih letih prejšnjega stoletja zgodovinarji, filozofi in sociologi začeli postavljati pod vprašaj trditve, da obstaja le ena resnica in da je mogoče vse natančno raziskati. Postavili so pod vprašaj koncept resnice. V skrajnem primeru, znanem kot relativizem, so povsem zanikali resnico in trdili, da obstajajo le številne interpretacije.

12 Globalizem je združevanje univerzalnih procesov modernizacije in globalizacije s težnjami ohranjanja avtentičnosti lokalnih kultur (Schuerkens, 2004: 1, 20).

13 Koordinator varstva nesnovne kulturne dediščine v Sloveniji je Slovenski etnografski muzej, ki tudi vodi Register žive kulturne dediščine. Več na: <http://www.nesovnadediscina.si/>.

njihov kasnejši ontološki status. V tem pogledu se bistveno razlikuje od epistemologije, toda kljub temu je še vedno znanje. Nesnovno dediščino lahko obravnavamo obenem tako z ontološkega kot epistemološkega vidika (v smislu *kako?*), saj je v tesni povezavi z navadami, ki lahko ostanejo bolj ali manj nespremenjene vrsto generacij. Na ta način je omogočeno neprekinjeno medgeneracijsko posredovanje pomenov in vrednot. Te pa niso statične. Nesnovna dediščina je namreč v konstantnem spreminjanju, obenem pa v tesnem odnosu s prostorom in njovo snovno dediščino. Je pač utelešena v ljudeh. Človek je nosilec in posredovalec znanja. Njegovo delo je njegova fizična (tj. snovna) manifestacija (prav tam). Hassard (2006) pri nesnovni dediščini poudarja emocionalni »stik« nosilca z aktivnostjo ter uporabo enostavnih tehnologij in naravnih materialov. Sprememba materialov pogosto pomeni tudi spremembo tehnologij. Znanja so izrazito lokalno pogojena in neinstitucionalizirana. V naprednih tehnoloških družbah tovrstna znanja in navade običajno niso več pomembni, vendar so kljub temu svojevrstni socialni in kulturni povezovalni element, ki zagotavlja živo posredovanje sicer dehumaniziranega snovnega zaznavanja preteklosti. Kontinuiteta prakse je namreč razumljena kot proces samouresničitve, kot povezovanje preteklosti s sedanostjo v živi obliki, kar je v nasprotju s pozitivističnim zgodovinopisjem, ki razume zgodovino kot obliko raziskovanja tega, kaj se je dejansko zgodilo v preteklosti. V primeru žive dediščine govorimo o prenosu znanja, veščin, običajev z očeta na sina, mojstra na vajenca ... To so nosilci pomenov in ne toliko posredovalci podatkov, kot je to značilno za pozitivistično interpretacijo. To pa seveda od konservatorja in restavratorja zahteva sposobnost sodelovanja in kakovostnega dialoga z obrtnikom, umetnikom, skratka avtorjem ali nosilcem. Pri ohranjanju nesnovne dediščine ni potrebe po formalnih pristopih in etičnih načelih ne po navodilih za obnovo. Pomembno je zgolj poznavanje avtentičnosti procesov. Poudarek je na pristopu »podobno s podobnim«, ki je soroden s pozitivističnimi zahtevami po minimalni intervenciji in kompatibilnosti. Torej se avtentičnost v teh primerih ne izkazuje le v materialnem stanju, temveč tudi v obrtniških, restavratorskih in konservatorskih procesih, kar posledično tudi vodi k večji sprejemljivosti sprememb (prav tam).

Dediščinske študije

Konservatorska znanost (ang. *conservation science*), ki jo v zadnjem času vedno bolj nadomeščamo z izrazom dediščinske študije,¹⁴ je relativno nova disciplina na področju valorizacije,

14 Dediščinske študije kot specifična znanstvena veda s področja kulturne dediščine so značilnost predvsem ameriškega in zahodnoevropskega znanstvenega prostora, v Sloveniji pa se s študijsko smerjo Heritologija trenutno ukvarjajo le v okviru interdisciplinarnega doktorskega študija Humanistika in družboslovje, ki ga izvajata Fakulteta za družbene vede in Filozofska fakulteta Univerze v Ljubljani ob sodelovanju Akademije za glasbo, Fakultete za matematiko in fiziko, Fakultete za računalništvo in informatiko in Teološke fakultete. Več o programu na: [varstva, interpretacije, raziskovanja in upravljanja kulturne dediščine.¹⁵ Zaradi širokega in interdisciplinarno obravnavanega raziskovalnega področja so dediščinske študije v osnovi sinteza različnih akademskih praks, ki pa se vedno bolj usmerjajo v raziskavo naslednjih treh metodoloških področij:

- a\) v kvalitativno raziskovalno metodologijo z analizo teoretskih pojmov, konceptov in teorij, vključno z uporabo sintetične metode preučevanja zakonskega, socialnega in političnega pomenkega razvoja kulturne dediščine kot mejnega področja in uporabne vede;
- b\) v kvantitativno raziskovalno metodologijo s fenomenološkimi raziskavami,¹⁶ ki vključujejo strukturirane, nestrukturirane in polstrukturirane intervjuje, anketiranja in analize neverbalnih komunikacij, s katerimi razkrivamo pomene kulturne dediščine v interaktivnih odnosih med družbo, posameznikom in \(kulturno\) politiko v \(globalnem, nacionalnem, regionalnem, lokalnem\) prostoru;
- c\) v strukturalno in interpretativno raziskovalno metodologijo kulturne dediščine kot prostorske danosti v odnosu do človeka s topološko, morfološko in stavbnozgodovinsko analizo ključnih dediščinskih značilnosti.](http://www.uni-lj.si/studij_na_univerzi/podiplomski_studij/pro-</p>
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Že dlje časa je namreč jasno, da varstvenih doktrin ni mogoče realizirati zunaj širšega družbenega konteksta, ker je tudi varstvena stroka pod hudimi političnimi, socialnimi, ekonomskimi in ideološkimi pritiski. Sedej (1972) poudarja, da bi varstvena stroka kot aplikativna veda sicer morala uporabljati predvsem pozitivistična izhodišča, vendar pa da podrobnejša analiza pokaže povsem drugačne potrebe.

Pozitivistično je lahko konservatorstvo usmerjeno le z delom svoje temeljne dejavnosti, to je pri zbiranju neoporečnih podatkov. V vseh drugih delovnih fazah pa se srečamo s tako ali drugače formulirano teoretično strokovno osnovo. Zato moramo opozoriti na dvoje sodobnih, zelo značilnih izhodišč (ki pa sta moderni le v našem prostoru) in sicer na strukturalizem in semiološke raziskave. [...] Čeravno gre v obeh primerih za »nezgodovinski odnos«, so rezultati nedvoumni in koristni, saj nam odpirajo širši in v bistvo vprašanj uprt pogled. Strukturna in pomenska analiza področje konservatorstva tudi razširjata. Iz aspekta delnih zgodovin in ved prehajamo na širšo, plodnejšo platformo, ki nam omogoča polno vrednotenje spomenika v današnjem času. (Sedej, 1972: 8–9.)¹⁷

Dejstvo je, da enostavno ne moremo pričakovati javne podpore, če dediščino ločimo od vsakodnevnega življenja. Na potrebo po danes sicer že samoumevni in zakonsko določeni

grami_3_stopnje/humanistika_in_druzboslovje.aspx.

15 Toscano (Toscano v De Nardis in Alteri, 2010: 118) opredeljuje kulturno dediščino kot »kulturo, ki je ustvarila kulturna dela, pomembna za ohranjanje socialnega spomina«. De Nardis in Alteri (2010) razlagata dvojno naravo kulturne dediščine: po eni strani je rezultat kolektivnega spomina in vrednot skupnosti/družbe, po drugi pa je osnova za nov spomin in nove vrednote. Ker je del podedovanega spomina, ne more biti mrtva in fosilizirana, temveč živa in polna življenja.

16 Tu je zlasti pomemben prispevek humanističnih in družboslovnih znanstvenih ved, kot so etnologija, antropologija, sociologija, komunikologija idr.

17 Sedej (1972) kot referenčni avtoriteti na področju strukturne analize omenja Clauda Levi-Straussa in Hansa Sedlmayrja, na katera se je naslonil tudi Nace Šumi pri vrednotenju slovenske in še posebej osrednjeslovenske baročne arhitekture, žal pa pri opisu semiološke metode ne omenja nobenih virov.

praksi družbene verifikacije varstva nepremične kulturne dediščine, zlasti v prostorskih aktih in aktih o razglasitvah, je opozorila že Mikl-Curkova (1990) z ugotovitvijo, da predmet razprave ne morejo biti strokovne valorizacije in osnovne zahteve za fizično ohranitev, standardi za poseg, pri katerih strokovnjakova odgovornost ne sme odnehati, vsekakor pa morajo biti predmet demokratične razprave priprava akcijskih planov, tehtanje možnosti in izbira med pripravljenimi variantami. Zgolj ceniti preteklost torej ni dovolj. Kakovostno varstvo vključuje tudi neprestano poustvarjanje. Dediščina je bila in je predmet neprestanih obnov. Naša zapaščina ni zgolj original, temveč običajno vsebuje nadgradnje naših prednikov. Lowenthal (2000) zato poudarja, da varstvo ni nekaj naravnega, temveč naučenega, in temelji na politični odločitvi za zakonsko zaščito kulturne dediščine.

Avtentičnost in postmodernizem

Jokilehto (2006a) meni, da je ena od večnih nalog filozofije raziskati odnos med univerzalnostjo in relativnostjo v konceptu resnice in vrednostnih sodb znotraj različnih kulturnih kontekstov. Koncept avtentičnosti izrazito temelji na filozofskih in kritičnih refleksijah in je eno temeljnih vprašanj v sodobnih razpravah o konservatorstvu in restavraciji v današnjem multikulturnem kontekstu. Jokilehto (2006b) razume avtentičnost predvsem kot vprašanje resničnosti vira informacij v odnosu do atributov dediščinskih virov, kot so forma, substanca, raba, materiali in tehnologije idr. S sintezo teh refleksij lahko avtentičnost povežemo z naslednjimi tremi temeljnimi področji: kreativnim procesom, dokumentarno evidenco ter socialnim kontekstom in tradicijo (prav tam). Če je v znanstvenem konservatorstvu avtentičnost primarno določena v materialnem tkivu dediščine,¹⁸ današnji razvoj koncepta avtentičnosti in posledično nove konservatorske doktrine prehaja od spoštovanja materialne resnice k prepoznavanju avtentičnih procesov, kar pomeni bistven odklon od nedavne avtoritativne težnje zahodne civilizacije po globalizaciji razsvetljenjskih idej (Hassard 2006). Jokilehto (2005) ugotavlja, da sta že Nietzsche in Heidegger opazila, da se kulturni procesi, ki vodijo v razpad vrednot in reda, ne zgodijo le znotraj ene socialne skupine ali države. Proces je širši: vsaj evropski, če ne svetoven. Po drugi strani pa to še ne pomeni, da je proces, ki poteka znotraj ene kulture, dovolj vpliven za povzročitev sprememb na drugem koncu sveta, v drugih kulturah, ne da bi tudi tam potekal podoben proces. Zato ni mogoče vsiliti evropskih vrednot in zgodovinske tradicije drugim kulturam. Teoretično mora torej vsaka kulturna regija izoblikovati svoj razvojni proces in določiti sebi lastne vrednote (prav tam). Hassard (2006) ob tem poudarja,

18 Komelj (1985: 51) izraz avtentičnost podomači s pristen, izviren, nepokvarjen iz časa, s katerim označujemo »vidne, razpoznavne, ohranjene značilne in predvsem izvirne lastnosti ali sestavine, ki objekt – navadno je to stavba – identificirajo v obliki, času, funkciji, vrednosti in pomenu, ki ga je imel v času, ko je nastal ali je 'stopil' v zgodovino. To najprej pomeni, da je ohranjenost njegove fizične oblike tista sestavina ali značilnost, ki ga opredeljuje za avtentični ali izvirni spomenik.«

da se večina kultur zunaj zahodnega kulturnega sveta pri ohranjanju svoje materialne dimenzije kulturne dediščine podreja drugačnim vrednotam. Zahod je tovrstne kulture vedno označeval kot tradicionalne, nerazvite, kot tretji svet ipd. Husserl (1965) jih označuje za »življenjske svetove«, ki se manifestirajo v kompleksnem sistemu znanj in izkušenj, ki premagujejo čas in se nadaljujejo v obliki vsakodnevnih praks. V teh primerih dejansko govorimo o avtentičnosti procesov, o prenosu pomenov preteklosti v današnji čas. Ko pa v tem pogledu obravnavamo kulturno tradicijo razvitega zahodnega sveta, ugotavljamo, da je ta le še spomin na evropsko predindustrijsko, predznanstveno in predtehnološko preteklost, ki jo je kasnejša mednarodna standardizacija vodila v izgubo kulturne specifičnosti in raznolikosti znanj in tradicij (Hassard, 2006). Foucault je ugotovil, da zaradi evrocentričnih doktrinarnih sil do kulturne dediščine v zahodni civilizaciji še vedno gojimo prikrito prisotnost svetega, ki se kaže kot verska vnema spoštovanja patine, ki je vtisnjena v spomenik ali spomeniško območje. Priča smo zahodni kulturni tradiciji kulta smrti, ki se pod vplivom postrazsvetljenskega obdobja z začetka 20. stoletja nostalgično obrača k romantični preteklosti in vsemu, kar je staro (Foucault v Wells, 2007: 3). In kar je staro, je treba balzamirati, zamrzniti v času.

Kulturna dediščina je prepojena z nostalgijo

Lowenthal (2006) ugotavlja, da je nostalgija splošno sprejeta modna beseda za pogled v preteklost. Srečujemo jo v revijah, na področju oglaševanja, socioloških študij. Nobena beseda ne odraža bolje bolehnosti sodobne družbe postmoderne obdobja. Nekoč časovno in prostorsko omejena nostalgija danes požira celotno preteklost. Priča smo »vstajenju od mrtvih« vrste domačih in tujih ansamblov popularne glasbe, obujanju »retrostilov« na področju modnega oblikovanja, industrijskega in arhitekturnega dizajna, performansov na področju turizma, popularne kulture, obnove zgodovinskih objektov in odprtih javnih prostorov v mestih ipd. Naše intimne asociacije na preteklost so več kot očitno zelo uspešno prodajno blago.

Toda zakaj nam je preteklost tako ljuba, če že ne kar nujna za našo osebno rast? Lowenthal zapiše:

Večina nas ve, da preteklost ni bila nikoli taka, kot si jo včasih predstavljamo. Pretekla leta se nam ne zdijo svetlejša zato, ker so bile stvari dejansko boljše, temveč ker smo bili polni življenja v mladosti; celo na svet odraslosti izpred nekaj let gledamo iz perspektive otroštva. [...] Tovrstna nostalgija gradi naše samospoštovanje in nas spominja, da smo bili kljub žalostni sedanosti nekoč srečni in cenjeni. [...] Nostalgija je spomin brez bolečin. Bolečine so danes. Točimo solze za krajino, ki je ni več, kakršna naj bi bila po našem mnenju oziroma kakršno bi si jo želeli. [...] Ljudje se zato zgrinjajo v zgodovinska vaška in mestna jedra, da bi si med seboj delili skupne spomine in s tem okrepili tudi svoj osebni spomin. Nostalgiku niso zanimivi sledovi preteklosti sami po sebi, temveč njegova sposobnost njihovega prepoznavanja, ne toliko preteklost sama kot njeni pridih, ne toliko spomini na konkretne dogodke, kot na to, kaj vse je bilo nekoč možno. (Lowenthal, 2006: 8.)

Logično vprašanje, ki iz tega sledi je, koliko nazaj v preteklost dejansko sega naš osebni in kolektivni spomin? Kako daleč nazaj črpamo vire – tako posamezniki kot družba – za potrebe ohranjanja kontinuitete pri oblikovanju osebne in družbene identitete? Je to obdobje ene generacije, dveh, treh, dostopnosti zgodovinskih in materialnih virov, sposobnosti njihove interpretacije? Odgovor posredno podaja Halbwachs (2001), ko ugotavlja, da se lahko zgodi, da več ljudi združi svoje spomine. To je dejstvo, katerega realnost ni sporna in v tem primeru govorimo o zanesljivih dokazih. Narobe pa je, da so pravilna edino pričevanja drugih, ki popravljajo in okrepijo naš spomin (na primer nespominjanje profesorja svojih nekdanjih dijakov, dogodkov v povezavi z njimi, dijaki pa imajo to seveda živo zapisano v svojem spominu). Tako je vedno, ko drugi za nas rekonstruirajo dogodke, ki smo jih preživeli z njimi, ne da bi mi mogli v sebi poustvariti občutje že vidnega. Med temi dogodki, tistimi, ki so bili vanje vmešani, in nami dejansko obstaja diskontinuiteta, to pa zato, ker na njih nismo več mislili in ker nimamo nobenega sredstva, s katerim bi rekonstruirali njihovo podobo.

Dejstvo je, da so za prodornost nostalgije zaslužne predvsem velike družbenoprostorske spremembe. Nekoč industrializacija, ki je milijone ljudi odtrgala od njihovih korenin in jih pognala v mesta, danes pa vedno večja mobilnost, časovna raznovrstnost, individualnost pehajo ljudi v odtujenost in izgubo identitete. Mnogim žal ostanejo le spomini. Kot ugotavlja Lowenthal (2006) je bila nostalgija še v 17., 18. in 19. stoletju predvsem fizična kronična bolezen, ki so ji bili podvrženi predvsem tisti, ki so morali za dlje časa zapustiti domači kraj in so zaradi pomanjkanja informacij in izgube stika z domom trpeli hude stiske. Nostalgija, nekoč bolezen maloštevilne elite, ki si je sploh lahko privoščila potovanje, je danes duševna bolezen množic. Za sodobnega človeka je značilno nezaupanje v prihodnost. In ne samo to, prvič v zgodovini človeštva želi človek pobegniti tudi pred sedanjo-stjo. Zahodna družba se sooča s hudo krizo, ki se kaže v izgubi smisla, brezperspektivnosti, izgubi vsake tradicije, na drugi strani pa v poudarjanju zgolj materialnih vrednot. Ni čudno, da smo prav patološko navezani na preteklost (prav tam).

Vprašanje vrednot pri varstvu kulturne dediščine

Vrednostni sistem Aloisa Riegla

Eden prvih, kot ugotavlja Jokilehto (2005: 215), ki je kritično analiziral dediščinske vrednote in obenem tudi podal definicijo umetniškega dela in znanstveno utemeljil pojem spomenika, je bil Alois Riegl. Osvetlil je koncept zgodovinskosti in starinskosti ter pri tem zaznal vsako posamezno obdobje in vsako kulturo s svojimi posebnimi okoliščinami in zapuščino, ki so pogojevale izoblikovanje značilnih umetnostnih slogov z edinstvenimi likovnimi značaji, ki jih umetnostni zgodovinarji morajo poznati, če želijo definirati umetniške vrednote teh obdobj. Riegl je vedno povezoval umetnika z obdobjem in s kulturo, ki jima je pripadal in v katerih je igral

dvojno vlogo: kot prejemnik in kot darovalec (prav tam). Kot del njegovih prizadevanj po reorganizaciji avstrijske spomeniške službe je Riegl (1903) napisal študijo o teoretičnih vidikih varstvenega dela. Rezultat te študije je bilo delo *Sodobni kult spomenikov, njihovo bistvo in nastanek* (nem. *Der moderne Denkmalkultus, sein Wesen und seine Entstehung*). Po zgodovinskem pregledu razvoja restavratskih načel je določil vrednote in koncepte, ki se nanašajo na sodobno konservatorstvo in pri tem razlikoval med »namernimi spomeniki« in »nenamernimi spomeniki«. Bil je prvi, ki je uporabil besedo spomenik (nem. *Denkmal*, dobesečno »znamenje mišljenja/misli«) v najstarejšem in najbolj splošnem pomenu: »spomenik je človeški izdelek, ki je nastal iz določenega razloga ohraniti človeška dejanja in usode pri življenju in jih posredovati v zavest naslednjim generacijam« (Riegl, 1903: 69). Menil je, da je treba spomenike ceniti, ker jih »mi, sodobniki« kot take vrednotimo, pri čemer je vrednote razdelil v dve glavni skupini: »spominske vrednote: vrednote starosti, zgodovinske vrednote, in namerne spominske vrednote; in sodobne vrednote: uporabne vrednote, umetniške vrednote, vrednote novosti in relativne umetniške vrednote« (Riegl v Jokilehto, 2005: 216).¹⁹ Riegljeva teorija vrednot, ki je bila morda za njegov čas kar nekoliko preveč napredna, je v današnjih družbenih razmerah ponovno pomembna in sprejemljiva.

Pluralizem sodobnih vrednot

Ena od bolj občutnih posledic globalizacije, ki jo je povzročila zahodna politična ekonomija, temelječa na instrumentu informacije in na sodobni znanstveni epistemologiji, je negiranje svetovne kulturne in naravne raznolikosti. Zato globalizacijo lahko razumemo tudi kot nadaljevanje t. i. protestantske ere, toda brez duhovnega konteksta, ki sta ga nadomestila materializem in potrošništvo. Če so nekoč vrednote izvirale iz etnocentrizma zahodne kulture, je danes koncept dediščine vedno bolj relativističen, pluralen in demokratičen. Torej je v nasprotju s sodobnim »razsvetljenstvom«, ki teži k osnovam filozofije in absolutizmu znanosti (Tseng v Hassard, 2006: 363). Danes poudarjamo pomen spoštovanja kulturne raznolikosti in prepoznavanja manjšin znotraj posameznih kultur, ki so pomembne za naše razumevanje preteklosti. Novi izrazi, kot so vključenost, vzdržnost, vrednote in prenova, oblikujejo novo razumevanje varstva dediščine, ki vedno bolj temelji na »previdnem upravljanju sprememb«. Današnjega ohranjanja kulturne dediščine ni več povsem mogoče znanstveno omejiti. Je veliko bolj kompleksen proces kot le omejevanje procesov njenega propadanja. Ne samo da je transformacija naše dediščine prepoznana kot neizbežna, postaja celo sprejemljiva. Avtentičnost torej ne temelji več zgolj na estetiki in zgodovinskosti: je kulturno, pomensko in zgodovinsko transcendentna (Hassard, 2006).

¹⁹ O Riegljevem sistemu spomeniških vrednot in njegovem vplivu na Stelēta poglobljeno pišeta Pirkovičeva (1989, 1993) in Hoyer (2007), ki obenem podaja tudi analizo Stegenškove kritike Riegljevega vrednostnega sistema.

Toda sodobna varstvena stroka se je še do nedavnega razvijala z domnevo, da so vrednote zapisane v materialni formi spomenikov, zaradi česar je današnji sistem vrednotenja kulturne dediščine vse prej kot zadovoljiv. Z analizami bi morali zajeti celoten spekter vrednot, ne zgolj umetniške in dokumentarne vrednosti oziroma vrednosti dediščine kot (znanstvenega) vira. V konservatorski teoriji in praksi dojemamo kulturni spomenik kot vrsto »črne škatle«, v kateri so shranjene vse spomenikove vrednote in pomeni. Toda odpreti takšno škatlo in »zagrabiti« pravo vrednoto je izredno težko. In tradicionalno izobraženi konservatorji pri tem običajno niso uspešni. Zavedati se je treba, da konservatorsko stroko vodijo arhitekti, umetnostni zgodovinarji, arheologi, zgodovinarji, etnologi, ki niso usposobljeni za analize socialnih, kulturnih, nacionalnih ali verskih vrednot (Szmygin v Wells, internet 2: 1). Da bi torej lahko odprli črno skrinjo, moramo razumeti subjektivne elemente človekovega izkustva. Tu tradicionalne metode odpovedo. Kljub vse večjemu zavedanju socialnega poslanstva ohranjanja kulturne dediščine smo v tem trenutku težko optimistični glede večje vključenosti varstvene prakse v vsakodnevne življenjske procese. Kot ugotavlja Araoz (2009), se je treba zavedati, da celotna zakonodaja, identifikacija, registracijski procesi, metodološki okvirji, profesionalni intervencijski standardi in organizacija služb varstva kulturne dediščine še vedno temeljijo na pozitivističnem vrednotenju dediščine, zato bo proces preobrazbe tako stroke kot službe vse prej kot lahek, predvsem pa dolgotrajen.

Wells (internet 2) opozarja, da smo priča silnemu nezadovoljstvu na vseh področjih javnosti z dominiranjem pozitivističnih vrednot, ki se še vedno omejujejo le na odnose med strokovnjakom in spomenikom oziroma predmetom obravnave. Ker se je znanost s svojim znanstvenim jezikom izolirala od ostalega spektra socialnih jezikov, operira izključno na osnovah objektivnosti in ne čuti potrebe po interpretaciji izsledkov. Strokovnjaki podajajo svoje odločitve na osnovi doktrin, ki vsebujejo statične, tudi stoletja stare koncepte, po drugi strani pa večina ljudi kulturno dediščino dojema na osnovi občutkov, čutil in čustev (prav tam).

Pozitivizem in relativizem mednarodnih dokumentov

Kot je bilo že omenjeno, sta se varstvena teorija in praksa vse do začetka devetdesetih let prejšnjega stoletja naslanjali na pozitivistični pristop vrednotenja, varstva in ohranjanja kulturne dediščine. Teoretska podlaga varstva je temeljila na številnih mednarodnih dokumentih, ki jih moramo razumeti kot standarde, izhajajoče iz vsakodnevne varstvene prakse in temelječe na etičnih načelih.

Wells (2007) analizira plejado mednarodnih dokumentov s stališča diskurzivne analize, ki so jo utemljili Michael Foucault, Jacques Derrida, Jürgen Habermas in Gilles Deleuze, in ugotavlja, da se ob tem kaj hitro srečamo z obsežnim poljem kulturnih (družbenih) pomenov ter problemom absolutne in relativne resnice. Če so zgodnje doktrine (na primer Atenska listina, Beneška listina, Amsterdamska listina, Gra-

nadska konvencija, Washingtonska listina idr.)²⁰ prepojile objekte in območja kulturne dediščine z absolutno materialno »resnico«, novejši mednarodni dokumenti (na primer Burrska listina, dokument iz Nare, Dunajski memorandum, Faro okvirna konvencija idr.)²¹ s svojo vsebino sporočajo, da relativne resnice obstajajo tudi na polju kulturnih pomenov in vrednot (prav tam). Muñoz-Viñas (2005) ob tem ugotavlja, da je bilo obdobje pozitivistično naravnanih mednarodnih dokumentov zaznamovano s pomanjkanjem kakršnegakoli filozofskega napredka na področju varovanja kulturne dediščine, saj se je s pojavom znanstvenega varstva kulturne dediščine, ki je težilo k objektivnosti, filozofska teorija izkazala za povsem nepotrebno. Na področju varstva je bilo zato čutiti pomanjkanje teoretičnega, epistemološkega telesa, posledično pa tudi kritične in analitične reakcije na omenjene dokumente (prav tam).

Dediščina kot medij komunikacije

Od zadnjega desetletja 20. stoletja pa se tudi varstvo kulturne dediščine, zlasti na področju teorije, ponovno vrača k svojim filozofskim koreninam. Priča smo, kot je to poimenoval Muñoz-Viñas (2005), »komunikacijskemu obratu«, torej od čaščenja absolutne resnice prehajamo k odkrivanju komunikativnega fenomena, ki ga lahko poimenujemo tudi kot »simbolizem«. Vendar njegovo mnenje, da je vsakemu varovanemu objektu ali območju kulturne dediščine lastna njegova simbolna narava (prav tam), lahko ocenimo kot znanstveni idealizem, saj bi to pomenilo, da imajo predmeti sami po sebi vrednote, zaradi katerih jih prepoznavamo kot objekte in območja dediščine oziroma kulturne spomenike. Zavedati se moramo, da je prepoznavanje dediščinskih simbolov izrazito pogojeno z družbenimi normami, ki pa se skozi čas spreminjajo. Naša naloga torej je, da te simbole ali znake prepoznamo in ovrednotimo s stališča današnjih družbenih vrednot, jih z ustrežno interpretacijo naredimo čitljive in jih z družbenim konsenzom zavarujemo.

Če je bila do nedavnega strokovna in moralna pravica konservatorjev zaščititi originalno materijo objektov, predmetov in območij kulturne dediščine in so bili pri tem zavezani etičnemu imperativu obnašanja brez laži, smo danes, kot ugotavlja Muñoz-Viñas (2005), na tem področju priča tавтоloškemu argumentu. Ta pravi, da noben predmet, objekt ali območje kulturne dediščine ne more obstajati v ponarejenem stanju. Tudi če posežemo vanj, ne more biti bolj ali manj realen, kot je bil prej. Neavtentično stanje kulturne dediščine

20 Listina o restavriranju kulturnih spomenikov, Atene 1931; Listina o konserviranju in restavriranju kulturnih spomenikov in območij, ICOMOS, Benetke 1964; Evropska listina o stavbni dediščini, Svet Evrope, Amsterdam 1975; Konvencija o varstvu stavbne dediščine Evrope, Svet Evrope, Granada 1985; Listina o varstvu mest in zgodovinskih območij, ICOMOS, Washington 1987.

21 Listina za ohranjanje prostorov s kulturnim pomenom, ICOMOS Avstralija, Burra 1999; Listina o avtentičnosti, UNESCO, Nara 1994; Memorandum o svetovni dediščini in sodobni arhitekturi – upravljanje zgodovinske mestne krajine, UNESCO, Dunaj 2005; Okvirna konvencija Sveta Evrope o vrednosti kulturne dediščine za družbo, Faro 2005.

enostavno ne more obstajati v realnem svetu. Torej, govoriti o kulturni dediščini, ki ni (več) avtentična, je vrsta oksimorona, bistrournega nesmisla. Vsako stanje kulturne dediščine v danem trenutku je torej tavnološko avtentično (prav tam). In resnično, če dediščino obravnavamo na eni strani kot zgodovinski vir, po drugi pa kot komunikacijski medij, vprašanje resnice ni le materialni, temveč predvsem ali v celoti socialni konstrukt.

Z uveljavitvijo tavnološkega argumenta pa se pri ohranjanju kulturne dediščine naenkrat izpostavi pomen njene čitljivosti, torej, da jo opazovalec, javnost pravilno razume.²² To pomeni, da se moramo v primeru razumevanja odnosov med prostorom, dediščino in ljudmi, ki vedno izhajajo iz tradicije in izročila določenega prostora, posluževati pravih medijev s področja interpretacije dediščine.

Glen (2009) ugotavlja, da je interpretacija komunikacijski proces, ki razkriva pomen in vlogo kulturne dediščine na način, ki je blizu osebnim izkušnjam ljudi, povečevanju njihovega interesa in motivacije ter širjenju njihove razgledanosti. Baš (1953) poudarja, da so ljudje vedno želeli razumeti dediščino v svojem prostoru, in ker niso mogli dobiti pravih odgovorov na vprašanja o njenem postanku, razvoju in smotru, so sami iskali odgovore in tako gomilo v gozdu ocenili kot Atilov grob, steklarsko gozdno cesto kot rimsko, izkopano železo kot turško itd.

Ne samo Slovenci, temveč ves kulturni svet ima pravico do odgovorov na vprašanja, ki jih postavlja naša zemlja s svojimi spomeniki. Odgovore prispevata po svoji dolžnosti znanost in umetnost, razširja pa jih prosveta. Naloge znanosti, umetnosti in prosvete najdejo v tem enega od svojih namenov, ki vodi ljudstvo k spoznavanju in preko tega takisto k varstvu spomenikov. (Baš, 1953: 3.)

Tilden (1977), ki ga priznavamo za idejnega očeta današnjega pojmovanja interpretacije, je poudarjal ravno njeno izobraževalno plat. Toda interpretacija ni »izobraževanje« v ožjem smislu poučevanja, kot smo ga vajeni v šolskih procesih, temveč je informacijski proces, ki običajno pride do veljave, ko so ljudje sproščeni, v njihovem prostem času, celo ko lahko izbirajo med »preučevanjem« ali zgolj »spoznavanjem« kraja, ki so ga obiskali (Glen, 2009). Toda ob tem se takoj postavi vprašanje, kateri pomen oziroma »čitljivost« bosta konservator in kustos izbrala. Kateri pomen bo prevladal nad drugimi? Ali na račun drugih? Je to zgolj njuna strokovna in moralna odgovornost, ali pa ...?

22 Preučevanje vloge opazovalca ima na področju umetnostnozgodovinske znanosti in varstvene teorije že dolgo zgodovino. Če je Riegl poudarjal, da je sleherniku dana možnost občutenja starinskih vrednot spomenikov, so nadaljevalci dunajske šole, zlasti Hans Sedlmayr kot zagovornik strukturne analize, v vlogi opazovalca razumeli predvsem umetnostnega zgodovinarja, ki ljudem razlaga pomen umetnine; na to so se naslonili tudi slovenski konservatorji umetnostni zgodovinarji. Vendar pri tem ne smemo spregledati dejstva, da je ravno Sedlmayr s sintezo spoznanj predhodnikov, kot so bili Julius von Schlosser in Benedetto Croce, zlasti pa Riegl s svojo »Kunstwollen« teorijo, nadgrajeno s spoznanji gestalt psihologije, razvil koncept »gestaltetes Sehen«, torej pravičnega čutnega pristopa k umetniškemu delu, ki nam omogoča sočasno razumeti njegovo organizacijo, njegov estetski status in njegovo notranjo vsebino brez vnaprej ustvarjenega mnenja ali predhodnega znanja (več: Bakoš, 2008: 26–28).

Na vprašanje, ki je staro toliko kot organizirano varstvo kulturne dediščine, so ves čas tudi različni odgovori. Hoyer (2007) ugotavlja, da se je Stegenšek v stališču, da je to pravica faranov in ne zgolj domena stroke, približal razmišljanju Dvořáka, ki je zagovarjal potrebo po ozaveščanju družbe in njenem vključevanju v varstvene naloge. Njuni pogledi so bili v nasprotju s Stelétovimi, ki je strokovno avtoriteto konservatorja postavil nad nezanesljiv okus in razgledanost širše družbe. Po drugi strani pa je Baš kmalu po pričetku delovanja povojne spomeniškovarstvene službe pravilno ugotavljal, da učinkovito varstvo ne more biti zgolj »naloge Zavoda za varstvo spomenikov LRS in tudi ne enako imenovanega zakona, temveč je odvisno od kulturnosti ljudi samih, ki s temi primeri živijo« (1953: 4). Da pa je bilo nezadovoljivo istovetenje z dediščino problematično tako v povojnem času, kot je še danes, lahko razberemo iz njegove naslednje ugotovitve:

Vendar pogosto slišimo iz operative praktičnih poklicev, »da ne morejo nič za to«, da je to stvar neke imaginarne »uprave«, in še menda najpogosteje, da se na zgodovinske in umetnostne stvari »ne razumejo«; vse to pa pomeni toliko, kot da jih vprašanje ne zanima. (Baš, 1953: 4.)

Baš ob tem poudarja, da posvečamo premalo pozornosti izobraževanju in ozaveščanju, saj se ljudje ne istovetijo zadovoljivo z dediščino, zlasti če med njimi prevladuje mnenje, da »je varstvo spomenikov strokovna zadeva zgodovinarjev, umetnostnih zgodovinarjev, umetnikov, restavradorjev in konservatorjev, arhitektov in muzejcev, [...] (Baš, 1953: 5)«. Vzroka opisanemu odnosu do dediščine Baš ne vidi le v problemu nezadostne ozaveščenosti in izobrazbe, temveč tudi v izrazito pozitivistično usmerjenem razvoju stroke.

V zadnjem rodu pa je vzgojni in upravni postopek na strokah ali njihovih delih razvijal strokovnjake z globokim strokovnim znanjem, ki je raslo le iz posebnih temeljev in ki tako ni vedno moglo zajeti širokega življenjskega toka. Tehnične znanosti so te šibkosti specializacije ugotovile same in postavile zahtevo, da mora biti popolni strokovnjak tudi državljani, ki zna sodelovati pri socialnem razvoju svojega ljudstva, ki se zaveda svoje odgovornosti za ljudsko kulturo in ki ima kratko rečeno v največji meri razvite vse svoje sposobnosti. Za to ga izšola omika. (1953: 5.)

Šumi (1991) razlog za to vidi tudi v dejstvu, da se dejavnost varstvene službe dogaja v preozkih krogih za razliko od dela arhitektov, ki je izpostavljeno javnosti in javnemu preverjanju, in meni, da morajo konservatorji delovati bolj javno, kar bi šlo tudi v prid stroke. V spremenjenih družbenih razmerah se dejansko vedno bolj kaže potreba po interdisciplinarnem delu in medsektorskem usklajevanju, predvsem pa po interpretaciji strokovnih odločitev, saj bomo kot stroka in služba le tako lahko ustvarili v prostoru ozračje medsebojnega spoštovanja in zaupanja. Muñoz-Viñas (2005) ob tem ugotavlja, da se moramo kot stroka zavedati, da bo v vsakem primeru na koncu javnost tisti neusmiljeni sodnik, ki bo presodila, ali so novi pridobljeni pomeni po posegu v dediščino pravi, in če jih ne bo priznala, bo poseg ocenila kot škodljiv, in to tudi jasno izrazila.

Kulturna dediščina je prepojena z vrednotami

Pri tem se postavi vprašanje, kateri pomeni oziroma vrednote »ustvarijo/ustvarjajo« kulturno dediščino. Mikl-Curkova ugotavlja, da »tako kot ima pojem kulturni spomenik za razne oblike družbenega življenja vrsto različic, tako različne so v kulturnem spomeniku vsebovane vrednote« (1981: 48). *Zdaj je povsem materialna vrednota (ali le vidimo v njem predvsem njo), zdaj je estetska vrednota, zdaj je dokument in vir proučevanja, zdaj čustvena vrednota. Kulturni spomenik je skupno z ostalo materialno kulturno dediščino tista vrednota v človekovem okolju, ki ni potrebna za človekovo najbolj preprosto biološko existenco, bistveno pa sodeluje pri njegovem dobrem počutju in duševnem ravnovesju.* (Mikl-Curk, 1981: 48.)

Muñoz-Viñas dediščinske pomene deli na naslednji način:

- a) visok kulturni pomen (pomemben zlasti za področje znanosti in umetnosti, h kateremu prištevamo tudi materialni oziroma zgodovinski pomen);
- b) skupni identifikacijski pomeni (pomembni za oblikovanje skupne identitete);
- c) ideološki pomeni (v moralnem, verskem ali političnem smislu);
- č) čustveni ali tudi izkusveni pomeni (od vseh najbolj nestanovitni in niso v povezavi s pomeni, ki so sad kolektivnega mišljenja, torej »naučeni« ali »privzgojeni« in v tem pogledu posredovani s strani izobraževalnega sistema, medijev, tradicije, običajev ipd.). (Muñoz-Viñas, 2005: 51–55.)

Pomeni objektov in območij kulturne dediščine pa se seveda skozi čas spreminjajo. Njihova pomenskost je v tesni odvisnosti od vsakokratnih družbenih razmer, ki vplivajo tudi na razvoj teoretičnih izhodišč ter delovanje strok in služb. Sedej je zagovarjal vzpostavitev hierarhije pomenov v kontekstu strukturalnih povezav, zlasti v primerih, ko se »odločamo, ali bomo spomenik ohranili v sporočeni obliki (to se pravi z vsemi prezidavami in dozidavami) ali pa ga bomo očistili, kar pomeni, da bomo poudarili le eno časovno (stilno) dimenzijo« (Sedej, 1972: 9). Za primer podaja secesijo, ki je pred leti »pomenila nekaj slabega, danes je pejorativni prizvok izgubila, deloma zaradi časovne oddaljenosti (mitološka meja med petdesetimi in osemdesetimi leti) deloma pa zaradi pojavov nove secesije in psihedelične umetnosti« (prav tam). Iz tega izpelje logičen sklep, da bi pred nekaj leti secesijski dodatek na arhitekturi odstranili, danes pa bi ga varovali kot dragocen prispevek k integralni podobi v času spreminjajočega se spomenika (prav tam). Če se je Sedej v duhu pozitivizma omejil le na materialno strukturo spomenikov in njihov fizični pomen v prostoru, je sčasoma vedno bolj prevladalo prepričanje, da je treba pomene ocenjevati tudi z ekonomskega in socialnega vidika.

Na primer, gradovi imajo danes drugačen pomen, kot so ga imeli v času svojega nastanka: nekoč gospodarska in politična središča gospodstev, kasneje udobne rezidence visokega plemstva, danes pa – če niso ravno zapuščeni in prepuščeni propadanju – večinoma muzeji, hoteli, zdravstveni zavodi, predvsem pa v širši zavesti ljudi simboli nekdanjih »plemenitih« viteških časov. Dediščino skratka vedno bolj prepoznavamo tudi kot razvojni potencial z visoko dodano vrednostjo, kot vir gospodarskega delovanja in ustvarjanja novih delovnih mest, in vedno manj kot breme in strošek, ki

ga ni mogoče upravičiti z ekonomskega vidika. Za razliko od dediščine verskega in simbolnega pomena ter spomenikov in spomeniških območij z izrazito didaktično vlogo, za vse druge zvrsti dediščine velja, da mora ekonomska vrednost dediščine podpirati tudi njen kulturni pomen, in obratno: kulturni pomen dediščine mora biti vir dodatnega ekonomskega zanimanja. Dejstvo je, da dediščina, če je ekonomsko privlačna, ne more biti ogrožena; in nasprotno, če je ogrožena, pomeni, da je njena ekonomska vrednost nizka ali pa da nikoli ni bila ustrezno preverjena. To pomeni, da v njej ni prepoznana niti neposredna uporabna vrednost, ki se kaže v ustrezni namembnosti, niti posredna uporabna vrednost kot navdih poslovnih priložnosti, zaposlovanja, storitev ipd. Posebno poglavje je etnološka stavbna dediščina,²³ ki je zaradi procesa deagrariacije slovenskega podeželja ne samo ogrožena, temveč dobesedno izginja pred našimi očmi. Zasilna rešitev so t. i. muzeji ljudskega stavbarstva na prostem z izrazito didaktično vlogo, pri čemer nam mora biti jasno, kot ugotavlja Sedej, da gre pri tovrstnih postavitvah za »čisto muzeološki in šele v verigi posledic tudi varstveni problem. V tem primeru ima spomeniško varstvo v glavnem le to funkcijo, da dovoli (ali pa tudi ne dovoli) prenos določenega spomenika v novo okolje« (1970a: 133).

V večini ostalih primerov pa se morata, kot meni Mikl-Curkova (1991), varstveni ukrep in poseg vsekakor temeljito odražati tudi v praktični funkciji obravnavanega objekta oziroma se morata z njo pretehtano soočiti v fazah priprav in izvedbe. Seveda si moramo pri tem prizadevati za kontinuiteto primarne funkcije, ker pa to zaradi ves čas spreminjajočih se družbenih sprememb ni vedno mogoče, tudi za dodatne, s časom nastale praktične funkcije, za katere Mikl-Curkova ugotavlja, da so v »mnogočem dokaz zgodovinskega razvoja, velikokrat niso moteče in so mnogokrat, če že ne ravno ugodne za objekt, z njim vsaj kompatibilne« (Mikl-Curk, 1991: 132). Izjema so le, na kar je opozoril že Riegl (1903), »namerni spomeniki«, sodobna umetnost ter ruševine in druge odkrite arheološke strukture. Prvi so stvaritev človeka, ki jih je ustvaril in postavil z namenom ohranjanja spomina na določen zgodovinski trenutek ali ljudi. Te spomenike opazujemo še vedno na način, kot je bilo prvotno mišljeno. Podobno velja tudi za sodobno dediščino 20. stoletja, ki običajno še vedno ohranja svojo originalno estetsko funkcijo, kot tudi za umetniška dela, ki so rezultat odraza, genija in čustev umetnika (prav tam). Pri ruševinah in drugih odkritih arheoloških strukturah pa je, ko so zaščitene in urejene, praviloma možna le njihova prezentacijska namembnost.

Kulturna in simbolna vrednost dediščine

Muñoz-Viñas (2005) ugotavlja, da visoka kulturna vrednost kulturne dediščine v mnogih primerih pomeni tudi nizko

²³ Navkljub policentričnemu razvoju Slovenije in izrazitim protiurbanim vrednostnim sistemom Slovencev naši arhitekti in oblastniki nikoli niso zmogli in znali razviti slovenske podeželske stavbne tradicije in jo prilagoditi sodobnemu času in njegovim potrebam (več: Mušič, 1947; Deu, 2007).

simbolno. V to skupino prištevamo arheološka najdišča in najdbe, s katerimi se današnje generacije ne istovetijo, ker tedanjih kultur ne poznajo, etnološko dediščino, ki je zlasti mlajšim urbanim generacijam povsem neznana, in ostale zgodovinske vire, kot so patina, pisani dokumenti itd. V teh primerih govorimo o primerih zgodovinske evidence, ki jo hranimo za potrebe dejavnosti stroke in vrste znanosti, saj z njihovo analizo interpretirajo pretekla zgodovinska obdobja. Po drugi strani pa smo priča tudi primerom, ko zelo pomembni kulturni objekti oziroma predmeti delujejo tudi kot simboli, vendar je njihova sposobnost podajanja estetskih učinkov za opazovalca zelo omejena (prav tam); na primer muzeji, ki hranijo »balzamirane« predmete, do katerih povprečni obiskovalec nima več vitalnega odnosa. Kot poudarja Gačnik (2004), sodobno postavljene razstave ne razkazujejo, temveč pripovedujejo, kar od kustosov zahteva prehod od tradicionalnega razstavljanja in opisovanja predmetov do ustvarjanja zgodb o predmetih in ljudeh. Torej govorimo o potrebi po podajanju kulturnih informacij. Podobno, kar velja za sodobno postavljene razstave, velja tudi za nepremično kulturno dediščino. Bolj kot podajanje (strokovnih) informacij je pomemben odnos ljudi do razstavljenih predmetov, objektov kulturne dediščine, mestnih prostorov itd; skratka do dediščine v določenem prostorskem kontekstu.

Odnos ljudi pa mora temeljiti na izkušnjah. Če ta vidik v spremenjenih družbenih razmerah prezremo, je dediščina večini ljudi nerazumljiva in nezanimiva. Muñoz-Viñas (2005) se ob tem sprašuje, zakaj na primer potem množice ljudi derejo v muzeje in čakajo v dolgih vrstah, da bi za kratek čas uzrle obraz Mone Lize v pariškem Louvru. Dejstvo je, da je za večino ljudi obisk muzejev le kulturni ritual, saj marsikje ni pogojev za estetski užitek ob opazovanju razstavljenih predmetov ali umetniških del. Torej tudi Mona Liza v tem primeru za večino obiskovalcev učinkuje bolj kot simbol in ne toliko kot umetniško delo. Ideja umetnosti kot univerzalna kategorija namreč krepi idejo humanosti, idejo zahodne kulture, idejo evropskih vrednot, torej tistih vrednot, ki jim pripadamo (prav tam). Ali kot je že pred mnogimi leti zapisal Cevc:

Umetnino lahko samo doživimo, ne moremo pa jo razumeti. [...] Lahko pa jo doživimo kot likovno predstavo, kot vsebino – ne kot snov! – kot izpoved človeka in časa. In taka je v svojih resnih prizadevanjih tudi umetnost naših dni kljub vsej navidezni kaotičnosti. Iz nje odseva vsa katarza današnjega človeka in njegovo mrzlično iskanje – ne v prvi vrsti čistih likovnih rešitev, ampak problematike njegovega bivanja. [...] In še: prava umetnost je vedno internacionalna, nikdar pa ne more in ne sme biti internacionalizirana. (1960: 64.)

Zgoraj zapisane misli so seveda še kako uporabne tudi pri iskanju odgovora na vprašanje, zakaj varujemo našo kulturno dediščino? Tako kot Cevc (1960) ugotavlja, da je sleherno vprašanje, ki si ga zastavljamo o sodobni umetnosti, nujno subjektivno obarvano, še bolj pa so subjektivni odgovori nanj, je znotraj današnjih družbenih kontekstov podobno tudi na področjih vrednotenja in varstva kulturne dediščine ter njenega vključevanja v sodobne življenjske tokove, vključno z ocenjevanjem doseženega.

Ali je kulturna dediščina pristna

Lowenthal (1998) v vlogi izrazitega zagovornika subjektivizma trdi, da preteklost ni le danes ponarejena, temveč že ves čas. Tudi na področju ohranjanja kulturne dediščine je v tem pogledu zavedno ali nezavedno veliko »ponarejene-ga«: kulturno dediščino prilagajamo današnjim potrebam in standardom, obnavljamo jo po svojih zamislih. Marsikdaj ob tem spremenimo ali dobesedno izbrišemo avtentične zgodovinske sledove, ker nam bodisi niso všeč bodisi ne ustrezajo današnjim potrebam.

Muñoz-Viñas (2005) meni, da ker gre pri tem pogosto tako za subjektivne odločitve projektantov, konservatorjev in restavratorjev kot za posledice ekonomskih, socialnih in političnih pritiskov, zlasti pozitivistična znanost služi kot »dežnik«, s katerim se stroka po potrebi zaščiti pred kritiko ali soudeležbo ostalih vpletenih. Vzroke tovrstne prakse varstva lahko iščemo v medsebojni izoliranosti procesov na področju vrednotenja, registriranja, prenove in vzdrževanja kulturne dediščine. Odločitve *kaj* in *zakaj* varovati so povsem ločene od odločitev *kako* in so posledica ne vključevanja relevantnih udeležencev v procese varstva, pomanjkanja medsebojnega interdisciplinarnega sodelovanja in fragmentacije znanj znotraj posameznih znanosti in strok (Avrami idr., 2000).

To pa še ne pomeni, da moramo pri ohranjanju kulturne dediščine pristati na radikalni subjektivizem, torej, da varstvo postane zgolj kreativna disciplina za zadovoljevanje današnjih potreb, saj je jasno, da se družbene norme, okusi in ideje ves čas spreminjajo. Na tem mestu je treba opozoriti na trajnostni vidik dediščine in na dejstvo, da dediščina pripada vsem nam in ne le določenim posameznikom, kot tudi ne zgolj našim potomcem. Definicijo trajnostnega razvoja prvič srečamo v t. i. »Brundtland Report«²⁴ (United Nations General Assembly, 1987): »Trajnostni razvoj je razvoj, ki upošteva današnje potrebe, ne da bi pri tem trpele bodoče generacije in njihove potrebe.« Z načeli trajnostnega razvoja poudarjamo tako razvojne vidike kot zavezanost k socialni enakosti med generacijami in znotraj njih na področju okolja, kulture, socialnih in gospodarskih vprašanj. Celostno ohranjanje kulturne dediščine bo torej uspešno le, če bo rezultat socialno sprejete odločitve oziroma širšega družbenega soglasja. Torej objekti in območja kulturne dediščine postanejo predmet varstva v primerih, ko posredujejo sporočila in ko se ljudje strinjajo, da so socialni simboli. Muñoz-Viñas (2005) družbeni sporazum med posameznimi subjekti, ki se tako ali drugače istovetijo s kulturno dediščino, imenuje intersubjektivnost, kar pomeni, da odgovornost za ohranjanje kulturne dediščine ni zgolj na plečih konservatorjev, lokalne skupnosti ali države, temveč širše družbe.

Tako kot kultura tudi dediščina postaja vedno bolj fluiden fenomen sodobne družbe. Skladno s sodobno teorijo varstva jo obravnavamo kot socialni konstrukt, ki je rezultat socialnih

²⁴ Svetovna komisija za okolje in razvoj (WCED) je leta 1987 pri Združenih narodih sprejela dokument z naslovom »Our Common Future«, ki ga poznamo tudi pod imenom »Brundtland Report«, poimenovanem po predsednici komisije, bivši norveški ministrski predsednici Gro Harlem Brundtland.

procesov v določenem prostoru in času. Dediščina zato ni statično utelešenje kulture, temveč medij, ki služi (pre)oblikovanju družbene identitete. To pa še ne pomeni, da moramo ob tem pristati na poskuse postmodernizma po redukciji kulturne dediščine zgolj na raven socialne konstrukcije. Kulturna dediščina je namreč prepojena tudi z določenimi univerzalnimi vrednotami, ki niso ravno soglasne s kulturnim relativizmom, so pa pomembne za nadaljnji razvoj človeštva in njegovo materialno in duhovno blagostanje (Avrami idr., 2000). Globalno soglasje o varstvu omenjenih univerzalnih vrednot je dosegel UNESCO z varstvom svetovne kulturne dediščine, ki na izreden način demonstrira tako koeksistenco človeka in okolja kot tudi človeške interakcije, kulturno koeksistenco ter duhovno in kreativno izraznost (UNESCO, internet 3). Evropsko soglasje oziroma evropski prispevek k razumevanju dediščine pa je ubeseden v Okvirni konvenciji Sveta Evrope o vrednosti kulturne dediščine za družbo, s katero države podpisnice priznavajo, da »so pravice do kulturne dediščine del pravice do udeležbe v kulturnem življenju, kakor je opredeljena v Splošni deklaraciji o človekovih pravicah«. Priznavajo tudi, da so posamezniki in skupnost odgovorni za kulturno dediščino, in hkrati poudarjajo, da sta »človekov razvoj in kakovost življenja cilj ohranjanja kulturne dediščine in njene trajnostne uporabe« (Faro, 2005: 1. člen).

Sklep

Z varstvom kulturne dediščine se moramo čim aktivneje vključevati v vsakdanje razvojno naravnane družbene projekte, saj bomo, kot je prepričan Šola (Kastelic, 2001), tako najbolj poskrbeli za prenos idej in vrednot iz preteklosti v prihodnost. Ustanove in stroke s področja varstva kulturne dediščine, dediščinske skupnosti²⁵ ter drugi zainteresirani udeleženci smo naravno vpeti v širše in ožje okolje, saj je prav to okolje predmet našega poglobljenega zanimanja in dejavnosti. Poznavanje okolja nam omogoča, da se lahko uveljavljamo kot spodbujevalci razvoja na območju, ki mu služimo in katerega del smo. Vsekakor bi si morali skupaj prizadevati za bolj kakovostno medsebojno sodelovanje in usklajevanje nalog in ciljev s področja celostnega ohranjanja dediščine, ki bi se morali na koncu odražati tako v strategiji varstva kulturne dediščine kot v nacionalnem programu kulture, posledično pa tudi v strateškem načrtu organiziranosti ter v metodah in ciljnih delovanj Zavoda za varstvo kulturne dediščine Slovenije.

Starosta sodobnega slovenskega knjižničarstva Avgust Pirjevec je že daljnega leta 1940 zapisal v svojem delu Knjižnice in knjižničarsko delo naslednje za vse čase aktualne misli:

Izhodišče za vse ljudskoknjižničarsko delo so potrebe ljudstva, ki so po času in kraju različne. Ako razlikujemo med staro in moderno knjižnico, nočemo s tem omalovaževati dela, ki so ga izvršile stare knjižnice. Bile so časovno povezane. Moderna problematika ni bila

še tako ostra kot danes. Moderni knjižničar mora upoštevati krajevne razmere. Ni vseeno, ali deluje knjižnica v sredini velikega mesta, v predmestju, v industrijskih, obrtniških ali trgovskih krogih, v delavskih kolonijah ali na kmetih. Knjižničar mora poznati socialno in ekonomsko strukturo okraja, v katerem knjižnica deluje, in uravnava mora svoje delo po potrebah, ki izhajajo iz realnih življenjskih sil. (Pirjevec, 1940: 56.)

Če prevedemo za tisti čas napredne misli bibliotekarja Pirjevca v današnjo družbeno vlogo varstvene stroke, lahko zapišemo, da mora biti današnja in prihodnja usmerjenost delovanja varstva kulturne dediščine le v socialnem in lokalno pogojenem izvajanju načel celostnega ohranjanja naravnih, ekonomskih, socialnih in kulturnih virov s ciljem ohranjanja in po potrebi tudi preoblikovanja kakovostnega življenjskega okolja. Da pa bi bili varstvena služba in stroka pri tem uspešni, morata biti naravno vpeti v vsakodnevne življenjske tokove in delovati skladno z mislijo Mikl-Curkove: »Varstvo ne more biti kvalitetno, če dosledno delimo upravni in strokovni sektor. Povezava mora ostajati organska, kajti le tako morejo biti enako zavarovani interesi skupnosti in interesi posameznika.« (1990: 28–29.)

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²⁵ Dediščinske skupnosti sestavljajo ljudje, ki cenijo posamezne vidike kulturne dediščine ter jih želijo z javnim delovanjem ohranjati in prenašati prihodnjim rodovom (Faro, 2005).

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Development of the modern cultural heritage theory in the world and Slovenia

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Abstract

The evolution of the cultural heritage protection can be traced from the rather narrow field of works of art to the broad concept of heritage. In recent decades, the meaning of heritage is becoming more and more universal and global due to the influence of economic, cultural, sociological, technological, and political globalisation processes. The industrial revolution altered social-spatial phenomena and processes, interrupting the natural link between tangible and intangible heritage; this severed the ties between the historic tradition and identity continuity. Ever since, the central criterion on the modern, Eurocentric protection profession has been the preservation of works and protection of their originality and objectivity. Under the aegis of the Western scientific epistemological tradition, the most profound influence on development of the protection theory and practice was exerted by archaeology and museology. With the rediscovery of the importance of intangible heritage in the past two decades, we are witnessing a process shifting ever further from the strictly Western-civilisation understanding of heritage to the postmodern anthropocentric view of respect for cultural diversity. The central philosophical question of the protection is no longer merely epistemological, but also ontological.

Brief introduction into the modern cultural heritage protection

The article at hand uses the analytical and synthetic method of the recent referential scientific literature to present development of the modern protection doctrine in the world,

including theoretical contemplations of Slovenian protection experts published primarily in the central protection publications “Vestnik” and “Varstvo Spomenikov”. Despite numerous doubts in the past concerning the scientificity of the monument protection, our field too has been recently facing conditions where it must pose not only empirical but also fundamental epistemological questions. For a long time, the protection profession remained unaware of this fact, relying solely on its narrow specialist and empiricist knowledge. Mali (2006) writes that in the 21st century we are witnessing the rise of a new, trans-disciplinary type of scientific knowledge which “forces the science into de-differentiation and integration of various types of knowledge at the level of the society, institutions, and theory of cognition alike”. Regarding epistemology of social sciences and the cultural heritage protection doctrine field we must, as did Mali (ibid), first ask ourselves which philosophical tradition we derive from, and then using the inductive and deductive method develop theoretically logical and epistemological principles necessary for further research. The field of hermeneutics is different, putting emphasis on categories of meaning, values, purpose, and understanding (Mali, 2006). The term “hermeneutics” comes from the Greek word “*hermeneuo*” which means: speaking out, declaring, interpreting, translating. According to Mali (2006) these meanings do not cancel, but add to and overlap each other. They are part of the process of transmitting meaning and/or importance. For easier understanding, Mali (ibid) employed the example of the divine messenger Hermes who would deliver messages of the gods to the mortals, thus directing them to understanding. However Hermes did not simply carry divine messages but interpreted them as well.

One of the most important hermeneutic studies in the cultural heritage protection field is the doctoral thesis of Frank Hassard (2006) which explores development of the protection theory and practice in relation to modern theories concerning the area of intangible heritage protection. His analysis of relevant world literature brought him to the conclusion that development of the positivistic science – and consequently of the European cultural heritage protection doctrine which became global and universal in the 20th century – was undoubtedly influenced by the Age of Enlightenment, as well as the 16th-century Reformation and the 17th-century restoration of Catholicism. If the Catholic tradition argued that the Bible can be interpreted solely from the position of traditional understanding and insights acquired through the centuries, and that changes in understanding and teaching of the doctrine can only occur by the consent and under authority of the clergy, the reformers on the other hand claimed that, concerning the New Testament, we must always search for “the original meaning” and “authenticity” of the Scriptures; this affected Age of Enlightenment questions regarding epistemology and philology. Protestantism therefore argued that “the truth” must be made directly accessible to modern believers or readers of holy texts as only then they can build the foundation for the religion and doctrine of “*sola scriptura*” without Catholic religious constructs and references to tradition. Therefore, putting emphasis on the importance of individuality becomes the central feature of Protestantism (Hassard, 2006). His conclusion is that this naturally influenced development of the hermeneutic thought which then permeated all aspects of the “modern” civilisation: cause and reason became the lodestars of modern enlightenment philosophers who set upon themselves the task of saving the civilisation from “the dogma” of tradition, thus laying the foundation of the Western epistemological tradition. Since then, everything is addressed from the viewpoint of reason: what is impossible is unreasonable. Having raised cause and reason, empiricism, methodological reductionism, and objectivity on a pedestal, the new hermeneutic consciousness demands proof by measurement. “The original” becomes the lead metaphor of the new society (ibid).

Influence of historiography on the modern protection doctrine

Historiography and archaeology – after museums, the latter was the greatest influence upon development of the modern protection doctrine¹ – were addressed in depth by Foucault (2001).

1 Sedej (1972) maintains that 19th-century scientific archaeology was an important influence upon subsequent development of architecture. It spurred communities and buildings constructed according to monumentalized classical ideals, at the same time also discovering the value and mythology of the Middle Ages. He continues: “the first to benefit from “the discovery” of these stylistic and quality levels was the protection profession which was then an integral part of the creative architectural activities in theory as well” (Sedej, 1972: 11).

Particularly history has always tried to “memorise” monuments of the past, transform them into documents, and make possible for traces to speak which are often not even verbal by themselves or silently voice something else from what they are voicing; today history is the one transforming documents into monument, developing – where traces left by people have been deciphered, where it was attempted to discern out of the dark what these people were – a multitude of elements to be isolated, formed into groups, made suitable, placed into relationships, or constituted as a whole (Foucault, 2001: 10).

Hassard (2006) points out that particularly historiography, by aiming for a deeper and more comprehensive understanding of the past, has successfully bridged the gap between the historic tradition and identity continuity. He sees it as the central problem of positivistic historiography or dead history unconnected to the present and to living practice. Epistemology tends to interpret history without realising that all present activities are an accumulation of the past: products of tradition and continuity. Accordingly, man as the subject of history is separate from historic objects; particularly in the Western civilisation this is still reflected by the marked dichotomy between intangible (living) and tangible cultural heritage. But on the other hand, it often slips our mind that in the Western civilisation cultural heritage is actually also a recreation by modern “authors” – conservers and restorers – of course, this is clearly reflected in the daily protection practice and in upkeep and restoration of our heritage. Thus, the central philosophical question of the heritage protection is primarily epistemological in nature (ibid).

Meaning of art in the cultural heritage protection

If we briefly return to history of the modern protection, we can trace the evolution of the cultural heritage protection from the rather narrow field of “works of art” to the quite broad sphere of “heritage”. But what is art? Nietzsche (2006) explained it as “the stimulant of life”. Heidegger (2002) addressed the concept of the work of art in his central work “On the Origin of the Work of Art” (German *Der Ursprung des Kunstwerkes*), stressing that the quality of a work of art is a special product separate from the ordinary object and tools. Within, man carries creativity which can be expressed through art. In his study of this creative process, Heidegger compared meanings of “object”, “tool”, and “work of art”. He sees the object merely as an “object” with no role in the process. On the other hand, the tool is the result of the task, but its objective is the fact that it was designed as an instrument for a specific purpose. Therefore it exists not because of itself but due to its usefulness. He sees the work of art as separate from other such works because of two characteristics: in the creative process it becomes authentic, and it is unique in its material consistency as a work of art, a truth which took place in its own being. The essence of the work of art is truth and poetry; truth comes from the unique and historic: “the creation of truth in a work means to give birth to being which has never existed before and will not do so again” (Jokilehto, 2005; Heidegger, 2002). To preserve a work of art primarily means to renew the perception of its truth and meaning in

the awareness of the community; put otherwise, by preserving a work we also take upon ourselves the “creative care for the truth” (Jokilehto, 2005).

The above-mentioned postulate became the central norm in development of the modern, Eurocentric protection profession and service on the global and local level alike. As noted by Železnik (1962), the profession mostly categorised cultural monuments as works of art and was therefore bound to protect their originality and objectivity. Among other things, he refers to the 1961 Protection of Cultural Monuments Act (Official Gazette of the PRS, No. 26/1961) which states that cultural monuments are to be protected in the intact and original state² which is only feasible with the cooperation of a researcher (art historian – author’s comment) who researches and interprets the monument, and a conservator who protects it in its original form and, based on research findings, also prescribes protection principles and guidelines (ibid). And how does Železnik define originality of a monument?³ In his opinion, a monument preserved in its original form “makes a complex mirror reflection of its being as a symbiosis of original components and elements. Therefore, physical originality of a monument is a complex of individual parts whose interaction is responsible for its individual form of being” (Železnik, 1962: 48). Shortly afterwards he asks “but which are these elements of originality whose symbiosis give the monument its character” (ibid)? His reply: “The answer is hidden in the material, in the long line of visual art monuments for which we are to find the common denominator of their physical form” (ibid). Železnik notes that this form first presents itself as “the material, physical phenomenon of a work of art”, as “matter” positioned in space and having a form, touching the surroundings with its surface which has a colour, while all is being perceived with the help of light as a composition (ibid). In his contemplation of the original (material) form of monuments, Železnik, when pointing out that experiencing requires not only “the ability of visual perception, but also the ability to empathise the body of contents and ideas of a work of art” (Železnik, 1962: 51), (in)advertently ascribed to the phenomenology of Martin Heidegger who, in addition to the material world, also recognises the world of meanings in a work of art. Regarding a Greek temple, Heidegger’s conclusion is that the physical presence by itself does not give meaning to space as the spiritual and non-material dimensions are equally important. They are only experienced when we get acquainted with a monument in its environment. Standing there it radiates beauty, and beauty is our way to truth. As the monument opens to space, its uniqueness shines more and

more; a work more creative and innovative is also more true and authentic (Jokilehto, 2006a).

Question of truth in development of the modern protection doctrine

As early as with the first practical steps of the modern cultural heritage protection, the question of truth turned out to be a major stumbling block due to the collision of two concepts which, each in its own way, still exert a great deal of influence on the modern restoration and conservation practice. Vieira (2004) remarks that Eugène Emmanuel Viollet-le-Duc stressed the importance of completeness and “stylistic unity” of a monument and consequently advocated both reconstruction of missing parts – including those planned but never executed – and removal of all elements and architectural components which were added at a later time and thus altered the original layout of the structure⁴. He immediately became a target of criticism by other pioneers of the modern protection who saw this as an attack on authenticity, and advocated the preservation of “the original state” of a structure. The most notable of them is John Ruskin; his motivation for the preservation of material authenticity is undoubtedly modern as he speaks in favour of the future generations’ right of access to “original” monuments. However, he values the past so highly that he radically forbids interventions of any kind in monuments. Combining both theories, Camillo Boito sought intervention methods which would leave monument authenticity unharmed. His theoretical approach, known as “philological restoration”, sees the restoration intervention as “a necessary evil”. He sought to systematise restoration activities and make them more accessible, putting the emphasis of the historic value as all discoveries unearthed during the restoration process must be kept visible and unchanged. In this regard, the aesthetic value is considered of secondary importance compared to the “original” architectural or visual art elements discovered during a conservation or restoration intervention (ibid).

Stelè torn between the aesthetics and documentary quality

Boito’s notion achieved its heyday in the conservation theory of Georg Dehio; its well-known motto “conservation, not restoration!” profoundly impacted the doctrine of the so-called Vienna School of the protection founded by Alois Riegl⁵ and Max Dvořák. Among its students was France Stelè,

2 In the Slovenian protection theory, the two terms have never been given a proper explanation. When defining methodological baselines for analyzing authenticity and integrity of world cultural heritage, Stovel (2007: 33) remarks that we can talk of a monument or protected site being intact if it is in fair physical condition and of social and economic interest, while originality means that historic layers contributing to the exceptional universal value of a monument are preserved.

3 Pirkovič wrote about development of Slovenian protection doctrine since 1945, particularly on the contribution of I. Komelj and M. Železnik as heirs of Stelè’s protection baselines, and the application of classic art-historical views in protection issues (1993: 39–44).

4 The theoretical aspect on the issue of reconstruction is, among others, addressed by Pirkovič (2003) and Petzet (2004), while examples of reconstruction and stylistic cleansing in several prominent cultural monuments in Slovenia are described by Zadnikar (1950, 1970) and Mikuž (1992) regarding the church of Conventual Franciscans in Ptuj; Komelj (1960) regarding the Cistercian monastery in Kostanjevica na Krki; Zadnikar (1965) regarding the Carthusian monastery in Žiče, etc.

5 Although both Dehio and Riegl advocated minimal interventions in monuments, they became embroiled in a much-noticed public

afterwards the first professional conservator of the Imperial-Royal Central Commission for the Study and Conservation of Monuments of History and Art for the former province of Carniola. However, in time he turned away from the principles of his teacher Max Dvořák. At a certain point, Stelè even reproached him for taking the “conservation, not restoration!” concept too far, although Dvořák avoided all compromise primarily in order not to endanger the essence of the protection due to then still fashionable historicism (Stelè, 1960) which was encouraging romantic pseudo-restorations of the past, stylistic purism, and uncritical evaluation of certain styles and eras (Cevc, 1976). Through the years, Stelè became more and more open to making compromise decisions in protection tasks as, according to his writings, “life is actually an unending struggle between the principles and daily practice creating ever new unpredicted situations and making necessary to revise established principles” (ibid: 14). *This demonstrates that the monument protection too depends on a number of conditions which interfere with its mission, on all possible moods in a given moment caused by social and ideological changes, nationalistic and aesthetic illusions, and even fashion*” (Stelè, 1960: 14).

Although the opinion of Stelè (1960) was the “conservation, not restoration!” concept had prevailed and became the basis of modern protection endeavours, he still had trouble reconciling the relationship between the documentary quality, aesthetics, and functionality of cultural heritage. In his eyes, the dire effects of the World War I and numerous demands for rehabilitations in the inter-war period in Slovenia and the entire Europe alike in the areas of transportation, new utility infrastructure, and new approaches in city planning, topped with the horrendous legacy of World War II, refuted the absoluteness of the “conservation, not restoration!” concept (Cevc, 1976). However, this reversal in doctrine was not brought about solely by the demanding post-war restoration. Cevc (ibid) points to the role of expressionism between the two wars which opened even Stelè’s eyes to aesthetic values; there is also the fact that he was already familiar with notions of Italian architect Ferdinando Forlati prior to the start of World War II when he started to subscribe to Forlati’s concept “reconstruction, not restoration”. Cevc remarks that all Forlati wanted was “to preserve the old without demolition and rebuilding, stabilise it in an invisible manner using modern technical aids, and build what is demolished out of old material, making sure that additions do not distort the putative antique” (Cevc, 1976: 67) which clashed with the Vienna School doctrine and its rejection of anastylosis. Moreover, both Forlati and Stelè argued that “the restoration of a monument must be based on feel resulting from art-historical knowledge” and that “the restorer must utterly submit himself to the monument, casting aside his personal desires” (Stelè, 1960: 13). In his work, the restorer is therefore bound by the principles of the documentary restoration and the goal

polemic on the historic and aesthetic value of monuments. Dehio criticised Riegl that in conserving and presenting monuments, e. g. ruins, for hedonistic viewing by those seeking aesthetic pleasures, the latter had completely disregarded the national memory and the collective view of the past (for more see: Koshar, 1998, p. 34).

of not hurting the aesthetic sense of observers; on the other hand, this also forbids any fictitious or aprioristic aesthetics which would harm, reduce, or even destroy the documentary potential of the monument (ibid). However, Cevc (1976) notes that even Stelè himself did not always hold to this tenet, arguing that when an old item must be removed due to reasons of “necessity”, it should only be replaced by a new work of even higher quality; this was a concession to Plečnik who in Stelè’s eyes provided many an answer to questions of what is authentically Slovenian in our art.

Pirkovič (1989) remarks that Stelè ascribed to the ideology of blood (German *Blut*) and soil (German *Boden*) in protecting protected sites and entities, termed by him the domestic protection. According to Rotar (1985), in the inter-war period the preference given to the domesticity prevented a more liberal version of Slovenian nationalism which would on one hand build on elitism, increased influence of the bourgeoisie, and a strengthened bourgeois ideological field, and on the other permit more individuality, cosmopolitanism, and closer ties to foreign cultures. As an example of a victory of the more conservative national movement, Rotar (1985) discusses an architectural dispute between liberalism (modernism) of urban planner Maks Fabiani, and Stelè’s and Plečnik’s national architecture programme where Stelè argued in favour of merging various architectural movements by submitting modernism (of functionalist architects) to regional history and existing national patterns protecting the homeland from foreign influences (ibid).

In his thought and action, Stelè was more an art historian than a conservator. Cevc (1976) believes that his stance was also a consequence of the fact that the Kingdom of Yugoslavia consistently refused to pass any protection legislation, making him rely on his personal professional reputation alone. He placed no trust in man. For Stelè, man posed a greater danger to heritage than the passage of time (Stelè, 1960); this corresponds to his conservative view of life, art, and the cultural monument protection. His opinion was that heritage must be protected from people in order to be passed in an intact state to future generations; even today, this approach is still the guiding principle of many a heritage guardian despite severely clashing with the modern understanding of heritage and its relationship to space and people. Namely, the central task of the modern cultural heritage protection profession should be to seek answers to the question of how spaces shape identity and how people identify with spaces and heritage in those spaces (Ashworth, Howard, 1999).

If Stelè and his followers emphasised that heritage is the responsibility of art historians, later also archaeologists, ethnologists, historians, i.e. experts in scientific disciplines employed in the protection, while work itself is conducted by technical professions in fields of restoration, architecture, building sector, rural crafts, etc, today cultural heritage is the subject of the broadest social responsibility. It is no coincidence that the Council of Europe adopted the Framework Convention on the Value of Cultural Heritage for Society (Faro, 2005) in the present period of relativism and post-modernistic values evident – among other things – from the increasingly horizontal decision-making, with the centres of power

and policy-making being transferred from the state to the local level, from institutions to the widest social environment, particularly the civil society sphere; as a result, the state and institutionalised professions find it harder and harder to justify their credibility. With the above-mentioned convention which Slovenia ratified through a law (Official Gazette of the RS, No. 5/2008), the Council of Europe set for itself the objective to “achieve greater unity between its members for the purpose of safeguarding and fostering the ideals and principles, founded upon respect for human rights, democracy and the rule of law, which are their common heritage”; to “put people and human values at the centre of an enlarged and cross-disciplinary concept of cultural heritage”; to recognise “that every person has a right to engage with cultural heritage of their choice, while respecting the rights and freedoms of others, as an aspect of the right freely to participate in cultural life...”; and particularly that we are convinced of “the need to involve everyone in society in the ongoing process of defining and managing cultural heritage” (ibid).

Cesare Brandi and his influence on subjectivism in aesthetics

Further development of the protection doctrine and restoration practice was much influenced by Cesare Brandi and his well-known 1963 work *The Theory of Restoration* (Italian *Teoria del Restauro*). He maintained that the restoration of a work of art is much more than a mere recovery of its functionality, as this is not its primary communicative value. On the contrary, we must strive to restore its “potential uniqueness”, which means not only blending various parts but creating a uniform aesthetic pleasure (Brandi, 2005; Vieira, 2004). Even today, his legacy is highly valued and followed in the conservation and restoration as the selection and use of materials and technologies are often quite subordinate to the final goal: a uniform aesthetic look.

After visiting the Central Restoration Institute (Italian *Istituto centrale del restauro*) in Rome where Brandi was in charge for a while, Mole (1966) asked himself whether the restoration principles of the Rome institute could be applied without reservation in our conditions as well. They state: “if the documentary or archaeological value prevails in an object, it should be restored according to the historical principle; all additions documenting their period of origin may stay but those attempting to copy “the original” must be removed (Mole, 1966: 178). Mole sees greater complexity in “the principle of the aesthetic restoration which must prevail over the historic principle in all cases concerning an object with the artistic value. This principle demands that all later additions are removed and the original restored in a way which sees this artistic value further enhanced” (ibid). Mole points out that that everybody interprets this principle as they see fit. Brandi retorts that “from the time of its origin to the present day, a work of art in itself constitutes a closed circle which must not be disturbed. Therefore, all potential retouches must fall outside this circle, i.e. their structure should be clearly distinct from the original” (ibid).

However, Mole noticed that even Brandi was not completely consistent in applying the closed circle principle. “When a work of art has been broken in pieces or an essential part thereof is missing, he permits reconstruction according to the principle of gestalt psychology in which the value of the whole is greater than the sum of its parts” (Mole, 1966). He also notes that these principles should “be given the right of domicile in our country as well as soon as possible, although we will never comprehend all their intricacy as even the slightest damage is retouched by hatching so that the work of art truly remains completely authentic”, and that, compared to us, “they deal with too many fakes from the past to dare and make new ones” (Mole, 1966: 178). Still, at the same time he remarks that the motto “conservation, not restoration!” does not solve the issue of retouching and that the theory states that “retouching, this necessary evil, should be abandoned altogether except in integrating ruins”, although in practice “a void in a picture, sculpture, architecture, or complex is more disruptive than a later addition, but there are also cases when even a very damaged original cannot tolerate any additions” and asks how are we to determine “which void is not disruptive and which should be filled” (Mole, 1967: 18). In the conclusion of his article, he remarks that “regarding the execution there are objective criteria based on experience, but the decision itself remains subjective, dependent on the aesthetic sense and scientific expertise of the conservator and restorer” (Mole, 1967: 21).⁶ His thesis is a considerable shift away from Stelè’s principle that work of restorers should not be individually conditioned but should result from collective cooperation organised and guided by the monument service, as only this can provide the highest possible exactness and at least average quality of the work performed (Stelè, 1960).

Institutionalisation of the modern cultural heritage protection

In the 20th century, certain influential 19th-century movements, particularly romanticism and historicism, had lost momentum; this was also an era of global scientific, technological, and industrial progress, new directions in economy, social and political life, improved communications, increased mobility, and growing international cooperation. Jokilehto (2005) remarks that the conservation profession gradually followed social changes, developing from the romantic conservation of ancient monuments and works of

6 Mole (1975) also writes about methods of the technical and aesthetic restoration of medieval frescoes in the parish church in Mirna, expressing some doubt in the usefulness of the documentary principle in the restoration field with his assessment that for the most part additions stood out, disrupting the look of the whole. Lowenthal (2000) also notes that the idea of reversibility demanded by the documentary principle is basically a myth employed by many architects, restorers, and conservers in order to carry out their ideas of rehabilitation of cultural heritage and justify again and again new architectural, conservation, and restoration interventions. Although this critique at first seems harsh, it holds true if we see the restoration and conservation as reproductive activities as well.

art into a broad-spectrum discipline recognised by authorities and supported by international organisations. This development brought about increased state control, norms, protection legislation, and the creation of cultural heritage protection services (ibid). Regarding Slovenian lands, the Monument Office for the Province of Carniola headed by France Stelè was established in 1913 and the Institute for the Protection of Monuments of PRS in 1945, immediately after the war. Šijanec (1948) notes that in the first period of the organised monument service in Slovenia, conservers were only able to perform restricted professional work, i.e. the protection of more eminent artistic monuments mostly based on their identification, methodical study, and interpretation; this made them more art historians than “modern” conservers. In the first post-war years, scientifically sound study of cultural monuments was also demanded by Mušič (1949); nevertheless, he was also aware of the post-war plight and limited financial means which covered only the most urgent protective work on important cultural monuments damaged in World War II.

In the 20th century, the cultural heritage protection achieved international dimensions with the creation of international bodies and active role taken in the protection both by governmental and non-governmental organisations such as UNESCO⁷, ICCROM⁸, ICOM⁹, and ICOMOS¹⁰. The concept of cultural heritage expanded from historic monuments to ethnographic collections, historic gardens, cities, towns, villages, and the landscape. This demanded ever newer definitions of cultural heritage and protection policies. Slovenia was no exception; as noted by Sedej (1972) our daily practice too was increasingly in need of clearly formulated theoretic baselines and a monument protection “philosophy”. He was particularly bothered by the fact that professional issues were neglected in favour of discussions on funding problems and administrative dimensions of the protection service. His opinion was that it was necessary to address “those issues in the conservation theory and methodology which will help us leave behind the daily practicism and volunteerism (no matter how enthusiastic and idealistic)” (Sedej, 1972: 7). Sedej’s contemplation from the early 1970’s is still very relevant today when we are again asking ourselves to what degree our service and profession follow the modern protection principles on the theoretical and execution level alike.

In the second half of the 20th century, the conservation profession in the world, and somewhat bashfully in Slovenia as well, shifted from protecting individual, mostly eminent examples of heritage to the integrated conservation of cultural heritage in its spatial context. Pirkovič (2005) notes that the theoretical basis of the principles of the integrated conservation of cultural heritage and its management is provided by international documents which should be seen primarily as standards based on ethic principles. In a broader context, the conservation is now regarded as a complex and varied so-

cial practice related to the conservation of natural resources and environment, and to dynamic management of change (ibid). The integrated conservation is basically “dynamic management of change” aimed to prevent neglect, degradation, overuse, or destruction of natural, cultural, and social resources in their development processes (ibid). Accordingly, the task of the integrated conservation is not merely to perpetuate cultural heritage as a component of built or natural environment by regular upkeep and protection, but to also see to its full and quality integration in the modern society and also to find a suitable purpose for it (Roth, 2004). In the opinion of Hassler et al. (2002), the conservation profession should more and more shift from the exclusively physical protection of heritage structures to the study of intangible, but at the same time rapidly changing social, cultural, and economic values, and to the integration of heritage in development-oriented processes while consistently following the integrated development principles (ibid).

The scientific cultural heritage protection

A conclusion of Muñoz-Viñas (2005) is that in the 20th century a number of competing theories appeared in the cultural heritage protection field which were all based on a marked archaeological and museological approach prioritising the omnipotence of science. Ultimately, they merged into the so-called scientific cultural heritage protection – extremely prolific in Europe and the developed part of the Western hemisphere between 1930’s and 1950’s – on one hand, and into the world of universal international documents regarding the protection of movable and immovable cultural heritage on the other. Particularly under the influence of the latter on subsequent development of the protection profession it soon became evident, in the opinion of Pirkovič (1993) that the protection is an empirical discipline consisting primarily of a set of practical procedures based on scientific findings and employed in protecting and conserving monuments. From a strictly epistemological viewpoint this is true as we generally protect something which we only know to be heritage from our experience. Pirkovič (ibid) notes that we do this according to the protection profession principles, although they are ambiguous having never been conclusively elaborated and firmly defined due to their polysemy. Moreover, their use is adapted to current situation, while the protection profession has never been able to achieve consistency in the protection theory and scientific method derived from it (ibid).

Hassard (2006) remarks that the approaches of Boito and Brandi address values which we attribute to a heritage object; these are “historic” and/or “aesthetic”. The scientific cultural heritage protection advocates the thesis that authenticity cannot be added to a monument; it is only present and evident during its existence. Of course, this is in conflict with the practice of additions in restoring and the traditional arts and crafts alike. In this case, the monument is seen merely as a historic document and result of physical human activity through time. For instance, in museums the aesthetic and historic values are more important than material ones and

7 United Nations Educational, Scientific and Cultural Organization

8 International Centre for the Study of the Preservation and Restoration of Cultural Property

9 International Council of Museums

10 International Council on Monuments and Sites

those of usefulness; efforts to freeze a museum piece in a certain period are a logical consequence. Accordingly, until recently the primary goal of the conservation and restoration profession was to understand, explain, and solve causes of material decay, or to limit unwanted change (ibid).

Therefore, development of the modern protection theory must be seen mostly as a rational process of identifying the cultural diversity and relativity of values which are necessary in order to define the concept of “cultural monument” as a component of national heritage. Jokilehto (2005) stresses that diverse approaches and practices were present in the protection field and that evaluation and the protection of material and non-material cultural heritage alike were utterly dependent on conflicting value judgements; after lengthy discussion, this process became reflected in standards, recommendations, and priorities. But, as conservation theories based on positivism, modernism, and ethic principles of international documents see the protection solely as an activity aimed at “enhancing the truth”, certain controversial situations arose due to the impossibility of giving equal and simultaneous consideration to all identified “values”, “truths”, “authenticities”, and “meanings” of a monument or protected area. A solution was found in positivistic scientific approaches¹¹ which disallowed even the slightest doubt outside of narrow professional circles. The fundamental guiding principle was respect of the original frozen in time to which everything was subordinate; in order to avoid “falsifying history”, restoration interventions in works of art had to be visually distinct from the original and approaches such as reversibility, minimal intervention, and compatibility were introduced (ibid).

By professionalising and institutionalising its activity on the national and international level alike, the scientific cultural heritage protection transferred the tangible heritage protection concept to the global disciplinary and cultural context which is poles apart from tasks in connection with asserting the integral conservation principles in an increasingly glocal¹² society. This is also one of the reasons why the profession and services are no longer able to keep pace with current social-spatial processes; having been raised on modernistic scientific foundations, they can merely “manage changes” which have actually already occurred; Araoz (2009) notes that, unfortunately, often the only option left is to simply put up with them. Therefore we cannot be surprised by current problems in (not) introducing modern management processes in fields of the integral cultural heritage protection and spatial planning alike, as this means inclusion of other stakeholders in the evaluation and (joint) decision-making processes. Has-

sard (2006) remarks that until recently, development of the Western civilisation, as already discussed in the chapter on the role of historiography in development of the protection doctrine, was based on defending a completed development of the past. This invariably created a feeling of disconnection, disinheritance, and loss of all tradition.

Epistemology and cultural heritage

If we linger some longer on the definition of science, we can conclude that the Western scientific epistemology is based on systematic observation and interpretation of objects and phenomena. The opinion of Hassard (2006) is that it operates by interpreting phenomena and objectifying “data” in a textual (i.e. published) form. Positivistic knowledge is evaluated using the scientific method, i.e. pre-set qualification criteria, such as standards. The scientific method is systematic and objective, its methods technological. On the other hand, particularly natural, and social and humanistic sciences with a positivistic slant tend to be regarding towards relative phenomena such as religious feelings and other forms of relative metaphysical (ontological) cultural features, defining them as metaphysical interference (ibid).

In the opinion of Laudan (1996), the objective of science is to provide theories which are very effective at problem-solving, and that the progress of scientific discoveries is only possible by limiting empirical data. Still, with certain exception such as natural science, scientific theories derive precisely from study of empirical “anomalies”, i.e. research of tradition. Therefore, for Laudan (1977) science is a process which accumulates numerous empirically evaluated data while simultaneously solving conceptual anomalies. Merely compiling empirical evidence does not create a proper mechanism of the scientific progress. A conceptual solution to anomalies is guaranteed only by various forms of theories which shape evolution of science. Popper stresses that “scientific truths are not those which are proven to be true, but those which cannot be proven to be false” (Popper via Munoz-Vinaz, 2005: 76–77).

If we seek Husserl’s opinion, he defines “life-world” as a world where we are immersed in “natural behaviour” of the everyday life which never becomes an object but justifies a pre-set basis. The life-world exists in the movement of constant relativity and validity; thus, it is the antithesis of any scientific objectivism as the scientific nature of positivistic science eliminates by methodology all possibility of “external” interpretation. Because it promotes the non-participating observer, it consequently severs the link with life (Gadamer via Hassard, 2006: 349).

According to Kant, the explanatory power of science is a result of its being based in the logical, epistemic subject whose activities it can generalise and see as operations “without a context”. Such logic guarantees consistency, measurability, and repeatability; it is universally acceptable, a fact essential for the demand for standardisation. On the other hand, this leads to discrediting of all possible knowledge lying outside of scientific methodological horizons (Brown via Hassard,

11 If, as late as the 1960’s, there was widespread belief than any truth can be unveiled using the exact scientific method, the very next decade (1970’s) already saw historians, philosophers, and sociologists questioning the premise that a single truth exists and that everything can be studied with precision. They questioned the concept of truth. In the extreme case known as relativism they completely denied truth, claiming numerous interpretations were all that exists.

12 Glocalism means merging universal processes of modernization and globalization with aspirations to conserve authenticity of local cultures (Schuerkens, 2004: 1, 20)

2006: 350). Therefore, Kant's conclusion gives a very precise justification of the reason why the Western civilisation sees heritage as a completed development and why, at least until recently, methodological objectivity was identified as the main postulate in universalisation of world's cultural diversity.

An entirely different picture can be seen in intangible heritage¹³ which is closely linked to continuity of knowledge, skills, crafts, and habits, both on the personal level and among certain groups, communities, regions, and nations. In this type of heritage, values are linked to knowledge formed through time through development of techniques and technologies. Hassard (2006) notes that the continuity of such "happenings" is any number of activities which on one hand transform meanings from the past, and on the other (conversely) define their later ontological status. In this regard it is fundamentally different from epistemology, but nevertheless is still knowledge. Intangible heritage can be addressed both from the ontological and epistemological aspect (in the sense of *how?*) as it is closely linked to habits which can remain more or less unchanged for generations. This provides for an uninterrupted intergenerational transmission of meanings and values. However, these are not static due to the fact that intangible heritage changes constantly and, being embodied in people, is also closely linked to space and tangible heritage. Man is the medium and conveyer of knowledge. His work is its physical (i.e. material, tangible) manifestation (ibid).

Regarding intangible heritage, Hassard (2006) emphasises the emotional "contact" of the medium with the activity and usage of simple technologies and natural materials. A change in materials often leads to a change in technologies. Knowledge is much determined by location and non-institutionalised by nature. In developed technological societies, such knowledge and habits are commonly no longer important, but still remain a special social and cultural integrative element, a guarantee of live transmission of the, although dehumanised, material perception of the past. Namely, continuity of practice is seen as a process of self-actualisation linking the past with the present in a live form, unlike positivistic historiography which sees history as a form of exploration of what actually happened in the past. Regarding intangible heritage, we talk of transmission of knowledge, skills, customs from father to son, from master to apprentice... They are more carriers of meanings and less conveyers of data characteristic for the positivistic interpretation. Of course, this means that a conservator and restorer must be able to cooperate and engage in quality dialogue with a craftsman or artist, i.e. an author or carrier. In the intangible heritage conservation there is no need of formal approaches, ethical principles, or even instructions for the restoration. All that matters is familiarity with authentic processes. Emphasis is given to the "like-for-like" approach related to positivistic demands for minimal interventions and compatibility. Ac-

13 In Slovenia, the coordinator of the intangible cultural heritage protection is the Slovenian Ethnographic Museum which also manages the Intangible Cultural Heritage Register. More at: <http://www.nesnovna-dediscina.si/>.

ordingly, in such cases authenticity shows not only in the material condition, but also in craft-related, restoration, and conservation processes; consequently, this leads to better acceptance of change (ibid).

Heritage studies

Conservation science, recently more often termed heritage studies¹⁴, is a relatively new discipline in the area of the cultural heritage valorisation, protection, interpretation, study, and management.¹⁵ Because of their broad and interdisciplinary research field, heritage studies are basically a synthesis of three different academic practices which are more and more focused on studying these three methodological fields:

- a) qualitative research methodology with analysis of theoretical concepts and theories, including the use of the synthetic method of studying development of legal, social, and political meanings of cultural heritage as a frontier field and applied science;
- b) qualitative research methodology with phenomenological research¹⁶ consisting of structured, unstructured, and semi-structured interviews, polls, and analyses of nonverbal communication employed to discover meanings of cultural heritage in the interaction between the society, individual, and (cultural) policy in (global, national, regional, local) space;
- c) structural and interpretative research methodology of cultural heritage as a spatial phenomenon in the relation to man with topological, morphological, and architectural-historical analysis of key heritage features.

Quite some time ago, it first became clear that protection doctrines cannot be realised outside of the broader social context as the protection profession too is experiencing severe political, social, economic, and ideological pressure. Sedej (1972) emphasises that although the protection profession should, as an applied science, primarily employ positivistic base-lines, a closer analysis shows entirely different needs.

14 Heritage studies as a specific branch of science in the cultural heritage area feature mostly in the North American and Western European scientific space. In Slovenia they are conducted solely in the heritology study course as part of the interdisciplinary doctoral study programme in human and social studies of the Faculty for Social Sciences and Faculty of Arts of the University of Ljubljana with the participation of the Academy for Music, Faculty of Mathematics and Physics, Faculty for Computer and Information Science, and Faculty of Theology. More about the programme at: http://www.uni-lj.si/studij_na_univerzi/podiplomski_studij/programi_3._stopnje/humanistika_in_druzboslovje.aspx

15 Toscano (Toscana via De Nardis and Alteri, 2010: 118) defines cultural heritage as "culture which has created cultural works important for keeping of social memory". De Nardis and Alteri (2010) explain the dual nature of cultural heritage: on one hand it is the result of collective memory and values of the community/society, while on the other it is the basis of new memories and new values. As it is part of inherited memory, it cannot be dead and fossilised but alive and full of life.

16 Particularly important is the contribution of human and social sciences such as ethnology, anthropology, sociology, communication studies, etc.

The conservation profession can have positivistic orientation only in part of its basic activity, i.e. while compiling sound data. In all other work stages we encounter a variously formulated theoretical basis. Accordingly, we must point out to two modern (but only in our lands) and frequent positions, namely structuralism and semiological research [...]. Although both entail a “non-historic relationship”, results are straightforward and useful as they provide a wider perspective focused on the essence of issues. Analysis of structure and meanings also broadens the conservation field. We are passing from the aspect of partial histories and sciences to a broader, more fruitful platform allowing complete evaluation of a monument in the contemporary world (Sedej, 1972: 8–9).¹⁷

The fact is that if we separate heritage from the daily life, we simply cannot expect any public support. One of the first to point to the need for the now matter-of-course and legally defined practice of social verification of the immovable cultural heritage protection, particularly in spatial and statutory protection acts, was Mikl-Curk (1990) with her conclusion that while there can be no debate regarding professional valuations and basic demands for physical conservation, i.e. standards for an intervention where an expert’s responsibility cannot cease, the preparation of action plans, weighting of options, and selection among prepared variants must by all means be subject to democratic debate. Therefore, it is not enough to merely cherish the past. The quality protection also entails constant reproduction. Heritage was and is subject to endless restorations. Our legacy is not merely the original but commonly includes upgrades made by our ancestors. Accordingly, Lowenthal (2000) emphasises that the protection is not something natural; it is learned and based on the political decision in favour of the statutory protection of cultural heritage.

Authenticity and postmodernism

The opinion of Jokilehto (2006a) is that one of the permanent tasks of philosophy is to explore the relationship between universality and relativity in the concept of truth and value judgements within various cultural contexts. Based predominantly on philosophic and critic reflexions, the concept of authenticity is one of the fundamental issues of modern discussions on the conservation and restoration in the present multicultural context. Jokilehto (2006b) sees authenticity mostly as a question of validity of an information source in relation to attributes of heritage sources such as the form, substance, use, materials and technologies, etc. By synthesising these reflexions, authenticity can be linked to three fundamental areas: the creative process, documentary records, and social context and tradition (ibid). If in the scientific conservation authenticity is primarily defined in the mate-

¹⁷ Sedej (1972) mentions Claude Levi-Strauss and Hans Sedlmayr as referential authorities in structural analysis. Their work was also employed by Nace Šumi when evaluating Slovenian, particularly Central Slovenian Baroque architecture, but unfortunately his description of the semiological method does not cite sources.

rial fabric of heritage¹⁸, present development of the concept of authenticity and consequently new conservation doctrine is turning from respecting the material truth to identifying authentic processes, a significant departure from the recent authoritative tendency of the Western civilisation for globalisation of ideas of enlightenment (Hassard, 2006). Jokilehto (2005) states that Nietzsche and Heidegger were the first to note that cultural processes leading to a breakdown of values and order do not occur solely within one social group or country. The process is broader, at least European, if not worldwide in scope. However, this does not yet mean that a process taking place in one culture is influential enough to cause change on the other side of the world, in other cultures, if a similar process is not already taking place there as well. Thus, it is not possible to force European values and historic tradition on other cultures. In theory, every cultural region must therefore formulate its own development process and set intrinsic values (ibid). Hassard (2006) also stresses that in the cultural heritage conservation, most cultures outside of the Western cultural world subject their heritage to different values. West has always classified such cultures as traditional, undeveloped, Third World, etc. Husserl (1965) classifies them as “life-worlds” manifested in a complex system of knowledge and experience which overcome time and are continued in the form of daily practices. In such instances we can truly talk of authenticity of processes, of meaning being transmitted from the past to the present. But when we in this way address the cultural tradition of the developed Western world, we find it a mere memory of the European pre-industrial, pre-scientific, and pre-technological past which has, due to subsequent international standardisation, lost its cultural specificity and diversity, knowledge and traditions (Hassard, 2006). Foucault remarked that, due to Eurocentric doctrinal forces, the Western civilisation still cultivates a covert presence of the holy regarding cultural heritage, which is manifested as religious fervour in respecting the patina imprinted in a monument or protected area. We are witnessing a Western cultural tradition of the cult of death which is, influenced by the post-Enlightenment period at the start of the 20th century, nostalgically turning towards a romantic past and everything old (Foucault via Wells, 2007: 3). And what is old must be embalmed, frozen in time.

Cultural heritage is infused with nostalgia

In words of Lowenthal (2006), nostalgia is a widely accepted fashionable term for looking into the past. It is encountered in magazines, advertising, sociological studies. No word can better reflect the sickness of the modern post-modern so-

¹⁸ Komelj (1985: 51) equates the term authenticity with genuine, original, unspoiled by time and uses it in reference to “visible, discernible, preserved characteristic and mostly original features or components which identify a structure – commonly a building – by its form, time, function, value, and meaning it possessed at the time of its making or “entering” history. First and foremost, this means that the preservation of its physical form is the component or feature which defines it as an authentic or original “monument”.

ciety. Once limited in time and space, today nostalgia is engulfing the entire past. We are witnessing a “resurrection” of numerous domestic and foreign popular music groups, “retro-styles” in fashion, industrial, and architectural design, performances in areas of tourism and popular culture, restorations of historic structures and open public spaces in cities and towns, etc. Quite obviously, our private associations with the past are a very saleable merchandise.

But, why is the past so dear to us, if not altogether indispensable for our personal growth? Lowenthal writes:

Most of us know that the past was never as we sometimes picture it. Gone-by years do not seem brighter because things actually used to be better, but because in our youth we were full of life; we even see the adult world of a few years ago from the viewpoint of childhood. [...] Such nostalgia builds our self-respect, reminding us that despite the sad present we used to be happy and appreciated. [...] Nostalgia is memory without pain. Pain is today. We weep for landscape which is no more, for what it supposedly was or what we wish it to have been. [...] So, people flock to historic village, town, and city centres in order to share collective memories and thus reinforce their personal memory as well. A nostalgic is not interested in traces of the past per se, but in his ability to recognise them; the main attraction is less the past and more its overtones, less memories of specific events and more all that was once possible (Lowenthal, 2006: 8).

A logical question to follow is how far into the past our personal and collective memory actually reaches? From how far back can we draw resources – individuals and the society alike – needed to preserve continuity in the personal and social identity formation? Is the threshold one generation, two, three, accessibility of historic and material sources, our ability to interpret them? An indirect answer is given by Halbwachs (2001) who notes that it is possible for several people to pool their memories. The veracity of this fact is not in question; in such instance we talk of reliable evidence. Still, it is wrong that the only right testimony should be that of others which correct and reinforce our memory (e.g. a professor not remembering his former pupils and events connected to them, while memories of the pupils are perfectly vivid). This always happens when others reconstruct shared events for us but we are unable to invoke the feeling of déjà vu. There is a discontinuity between such events, people involved, and us, because we have stopped thinking about them and have no means of reconstructing the scene.

The fact is that credit for the rise of nostalgia goes mainly to extensive social-spatial changes. First industrialisation uprooting millions and driving them into cities, and now increasing mobility, temporal diversity, individuality, are pushing people into alienation and loss of identity. Unfortunately, many are left with nothing but memories. Lowenthal (2006) remarks that as recently as the 17th, 18th, and 19th century, nostalgia was mostly a physical chronic malady affecting primarily those who spent long periods of time away from their native place and suffered greatly from lack of information and loss of contact with home. Once a complaint of the small number of the elite who could afford to travel, today nostalgia is an ailment of the masses. Mistrust of the future is a characteristic feature of modern man. Not just that, for the first time in the history of mankind man wishes to es-

cape from the present as well. The Western society is facing a severe crisis manifested in loss of meaning, lack of prospects and any traditions, and prioritising material values only. No wonder that our attachment to the past is downright pathological (ibid).

The issue of values in the cultural heritage protection

Value system of Alois Riegl

Jokilehto (2005: 215) notes that Alois Riegl was among the first to conduct critical analysis of heritage values. He also provided a definition of a work of art and based the term monument in science. Riegl cast light on the concept of historicity and antiqueness, paying attention to each individual period and every culture with its special circumstances and legacy which lead to formation of characteristic art styles with unique visual character; art historians must be familiar with them in order to define artistic values of those periods. Riegl always connected the artist to the period and culture to which he belonged, playing a dual role: of the recipient and donor (ibid).

As part of his efforts to reorganise the monument service in Austria, Riegl (1903) wrote a study of theoretic aspects of the protection. The study resulted in the work “The Modern Cult of Monuments, Their Essence and Origin” (in German *Der modern Denkmalkultus, sein Wesen und seine Entstehung*). In his historical review of development of restoration principles he defined values and concepts related to the modern conservation, distinguishing between “intentional monuments” and “unintentional monuments”. He was the first to use the word monument (in German *Denkmal*, literally “a sign of thinking/thought”) in its oldest and most general sense: “a monument is a manmade product created in order to keep man’s actions and destiny alive, and pass them into the awareness of future generations” (Riegl, 1903: 69). His opinion was that monuments must be cherished because “we contemporaries” value them as such; he also divided values into two main groups: “monument values: values of age, historic values, and intentional commemorative values; and modern values: values of functionality, artistic values, novelty values, and relative artistic values” (Riegl via Jokilehto, 2005: 216).¹⁹ In the present social circumstances Riegl’s value theory, perhaps a touch too progressive for his time, is once again important and acceptable.

Pluralism of modern values

One of the more palpable consequences of globalisation caused by the Western political economics and based on the instrument of information and modern scientific epistemol-

¹⁹ Riegl’s system of monument values and his influence on Stelè was addressed in depth by Pirkovič (1989, 1993) and Hoyer (2007); the latter also analyses a critique of Riegl’s value system by Stegenšek.

ogy, is the negation of world's cultural and natural diversity. Accordingly, globalisation can be also seen as a continuation of the so-called "Protestant Era", but without a spiritual context which has been replaced by materialism and consumerism. If values used to derive from the ethnocentrism of the Western culture, today the concept of heritage is increasingly relativistic, pluralistic, and democratic. This is unlike the modern "enlightenment" which strives for fundamentals of philosophy and absolutism of science (Tseng via Hassard, 2006: 363). Today we focus on respect for the cultural diversity and recognition of minorities within cultures important for our understanding of the past. New expressions such as "integration", "abstinence", "values", and "rehabilitation" formulate a new understanding of the cultural protection more and more based on "careful management of change". The present cultural heritage conservation can no longer be scientifically limited in full; it is a process more complex than mere restraining of degradation processes. Transformation of our heritage is not only recognised as inevitable, it is even becoming acceptable. Therefore, authenticity is no longer based solely on aesthetics and historicism: it is transcendental culturally, historically, and in its meaning (Hassard, 2006).

Still, until recently the modern protection profession has been developing under the assumption that values are written in the material form of monuments which makes the present cultural heritage evaluation system far from suitable. Analyses should cover the entire spectrum of values, not merely those artistic and documentary, i.e. values of heritage as a (scientific) resource. In the conservation theory and practice, a cultural monument is seen as a "black box" of sorts where all values and meaning of the particular monument are kept. But, it is extremely difficult to open such a box and "grab" the appropriate value. Usually, conservators with traditional education do not succeed. We must be aware that the conservation profession is led by architects, art historians, archaeologist, historians, ethnologists unqualified to analyse social, cultural, national, or religious values (Szmygin via Wells, Internet 2: 1). If we want to open the black box, we must understand subjective elements of human experience. Traditional methods fail at this task. Despite the increasing awareness of the social mission of the cultural heritage conservation, at the present moment we can hardly be optimistic about a greater integration of the protection practice in daily life processes. Araoz (2009) remarks that we must be aware that the entire legislation, identification, registration processes, methodological frameworks, professional intervention standards, and organisation of the cultural heritage protection services are still based on positivistic evaluation of heritage; accordingly, the transformation process of the profession and services alike will be anything but easy, and above all lengthy.

Wells (Internet 2) warns that we are witnessing much dissatisfaction in all public areas dominated by positivistic values which are still limited to the relationship between the expert and the monument or structure under consideration. Because science, by the virtue of its scientific language, has isolated itself from the rest of the social languages spectre, it operates exclusively on the basis of objectivity and feels no

need to interpret findings. Experts decide on the basis of doctrines which include static, sometimes centuries-old concepts, while on the other hand most people perceive heritage on the basis of sensations, senses, and emotions (ibid).

Positivism and relativism of international documents

As already mentioned, until early 1990's the protection theory and practice have ascribed to the positivistic approach in the evaluation, protection, and conservation of cultural heritage. The theoretical basis of the protection was provided by numerous international documents; these served as standards derived from the daily protection practice and based on ethical principles.

In analysing the plethora of international documents from the position of discourse analysis founded by Michael Foucault, Jacques Derrida, Jürgen Habermas, and Gilles Deleuze, Wells (2007) reaches the conclusion that this leads one to quickly encounter the extensive field of cultural (social) meanings and problems of the absolute and relative truth. If early doctrines (e.g. the Athens Charter, Venice Charter, Amsterdam Charter, Granada Convention, Washington Charter, etc.)²⁰ infused cultural heritage structures and areas with the absolute material "truth", the message of more recent international documents (e.g. the Burra Charter, Nara Document, Vienna Memorandum, Faro Framework Convention, etc.)²¹ is that relative truths exist in the sphere of cultural meanings and values as well (ibid). Muñoz-Viñas remarks that the period of international documents with a positivistic slant was marked by lack of any philosophical progress in the cultural heritage protection field as the arrival of the scientific cultural heritage protection striving for objectivity made the philosophic theory utterly unnecessary. The protection field thus lacked a theoretic, epistemological body, and consequently failed to produce a critical and analytical response to the above-mentioned documents (ibid).

Heritage as a communication medium

Since the last decade of the 20th century, the cultural heritage protection too, and particularly its theory, has been returning again to its philosophic roots. We are witnessing what

20 Charter for the Restoration of Historic Monuments, Athens 1931; Charter for the Conservation and Restoration of Cultural Monuments and Sites, ICOMOS, Venice 1964; European Charter of the Architectural Heritage, Council of Europe, Amsterdam 1975; Convention for the Protection of the Architectural Heritage of Europe, Council of Europe, Granada 1985; Charter for the Conservation of Historic Towns and Urban Areas, ICOMOS, Washington 1987.

21 Charter for Places of Cultural Significance, ICOMOS Australia, Burra 1999; Document of Authenticity, UNESCO, Nara 1994; Memorandum on World Heritage and Contemporary Architecture – Managing the Historic Urban Landscape, UNESCO, Vienna 2005; Council of Europe Framework Convention on the Value of Cultural Heritage for Society, Faro 2005.

Muñoz-Viñas (2005) called a “communication about-face”, i.e. a turn from worshipping the absolute truth to discovering a communicative phenomenon which could be also termed “symbolism”. Still, his opinion that each protected cultural heritage structure or area possesses a symbolic nature of its own can be regarded as scientific idealism, as this would mean that objects by themselves possess values which lead us to recognise them as heritage structures and areas or cultural monuments. We must be aware that identification of heritage symbols is contingent upon constantly changing social norms. Accordingly, our task is to identify such symbols or signs and evaluate them from the position of present social values, making them legible through appropriate interpretation and protecting them by social consensus.

If until recently conservators had a professional and moral right to protect the original matter of cultural heritage structures, objects, and areas under the ethical dictate of conduct without lies, Muñoz-Viñas (2005) notes that today we are witnessing a tautological argument in this area – that no cultural heritage object, structure, or area can exist in an inauthentic state. Even if we make an intervention, it cannot be any less or more real than before. An inauthentic state of cultural heritage simply cannot exist in reality. Thus, to speak of cultural heritage which is not (or no longer) authentic is a sort of oxymoron, a witty nonsense. Every state of cultural heritage in a given moment is tautologically authentic (ibid). And truly, if we address heritage as a historical resource on one hand and as a communication medium on the other, the question of truth is not solely a material construct, but rather mostly or completely social.

Implementation of the tautological argument in the cultural heritage protection suddenly gives priority to significance of its legibility, i.e. being properly understood by the observer – the public.²² This means that we must employ suitable mediums from the heritage interpretation areas in understanding relationships between space, heritage, and people who always derive from the tradition and lore of a specific space. Glen (2009) notes that interpretation is a communication process which reveals the meaning and role of cultural heritage in a way close to the personal experience of people, increasing their interest and motivation, and expanding their horizon. Baš (1953) emphasises that people have always wanted to understand heritage in their space; as they were unable to obtain proper answers to the questions of its origin,

22 In history of art and the protection theory, study of the role of the observer has had a long history. If Riegl emphasized that everyone is given the option to sense the age value of monuments, later members of the Vienna School, particularly Hans Sedlmayer as an advocate of structural analysis, mostly saw the role of the observer as reserved for the art historian explaining the meaning of a work of art to people; Slovenian conservators-art historians also took to the notion. Still, we must not disregard the fact that it was precisely Sedlmayer who, by synthesizing findings of his predecessors such as Julius von Schlosser and Benedetto Croce, and particularly Riegl's “Kunstwollen” theory upgraded with conclusions of “Gestalt” psychology, developed the concept of “gestaltetes Sehen”, i.e. the appropriate sensual approach to a work of art which allows us to simultaneously understand its organization, aesthetic status, and inner content without a preformed opinion or preliminary knowledge (more: Bakoš, 2008: 26–28).

development, and function, they were forced to find them by themselves, interpreting a forest mound as the tomb of Attila, a glassmaking forest road as Roman, excavated iron as Ottoman, etc.

Not only Slovenians, but the entire cultural world has the right to answers to questions posed by our land with its monuments. Answers are provided ex officio by science and art, and disseminated by the education system. Here, tasks of science, art, and education find one of their purposes – to guide people to get to know and consequently protect monuments (Baš, 1953: 3).

Tilden (1977), recognised as the forefather of the present concept of interpretation, specially emphasised its educational aspect. But interpretation is not “education” in the narrower sense of teaching we know from school; it is an information process which commonly occurs when people are relaxed, in their free time, even when they can freely choose between “studying” or merely “getting to know” the place they are visiting (Glen, 2009). However, this immediately poses the question which meaning or “legibility” the conservator and curator will select. Which meaning will prevail over others or even on their account? Is this merely their professional and moral responsibility, or...?

The question is as old as the organised cultural heritage protection itself, and answers constantly vary. Hoyer (2007) notes that Stegenšek in his opinion that this is the right of parishioners and not merely the purview of the profession came close to contemplations of Dvořák who advocated the need of raising the awareness of the society and include it in protection tasks. Their views were in opposition to Stelè who placed the professional authority of the conservator above the unreliable taste and sophistication of the wider society. On the other hand, shortly after the establishment of the after-war monument protection service Baš made a correct conclusion that an efficient protection cannot be solely “the task of the Institute for the Protection of Monuments of PRS or the dedicated law, as it is contingent upon the cultural level of people living with these cases” (1953: 4). That insufficient identification of people with heritage was as problematic in the after-war period as it is today can be seen from this remark of his:

Still, we often hear from those working with practical matters in the field “that they can do nothing about it”, that this issue only concerns some imaginary “administration”, and – apparently most frequently – that they are “not at home” in matters of history and art; all actually means that they are not really interested (Baš, 1953: 4).

Baš also emphasises that we pay too little attention to education and awareness-raising, as people do not identify enough with heritage, especially if there is a prevalent opinion that “the monument protection concerns historians, art historians, artists, restorers and conservators, architects and museum workers, [...] (Baš, 1953: 5). He sees the reason for this attitude towards heritage not only in inadequate awareness and education, but also in markedly positivistic development of the profession.

But in the latest generation, the education and administrative procedure produced experts with profound professional knowledge which, growing solely from special foundations, was not always able to encompass the broad flow of life. Realising this drawback of specialisa-

tion, technical sciences put forward a demand that a true expert must also be a citizen who is able to participate in social development of his people, who is well-aware of his responsibility for vernacular culture; one who, for short, has developed all his abilities to the highest degree. His training comes from education (1953: 5).

Šumi (1991) also sees the reason in the fact that activities of the protection service take place in too narrow circles, unlike architects whose work is exposed to the public and public evaluation. His opinion is that conservators should act more publicly which would benefit the profession as well. More and more, new social circumstances point to the need for interdisciplinary work, cross-sector coordination, and particularly interpretation of expert decisions; only then we (the profession and society) will be able to achieve an atmosphere of mutual respect and trust with stakeholders in space. Muñoz-Viñas (2005) remarks that our profession must be aware that ultimately the public will be the strict arbiter passing judgement whether meanings acquired after an intervention in heritage are the right ones; if it rejects them, it will judge such intervention as harmful and clearly express its opinion.

Cultural heritage is infused with values

This poses a question: which meanings and/or values form/are forming cultural heritage? Mikl-Curk notes that “the term cultural monument has a number of variants for diverse forms of the social life, and values contained in a cultural monument are equally diverse” (1981: 48).

In one instant, a monument can display material value (or maybe it is what we have eyes for), and in the next aesthetic; first it is a document and study source, then a sentimental value. Together with other material cultural heritage, a cultural monument is the one value in human environment which is not necessary for man's bare biological existence but contributes significantly to his well-being and inner equilibrium (Mikl-Curk, 1981: 48).

Muñoz-Viñas divides heritage meanings in the following categories:

- a) *high cultural significance (particularly for the field of science and arts; material and historical significance also fall in this group);*
- b) *common identification meanings (important in forming a common identity);*
- c) *ideological meanings (in the moral, religious, or political sense);*
- d) *sentimental or experiential meanings (the most volatile of all, they are unconnected with meanings resulting from collective thinking, i.e. those “learned” or “imparted” by the education system, media, tradition, customs, etc.)* (Muñoz-Viñas 2005, 51-55).

Of course, meanings of cultural heritage structures and areas are constantly changing. They are closely related to respective social conditions which also influence development of theoretical baselines and activities of professions and services. Sedej argued for introduction of a hierarchy of meanings in the context of structural links, particularly when “deciding whether a monument should be preserved as received (with all alterations and additions) or rather cleaned up, meaning that a single temporal (stylistic) dimension will be highlighted” (Sedej, 1972: 9). As an example, he mentions Art Nouveau which years ago “meant something bad, but today

has lost that negative connotation, in part due to the temporal distance (the mythical boundary between fifty and eighty years), and in part to the arrival of new “Art Nouveau” and psychedelic art” (ibid). He makes a logical conclusion that while a few years ago an Art Nouveau addition to a piece of architecture would be removed, today it would be protected as a valuable contribution to the integral appearance of the monument changing through time (ibid). While Sedej, in the spirit of positivism, restricted himself to the material structure of monuments and their physical meaning in space, this was gradually replaced by the opinion that meanings must be also evaluated from the economic and social viewpoint.

For instance, castles now have a different meaning than originally: first they were economic and political centres of feudal holdings, later comfortable residences of nobility, and now (if not altogether abandoned and left to decay) mainly museums, hotels, medical institutions, and – in the eyes of people – symbols of former “noble” medieval times. More and more, heritage is also seen as a development potential with high added value, a source of economic activity and new jobs, and less as a burden and monetary drain which cannot be justified from the viewpoint of economy. Unlike heritage with religious and symbolic significance, and monuments and protected areas with a marked didactic role, in all other heritage categories economic values of heritage must also support its cultural significance, and vice versa: cultural significance of heritage must be a source of extra economic interest. The fact is that if heritage is economically attractive, it cannot be at risk; and vice versa, if it is at risk, its economic value is low or has never been properly ascertained. This means that there was also a failure to recognize direct functional value and the appropriate function of such heritage, and indirect functional value as an inspiration of business opportunities, employment, services, etc. A chapter apart is the ethnological architectural heritage²³ which is not only at risk due to the Slovenian countryside losing its agrarian character, but is literally vanishing before our very eyes. Open-air museums of vernacular architecture with a marked didactic role are merely a provisional solution; Sedej warns that such arrangements are “purely a museological issue, becoming a protection one as well only due to the chain of consequence. In such a case, the primary function on the monument protection is merely to permit (or not) the transfer of a monument to new environment” (1970a: 133).

The opinion of Mikl-Curk (1991) is that in most other cases, a protection measure and intervention must also be well-reflected in the practical function of the concerned structure; put otherwise, the function must be taken into consideration in all preparation and implementation stages. Of course, we must strive of the continuity of the primary function, but due to constantly changing social conditions this is not always feasible, even regarding additional practical functions acquired through time which are, in words of Mikl-Curk, “in

23 Despite polycentric development of Slovenia and the markedly anti-urban value system of Slovenians, our architects and authorities have never been able to develop a Slovenian countryside architectural tradition and adapt it to the modern times and their needs (more: Mušič, 1947; Deu, 2007).

many aspects proof of historic development; rarely disruptive, they are often at least compatible with the structure, if not altogether advantageous (Mikl-Curk, 1991: 132)". As already pointed out by Riegl (1903) the sole exception are "intentional monuments", modern art, ruins, and other unearthed archaeological structures. The former are a creation of the person who has created and erected them in order to preserve the memory of a specific historic moment or people. Such monuments are still observed in the same way as originally intended. The same also holds for the modern 20th-century heritage which commonly still retains its original aesthetic function, and for all works of art which result from the reflection, genius, and emotions of an artist (ibid). Regarding ruins and other unearthed archaeological structures, once they are protected and conserved, the only function generally possible is that of presentation.

Cultural and symbolic value of heritage

Muñoz-Viñas (2005) notes that in many instances, high cultural value of cultural heritage equates with low symbolic value. This group consists of archaeological sites and finds with which the present generations do not identify because they are unfamiliar with past cultures; ethnological heritage which is completely unknown particularly to younger urban generations; and other historical sources such as the patina, written documents, etc. Such historic records are useful for the protection and a number of disciplines as their analysis allows interpretation of past eras. On the other hand, there are cases where very important cultural structures or objects also act as symbols, but their capability to transmit aesthetic effects to the observer is rather limited (ibid); for instance museums keeping "embalmed" objects towards which an average museum-goer has no vital relationship. Gačnik (2004) emphasises the fact that exhibitions with a modern slant no longer display but rather narrate; curators must thus veer from traditional displays and descriptions of objects to making stories about things and people. Therefore, we talk of the need to transmit cultural information. Similar notions apply to immovable cultural heritage as well. What count is not so much transmission of (expert) information but the relationship of people with exhibits, cultural heritage objects, urban spaces, etc; in short, with heritage in a specific spatial context.

However, this relationship must be based on experience. If we disregard this aspect in changed social circumstances, for most people heritage becomes incomprehensible and uninteresting. Muñoz-Viñas (2005) asks how it is then possible that masses flock to museums and stand in long queues in order to briefly glimpse the face of Mona Lisa in the Louvre. The fact is that for most people visiting a museum is merely a cultural ritual, as many places are not favourable to aesthetic pleasures in observing exhibited objects or works of art. Accordingly, for most visitors even Mona Lisa acts more as a symbol and less as an artistic object. To wit, the idea of art as a universal category strengthens the idea of humanity, Western culture, European values; that is, values to which we

belong (ibid). As Cevc wrote many years ago:

A work of art can only be experienced but not understood. [...] However, it can be experienced as a visual perception, as content – not as matter! – a testimony of man and time. This is also true for art of today in its serious endeavours and despite all apparent chaos. It mirrors the entire catharsis of modern man and his hectic quest – not primarily for purely visual solutions, but for existential issues. [...] Furthermore, true art is always international, but it can and should never be internationalised (1960: 64).

Of course, the above is also very useful when answering the question why we protect our cultural heritage. Cevc (1960) remarks that all questions about modern art, and answers to them even more so, necessarily have subjective undertones; in present social contexts, the same also holds for fields of the cultural heritage evaluation, protection, and integration in modern flows of life, including achievement assessment.

Is cultural heritage genuine?

Lowenthal (1998), a staunch advocate of subjectivism, claims that not only is the past falsified today but has been all along. Many a thing has been "faked" in the cultural heritage conservation field as well, consciously or not: cultural heritage is adapted to present needs and standards, and restored according to our concepts. Doing this, we frequently alter or literally obliterate authentic historic traces because we either dislike them or they do not suit present needs.

According to Muñoz-Viñas (2005), as this often entails both subjective decisions on the part of planners, conservators, and restorers, and consequences of economic, social, and political pressures, particularly positivistic science acts as an "umbrella" under which the profession can hide from critique or participation of other stakeholders. Causes of such practice can be found in mutual isolation of processes in the field of the cultural heritage evaluation, registration, rehabilitation, and maintenance. Decisions regarding *what* to protect and *why* are completely separate from those regarding *how* as a result of non-participation of relevant stakeholders in the protection processes, lack of interdisciplinary cooperation, and fragmentation of knowledge within individual sciences and professions (Avrami et al., 2000).

Still, this does not yet mean that we must accept radical subjectivism in the cultural heritage conservation and make the protection a mere creative discipline serving present-day needs, as it is clear that social norms, tastes, and ideas change constantly. Here we should point to the sustainable aspect of heritage and the fact that heritage belongs to all of us and not to certain individuals or even our descendants. The definition of sustainable development is first encountered in the so-called "Brundtland Report"²⁴ (United Nations General Assembly, 1987): "Sustainable development is development that meets the needs of the present without compromising the

²⁴ In 1987, the World Commission on Environment and Development (WCED) released a document titled "Our Common Future", also known as the "Brundtland Report" after the Chairperson of the Commission, former Prime Minister of Norway Gro Harlem Brundtland.

ability of future generations to meet their own needs". Principles of sustainable development emphasise both development aspects and commitment to social equality among and within generations in the sphere of environment, culture, social and economic issues. Accordingly, the integrated cultural heritage conservation will meet with success only if it will result from a decision made by the society or broad social consensus. Cultural heritage structures and areas become subject to the protection if they convey messages and people are in agreement that they are social symbols. Muñoz-Viñas (2005) terms the social contract between individual subjects who in diverse ways identify with cultural heritage intersubjectivity, meaning that the responsibility for the cultural heritage conservation falls not only to conservators, local community, or the state, but is borne by the wider society. Same as culture, heritage too is becoming an increasingly fluid phenomenon of the modern society. In keeping with the modern protection theory, we treat it as a social construct resulting from social processes in a specific space and time. Therefore, heritage is not a static embodiment of culture but a medium of (trans)formation of the social identity. But, this does not yet mean that we must put up with attempts of postmodernism to reduce cultural heritage to the level of a mere social construct. This is because cultural heritage is infused with certain universal values which are not exactly congruent with cultural relativism, but are important for further development of mankind and its material and spiritual well-being (Avrami et al., 2000). A global consensus on the protection of above-mentioned universal values was reached by the UNESCO in the protection of world heritage which in a remarkable manner demonstrates the coexistence of man and environment, and also human interactions, cultural coexistence, and spiritual and creative expression (UNESCO Internet 3). European consent or European contribution to understanding heritage is worded in the Council of Europe Framework Convention on the Value of Cultural Heritage for Society, where signatory states recognise that "rights relating to cultural heritage are inherent in the right to participate in cultural life, as defined in the Universal Declaration of Human Rights". They also recognise that individuals and the community are responsible for cultural heritage, and at the same time emphasise that "the conservation of cultural heritage and its sustainable use have human development and quality of life as their goal" (Faro, 2005: Article 1).

Conclusion

We must as actively as possible include the cultural heritage protection in everyday development-orientated social projects. Šola (Kastelic, 2001) is convinced that this will provide well for the transfer of ideas and values from the past to the future. Institutions and professions in the cultural heritage protection field, heritage communities,²⁵ and other interested

25 A heritage community consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations (Faro, 2005).

stakeholders alike are naturally part of broader and narrower environment, as this very environment is the subject of our profound interest and activity. Familiarity with environment allows us to assume the role of promoters of development in the area we serve and are part of. By all means we should jointly strive for better cooperation and coordination of tasks and objectives in the integrated heritage conservation field which should be ultimately reflected both in the cultural heritage protection strategy and in the national cultural programme, and consequently in the strategic plan of the organisation, methods, and objectives of the Institute for the Protection of Cultural Heritage of Slovenia as well.

In the distant year 1940, Avgust Pirjevec, doyen of modern Slovenian library science, put these permanently pertinent reflections in his work "Libraries and Library Science":

The baseline of all popular librarianship is needs of the people which vary in time and place. If we distinguish between the old and modern library, we do not do so in order to belittle the work performed by old libraries. They were tied to their times. Modern issues were less acute than they are today. The modern librarian must take local conditions into account. It matters whether a library is active in the centre of a big city, a suburb, industrial, craftsman, or merchant circles, workers' housing estates, or a rural area. The librarian must be familiar with the social and economic structure of the district where his library stands, and adjust his work to needs deriving from real life forces (Pirjevec, 1940: 56).

If we translate (progressive for their time) thoughts of librarian Pirjevec into the present social role of the protection profession, we can state that the present and future cultural heritage protection activities can only be directed towards a socially and locally conditioned execution of principles of the integrated conservation of natural, economic, social, and cultural resources aimed at the preservation and, if needed, also modification of a quality life environment. If the protection service and profession are to succeed in this, they must be naturally part of the everyday flows of life and act according to a thought of Mikl-Curk: "The protection cannot be of good quality if we strictly separate the administrative sector from the experts. The link must remain organic as only this can lead to equal protection of interests of the community and of the individual (1990: 28-29)".

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Metka Košir

Sto let načrtnega dokumentiranja nepremične dediščine

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Povzetek

Namen prispevka je predstaviti nastanek in razvoj dokumentacijskih zbirk, ki jih hrani INDOK center. Temelje bogate zbirke gradiva je postavil France Stelè. Večji del gradiva, ki je nastalo pri varovanju kulturne dediščine na ozemlju Republike Slovenije od konca 19. stoletja do danes, ima zaradi vsebine, starosti in unikatnosti status arhivskega gradiva. Gradivo je razdeljeno v več dokumentacijskih zbirk; te so fototeka, planoteka, arhiv spisov, elaborati in drugo gradivo, kamor sodi cela vrsta evidenc, kartotek in seznamov, ki so nastali pri raziskovanju nepremične in premične kulturne dediščine.

INDOK center¹ hrani najstarejše dokumentarno gradivo, nastalo pri varovanju kulturne dediščine na ozemlju Republike Slovenije. Dokumentacija centra je za vse varuhe nepremične kulturne dediščine izredno dragocena. V članku predstavlja mo nastanek in razvoj dokumentacijskih zbirk; vzporedne zgodovine spomeniške službe se bomo pri tem zgoj dotaknili, kjer je to pomembno za razumevanje razvoja zbirk.

1 INDOK center Direktorata za kulturno dediščino pri Ministrstvu za kulturo opravlja vlogo osrednjega dokumentacijskega centra za področje varovanja nepremične kulturne dediščine za ministrstvo in Zavod za varstvo kulturne dediščine Slovenije in je hkrati odprt tudi za zainteresirano strokovno javnost. Skrb za zbirko dokumentarnega oziroma arhivskega gradiva je le ena od nalog INDOK centra. Vodi tudi register nepremične kulturne dediščine, ki je osrednja javno dostopna zbirka podatkov o nepremični kulturni dediščini, in zagotavlja osnovno informacijsko podporo elektronskemu poslovanju na področju varstva nepremične kulturne dediščine. Od leta 2012 vodi register žive dediščine. V sklopu centra deluje tudi osrednja specialna knjižnica za področje varstva nepremične kulturne dediščine.

Temelje bogate zbirke gradiva, ki jo hrani INDOK center, je postavil dr. France Stelè, ki je bil leta 1913 imenovan za deželnega konservatorja za Kranjsko. Prvega julija 1913 je v prvem nadstropju na Mestnem trgu 25 začel v okviru dunajske Centralne komisije za varstvo spomenikov delovati Cersarsko-kraljevi deželni konservatorski urad za Kranjsko. Že septembra 1913 se je sedež urada preselil v drugo nadstropje palače na Miklošičevi cesti 18.² Urad je na tej lokaciji deloval do sredine leta 1914.³ Stelè je namreč poleti 1914 odšel na fronto in se vrnil v domovino šele avgusta 1919. V tem času sta njegovo delo začasno opravljala slikar prof. Ivan Franke⁴ in puljski konservator Anton Gnirs.⁵ Sedež Spomeniškega urada je bil po vojni kar v Stelètovem stanovanju v župnišču pri Sv. Petru⁶ in tam je ostal vse do selitve v Narodni muzej 10. februarja 1925. Urad je deloval v prostorih Narodnega muzeja dobrih 20 let, do leta 1946.⁷

Spise (korespondenco) je Stelè tekoče in sproti vpisoval v evidenco spisov, izdeloval je tudi abecedno kazalo. V knjigo prejemkov in izdatkov je vestno zapisoval vse izdatke o

2 INDOK center, Arhiv spisov 6/1913. V nekaterih kasnejših dokumentih se pojavi tudi naslov Miklošičeva cesta 26.

3 Zadnji dokument, ki ga je v letu 1914 še podpisal dr. Stelè, nosi datum 31. julij 1914.

4 INDOK center, Arhiv spisov 2/1920. Ivan Franke (1841–1927), profesor in slikar, od leta 1882 častni konservator Centralne komisije za okraje Kamnik, Ljubljana okolica, Logatec, Radovljica, Postojna in mesto Ljubljana.

5 INDOK center, Arhiv spisov 17/1920. Anton Gnirs (1873–1933), arheolog, umetnostni zgodovinar, od leta 1902 častni konservator Centralne komisije za Pulj, Pazin in Rovinj, od leta 1912 deželni konservator za Istro in Slovensko primorje. Leta 1915, med prvo svetovno vojno, se je preselil v Ljubljano in prevzel delo konservatorja za Kranjsko.

6 Sv. Petra cesta 80.

7 INDOK center, Arhiv spisov 23/1925.

Metka Košir, Ministrstvo za kulturo RS

nakupih fotografij, negativov, skic, načrtov in akvarelov. Del gradiva, ki je nastalo v uradu v kratkem času pred Stelètovim odhodom na fronto (knjige, fotografije, Stelètov zasebni fotoaparati, popotne zapiske ...), je konservator Franke leta 1915 poslal na Dunaj.⁸ Dva zaboja sta ostala v njegovem stanovanju in jih je kasnejša najemnica stanovanja Fanny Wruhs⁹ po naročilu narodne vlade SHS novembra 1918 izročila vodstvu Kranjskega deželne muzeja Rudolfinum v Ljubljani. Po Stelètovi vrnitvi v domovino je bilo to gradivo (tudi z Dunaja) vrnjeno.¹⁰ Stelè je spise, ki sta jih v času njegove odsotnosti reševala Franke in Gnirs, uredil in vpisal v evidenco takoj po nastopu službe v Spomeniškem uradu.¹¹

Stelè je bil 1. oktobra 1919 sprejet v državno službo Kraljevine SHS z nalogo, da pripravi ureditev in organizacijo službe za spomeniško varstvo. V skladu s tem je pripravil predlog prvega proračuna Spomeniškega urada za leto 1920, v katerem je še posebej poudaril izdatek za fotografiranje in ga utemeljil z naslednjimi besedami: »Urad bi potreboval konservatorju pridrženo pomožno osebo, ki naj bi poleg pisarniškega dela bila izvežbana tudi v fotografskem delu. Fotografira še vedno konservator sam, sproti izdelati in kopirati tozadevni material pa mu je samemu absolutno nemogoče, ker mora posvetiti večino časa, ko ni na poti, pisarniškem in ne nazadnje publicističnemu delu. Prepustiti izdelovanje fotografij fotografu po poklicu – kakor so prakticirali pred vojno – bi stroške bistveno povečalo in bi morali postavko za fotografski pavšal vsaj potrojiti ...« Predlog pravil in proračuna Urada za varstvo spomenikov, ki ga je Poverjeništvo za uk in bogočastje poslalo v Beograd v potrditev Ministrstvu za prosveto, je prav tako poudaril pomembnost fotografiranja »spomeniškega materiala«, zlasti ker »kako hitro in izprememb polno življenje žive tudi spomeniki materialne kulture človeštva, nam je jasno dokazal pravkar prežiti vojni čas ...«¹²

Kmalu po vzpostavitvi urada je Stelè vse sile usmeril v napor za vrnitev spisov, fotografij, fotografskih negativov in načrtov, ki se nanašajo na tiste dele bivše Avstrije, ki so po vojni pripadli upravi Deželne vlade za Slovenijo, kajti gradivo je bilo nujno potrebno za nemoteno nadaljnje poslovanje Spomeniškega urada. Stelè je predlagal, naj se vložita dve vlogi, ena na Ministrstvo za zunanje zadeve na Dunaju in druga na Bundesdenkmalamt, sklicujoč se na 93. člen saintgermain-ske mirovne pogodbe.¹³ Sestavil je okvirni seznam okrajev, na katere naj bi se gradivo nanašalo. Na Dunaju se je kasneje pogodil s štirimi pisarniški uradniki Bundesdenkmalamta, in ti so v dveh mesecih izdelali natančen seznam zahtevanih spisov in drugega gradiva bivše Cesarsko-kraljeve centralne komisije za varstvo spomenikov. V zvezi s tem je Stelè pisal Oddelku za prosveto v Ljubljani: »Popolnoma nemogoče, da bi jaz ali kdo drugi ostal gori nekoliko mesecev, ki bi jih zahtevalo to delo. Češki zastopnik, ki ne dela nič drugega, je že skoro eno leto na delu, a še vedno ni gotov. Ker pisarniške razmere in to, kar se nahaja

na Dunaju, kot bivši uradnik centralne komisije več ali manj poznam, kontrola v splošnem ne bo pretežka. Tudi dvomim, da bi imel Bundesdenkmalamt poseben interes eno ali drugo reč zamolčati. Bržkone pa bomo morali dati za nekatere reči (načrte itd.), ki ne spadajo kot partija k aktom, ampak so bile napravljene samostojno v znanstvene svrhe, odškodnino. To store tudi Čehi.«¹⁴ Kljub Stelètovim naporom je preteklo več desetletij, preden je bilo gradivo vrnjeno, in še to ne v tolikšnem obsegu, kot si je zamislil.¹⁵ Je pa Stelè leta 1931 za urad pridobil fotografske negative spomenikov iz južne Štajerske in Kranjske, in sicer iz zapuščine bivšega konservatorja Wirta. Spomeniškem uradu jih je brezplačno odstopil vodja umetnostnozgodovinskega seminarja univerze v Gradcu dr. H. Egger.¹⁶ Istega leta je Stelè poročal tudi: »Čast imam potrditi točni prejem paketa historičnega materiala, ki mi ga je potom konzulata in ta preko Kr. banske uprave v Ljubljani poslal Michelangelo baron Zois.«¹⁷

Ob koncu prve svetovne vojne je bilo v arhivu spomeniškega urada okoli 3000 negativov, ki po večini niso bili kopirani in so bili po Stelètovem mnenju potrebni raznih popravil. Vsekozi si je Stelè prizadeval, da bi dobil v urad pomočnika, ki bi mu pomagal pri izdelavi fotografij, povečav, razvijanju itd.¹⁸ Fotografije za urad so še vedno izdelovali različni fotografski ateljeji.¹⁹ Leta 1930 je Stelè pozval tri fotografe, naj mu pripravijo ponudbo za kopiranje kar okrog 7000 negativov različnih formatov.²⁰ Sodeč po računih za nakup različnih materialov za razvijanje, je fotografije verjetno izdeloval tudi Stelè sam. Poleg izdelovanja lastnih fotografij je Stelè intenzivno zbiral in tudi odkupoval fotografije drugih avtorjev. Oktobra 1920 je z Izidorjem Cankarjem sklenil dogovor o nakupu fotografskih negativov iz zapuščine dr. Avgusta Stegenška,²¹ ki so bili v lasti umetnostnozgodovinskega seminarja v Ljubljani. Vseh negativov je bilo okrog 1000, ker pa so bili nekateri slabi in nekateri podvojeni, so se dogovorili za okrog 950 negativov za ceno 2000 kron.²² Seznama fotografskih negativov, če je bil ta narejen, v dokumentaciji INDOK centra nismo zasledili. Stelè je bil 10. novembra 1937 imenovan za izrednega profesorja Filozofske fakultete na Univerzi v Ljubljani.²³ Svojemu nasledniku je želel predati urejen urad, zato je novembra 1937

8 INDOK center, Arhiv spisov 44/1920; INDOK center, Arhiv spisov 84/1920.

9 Stanovanje oziroma soba je bilo med Stelètovo odsotnostjo oddano v najem Fanny Wruhs. INDOK center, Arhiv spisov 1/1920.

10 INDOK center, Arhiv spisov 27/1920.

11 INDOK center, Vložni zapisnik iz leta 1920.

12 INDOK center, Arhiv spisov 21/1920.

13 INDOK center, Arhiv spisov 49/1921.

14 INDOK center, Arhiv spisov 25/1922; INDOK center, Arhiv spisov 65/1922.

15 Arhiv RS hrani fond Cesarsko-kraljevega spomeniškega urada, ki je bil izročen šele leta 1979 na podlagi Arhivskega sporazuma med Kraljevino SHS in Republiko Avstrijo iz leta 1923 ter Protokola med FLRJ in Republiko Avstrijo iz leta 1958. Fond je zaradi dvakratnega požara pri ustvarjalcu ohranjen le deloma.

16 INDOK center, Arhiv spisov 91/1931, INDOK center, Arhiv spisov 134/1931.

17 INDOK center, Arhiv spisov 157/1931.

18 INDOK center, Arhiv spisov 8/1921. V ta namen je Stelè že pripravil osnutek pogodbe s fotografom Beštrom.

19 Negative je izdeloval konservator; spomeniški urad je v tem času razpolagal s fotoaparatom Ika 10 x 15 cm in fotoaparatom Favorit 335 (Knjiga inventarja).

20 INDOK center, Arhiv spisov 338/1930

21 Avguštin Stegenšek (1875–1920), duhovnik, umetnostni zgodovinar, arheolog, filozof, od leta 1908 častni konservator Centralne komisije na Štajerskem za okraje Brežice, Celje, Konjice, Slovenj Gradec in mesto Celje.

22 INDOK center, Arhiv spisov 139/1920.

23 INDOK center, Arhiv spisov 251/1937.

pisal na Kraljevo bansko upravo prošnje, naj bi mu za pomoč dodelili absolviranega filozofa umetnostnega zgodovinarja, predvsem za ureditev inventarja fotografij in fotografskih negativov, pri arhiviranju katerih je bil v zaostanku za skoraj dve leti, ter za kontrolo knjižnice in podobno. Predlagal je, naj bi mu za pomoč dodelili absolviranega filozofa Staneta Mikuža, ki je julija 1936 na Filozofski fakulteti diplomiral iz umetnostne zgodovine. Menil je, da bo kdo iz umetnostno-zgodovinske stroke delo, ki mu ga bo odredil, opravil bolje kot kdo iz druge stroke.²⁴

Stelè je leta 1938 natančno popisal razvoj spomeniškovarstvene službe v prvih dvajsetih letih delovanja in o stanju dokumentacije zapisal: »Zavod ima strokovno knjižnico, arhiv fotografij in študijsko zbirko. Arhiv fotografij šteje preko 10900 negativov in fotografij spomenikov. Zlasti popolna je zbirka fotografij spomenikov slikarstva, pred leti je bila s tem materialom, povečanim v reprezentativno veličino, prirejena prva razstava umetnostnih spomenikov Slovenije na Ljubljanskem velesjemu. Študijska zbirka pa obsega tlorise arhitekturnih spomenikov Slovenije, akvarelne skice in kopije po spomenikih gotskega in baročnega slikarstva in odlomke fresk. Zbirka akvarelov in povečanih fotografij gotskih spomenikov pa je razstavljena v Narodnem muzeju.«²⁵

Za Stelètovega naslednika je bil 10. oktobra 1938 imenovan dr. France Mesesnel, ki je bil do tedaj univerzitetni profesor umetnostne zgodovine na Filozofski fakulteti v Skopju.²⁶ Istega dne so se ob 9.31 v uradni sobi banskega spomeniškega referenta²⁷ sestali ravnatelj Narodnega muzeja Josip Mal, spomeniški konservator dr. France Mesesnel in banski spomeniški referent dr. France Stelè. Pregledali so uradne spise in inventarje, potem pa je Stelè izročil uradne spise in inventar svojemu nasledniku Francetu Mesesnelu. Navzoči so ugotovili, da so spisi in inventar v redu.²⁸

Tako kot Stelè tudi Mesesnel ni zmozel vsega dela v uradu opraviti sam, zato je pisal Kraljevi banski upravi, »da je tekom enoletnega službovanja Stane Mikuž urejeval fotografski inventar spomeniškega urada in njegovo knjižnico ter se izkazal kot sposoben in deloven pomočnik. Ker pa je fotografski negativni in diapozitivni material zelo obsežen in njegovo urejevanje tako zamudno, da ga konservator ob svojem rednem delu ne more opravljati sam, predlaga, da Mikuža nastavijo kot stalnega uradnika.«²⁹

Ob začetku druge svetovne vojne leta 1941 sta v uradu stalno delala dr. France Mesesnel kot konservator in dr. Stane Mikuž kot asistent pripravnik.³⁰ Mesesnel je leta 1942 poročal Visokemu komisariatu za Ljubljansko pokrajino o premoženju Konservatorskega urada v Ljubljani (nepremičnega premoženja urad ni imel). Poleg ostalega inventarja je

urad razpolagal s tremi fotoaparati, 13250 negativi, 327 risbami, skicami in načrti, 48 diapozitivi spomenikov, 119 risbami in bakrorezi avtorja Šubica.³¹

V vojnem času, ko je bilo terensko delo bolj ali manj onemogočeno, so v uradu začeli intenzivneje urejati in popisovati gradivo.³² Od februarja 1942 je bil v uradu kot honorarni delavec zaposlen tudi Boris J. Bačić,³³ in sicer pri sistemizaciji slovenskih umetnostnih spomenikov v obliki kartoteke in pri urejanju uradovega arhiva. V začetku leta 1944 je iz službe zaradi aretacije izostal Mikuž, septembra prav tako zaradi aretacije še Mesesnel;³⁴ edini je v uradu tako ostal Bačić. Med njegove delovne naloge so spadali vodenje pisarne, katalogov in inventarnih knjig ter knjižničarsko delo in urejanje arhiva, zlasti obširnega fotografskega, ki je obsegal več kot 15.000 negativov, diapozitive in okoli 10.000 pozitivov.³⁵ Zaradi nevarnosti letalskih napadov so gradivo (predvsem fotografsko) pospravili v zaboje in jih shranili v zaklonišče v Vseučiliški knjižnici.³⁶

Ker je urad ostal brez osebe, ki bi uradno in pravnomočno zastopala odsotnega konservatorja, je oktobra 1944 začasno vodstvo urada ponovno prevzel Stelè in vztrajal na funkciji do 26. oktobra 1945, ko je vodstvo bivšega Spomeniškega urada oziroma novoustanovljenega Zavoda za zaščito kulturnih spomenikov Slovenije prevzel dr. Fran Šijanec. Posle intendantanta je od tedanjega vodje pisarne Borisa Bačića prevzel Stane Lenarčič.³⁷

Takoj po vojni je bila največja težava v delovanju zavoda prostorska stiska, ki se je vlekla vse do preselitve v pritlične prostore Narodne galerije decembra 1946. Druga velika težava, ki je spremljala tako zavod kot Spomeniški urad pred njim, je bilo pomanjkanje kadrov. Niti urad niti zavod nista imela dovolj osebja za strokovne naloge, kaj šele za pomoč pri urejanju in inventarizaciji gradiva. Poročila iz prvih povojnih let so skromna ali jih celo ni bilo, vsaj tako poroča v. d. ravnatelja: »Ravnatelj Zavoda je do današnjega dne v Zavodu edina strokovna moč, pomoč za strojepis in pisarno dobi šele marca 1946; zaradi pomanjkanja časa in delovnih moči zavodova poročila ministrstvu niso redna (mesečna ali tromesečna,) pač pa le po potrebi in v splošnem predvsem ustna.«³⁸

Počasi so se kadrovske razmere vendarle izboljšale. V naslednjih letih so se v zavodu zaposlili Ciril Velepčič, Marijan

24 INDOK center, Arhiv spisov 180/1937.

25 INDOK center, Arhiv spisov 3/1938.

26 INDOK center, Arhiv spisov 201/1938.

27 INDOK center, Arhiv spisov 3/1938. Po zakonu o ureditvi banovin je bil s proračunskim letom 1930/31 Spomeniški urad spremenjen v Banski spomeniški referat, konservator pa imenovan za banskega spomeniškega referenta.

28 INDOK center, Arhiv spisov 203/1938. 8. novembra 1938 je bil Mesesnel imenovan tudi za banskega strokovnega referenta za varstvo spomenikov v Dravski banovini. INDOK center, Arhiv spisov 220/1938.

29 INDOK center, Arhiv spisov 251/1938.

30 INDOK center, Arhiv spisov 181/1942.

31 INDOK center, Arhiv spisov 196/1942.

32 INDOK center, Arhiv spisov 237/1943.

33 Boris Bačić (1912–1991), arheolog, do leta 1947 zaposlen kot arheolog v Narodnem muzeju v Ljubljani, nato do leta 1967 ravnatelj Arheološkega muzeja Istre v Pulju.

34 INDOK center, Arhiv spisov 300/1944. Mesesnel je bil konec oktobra 1944 iz zopora izpuščen, vendar ga je zaradi njegove varnosti celovški konservator dr. Walter Frodl takoj poklical na Južno Tirolsko, v Lienz, kjer je delal do ponovne aretacije. Gestapo ga je po aretaciji prepeljal v Ljubljano. Podatke je posredoval 2. marca 2013 Janez Mesesnel.

35 INDOK center, Arhiv spisov 246/1944.

36 Današnji NUK. INDOK center, Arhiv spisov 45/1945.

37 INDOK center, Arhiv spisov 33/1946. V poročilu z dne 25. januarja 1946 v. d. ravnatelja piše, da Lenarčič v bistvu opravlja svojo službo na Ministrstvu za prosveto v oddelku za umetnost in muzeje.

38 INDOK center, Arhiv spisov 18/1947. Pisarniška moč je bila Valerija Tinta. INDOK center, Arhiv spisov 33/1946.

Zadnikar, kasneje tudi Ivan Komelj³⁹ in začelo se je obdobje intenzivnega »strokovnega« urejanja gradiva, predvsem fotografskega oziroma fototeke, za katero je v. d. ravnatelj Šijanec tedaj menil, da je »v današnjem stanju le zasilno uporabna«. ⁴⁰ Pri urejanju dokumentacije so si veliko pomagali s honorarnimi sodelavci. Tako je v zavodu od leta 1949 do leta 1954 kot honorarni dokumentalist deloval dvainsedemdesetletni Fran Windischer, dolgoletni predsednik društva Narodna galerija, in sicer mu je bila »poverjena registracija fototeke, obstoječe iz 15000 negativov«. ⁴¹

Po koncu vojne je bilo znova aktualno vprašanje vračanja gradiva, ki je bilo odneseno iz Slovenije. Še vedno ni bilo vrnjeno gradivo iz nekdanjega arhiva Bundesdenkmalamt, za kar si je močno prizadeval že Stelè. ⁴² Leta 1949 je Restitucijska delegacija pri Političnem predstavništvu FNRJ v Avstriji poslala zavodu 51 starejših fotografij kulturnozgodovinskih spomenikov Slovenije in Primorja. Fotografije so bili dvojniki iz avstrijskega Bundesdenkmalamt. Poleti 1949 sta Franjo Baš in dr. Pavle Blaznik v avstrijskem Bundesdenkmalamt pregledovala gradivo, ki naj bi nastalo na ozemlju Slovenije pred letom 1918, ter sestavila seznam fotografij, tlorisov, načrtov in skic, ki bi bile zanimive za zavod ali druge muzejske ustanove. ⁴³ Nekaj gradiva s tega seznama hranimo v INDOK centru. Jeseni 1950 je Ministrstvo za znanost in kulturo LRS izročilo Narodni in univerzitetni knjižnici v hrambo 13 zabojev, ki so bili poslani iz Gradca. Komisija ⁴⁴ je leta 1953 zaboje pregledala in odločila, kam z njihovo vsebino. Pri tem je ugotovila, da je v zabojih samo restitucijsko gradivo iz Gradca, ne pa tudi restitucijsko gradivo iz Celovca, čeprav naj bi bilo slednje leta 1950 pripravljeno za odpremo. ⁴⁵

Dejavnost zavoda se je v naslednjih letih močno razširila. »Ker nimamo strokovnih uslužbencev za vse vrste kulturnih spomenikov, si zaenkrat pomagamo s častnimi referenti, kar so zlasti predstavniki naših osrednjih muzejev in sorodnih ustanov. Tako imamo častne referate za arheologijo, etnografijo, tehniške spomenike, knjižnice in spomenike NOB.« ⁴⁶ Od petdesetih let 20. stoletja dalje je v okviru zavoda deloval Restavratorski oddelek, od leta 1946 je pri zavodu deloval Referat za varstvo narave. ⁴⁷ Zato so poleg kartoteke s področja umetnostne zgodovine začeli urejati kartoteko zavarovanih in zavarovanja vrednih naravnih

znamenitosti po vrstah objektov in okrajih, urejali so dokumentacijo s področja restavratorstva ter kartoteke, povezane z restavratorskim delom. ⁴⁸

Začeli so priprave za topografijo kulturnih spomenikov in naravnih znamenitosti Slovenije. Leta 1955 so odkupili gradivo za Topografijo umetnostnih spomenikov v šmarski dekaniji dr. Staneta Mikuža. Ob tem so seveda nadaljevali sistematično zbiranje gradiva za topografije. »Najeta je bila posebna honorarna moč /tov. Balohova/, ki je približno tri mesece pretipkavala stare zapiske konservatorjev. Delo pa je po preneglem zaletu obtičalo, predvsem zato, ker ni bila točno vnaprej določena udeležba posameznih muzejskih ustanov in zlasti SAZU. Bolje pa je bilo organizirano delo za topografijo naravnih znamenitosti Bohinjske kotline in Triglavskega narodnega parka ...« ⁴⁹ Leta 1959 so v zavodu začeli sestavljati novo kartoteko umetnostnih spomenikov, izpolnili so kartone za okrog 300 spomeniških objektov. ⁵⁰ Za korespondenco oziroma pisarniško poslovanje so vodili vložni zapisnik, za obsežnejše zadeve, kot so na primer izvozna dovoljenja, poročila uslužbencev, prejeti računi in proračunske zadeve, pa so vodili spisovni seznam.

V začetku šestdesetih let 20. stoletja je bilo v zavodu redno ali honorarno zaposlenih 20 uslužbencev, ki so se stiskali v sedmih sobah pritličja stavbe Narodne galerije, od tega je bila v treh sobah nameščena restavratorska delavnica za slike in plastike. »Vse sobe so natrpene z omarami za strokovno knjižnico, arhiv, kartoteke, fototeko, planoteko, dalje z restavratorskimi napravami, mizami, stojali ... itd., tako da ni mogoče postaviti noter prav ničesar več.« Tak je bil opis stanja v petletnem investicijskem načrtu za obdobje 1961–1965. ⁵¹

V letu 1961 je vodja spomeniške evidence, ki se je preimenovala v dokumentacijsko-topografsko službo, postal dr. Marijan Zadnikar. V istem letu je bila za evidentiranje kulturnih spomenikov na novo nastavljena honorarna uslužbenka Zora Tuner ⁵². Vodila je spomeniško kartoteko, spomeniško fototeko in spomeniško planoteko. Načrt dela je predvideval, »da vsi negativni dobijo novo inventarno številko, ker je precej negativov izgubljenih, nekaj pa jih bo potrebno kot neuporabne izločiti«. Hkrati s pregledom negativov so uslužbenci pregledali in dopolnjevali fototeko povečav, nove povečave so delali na formatu 13 x 18 cm. Fotografija Joška Šmuca iz Moderne galerije pa naj bi zaprosili, naj pregleda tiste negative, ki so izločili sol, in svetuje postopek za njihovo sanacijo. Nakupili so nove inventarne knjige in vanje začeli vpisovati vse negative, razen izločenih. Fototeko (negative in povečave) so vodili centralno, razen za objekte, ki so bili v delu; za te so povečave hranili posamezni konservatorji. Za pomožno evidenco negativov je služila stara kartoteka negativov, ki so jo tekoče dopolnjevali; urejena je bila po topografskem, torej krajevnem principu. ⁵³ Preštevilčenje negativov in vpisovanje v novo inventarno knjigo ni

39 Ciril Velepčič avgusta 1947, Marijan Zadnikar novembra 1947, Ivan Komelj februarja 1950.

40 INDOK center, Arhiv spisov 18/1947.

41 INDOK center, Arhiv spisov 113/1960. Delo Zavoda za spomeniško varstvo LRS v letu 1955.

42 INDOK center, Arhiv spisov 243/1946.

43 INDOK center, Arhiv spisov 45/1953.

44 Komisijo so sestavljali Jože Lampret kot predstavnik Verske komisije pri Predsedstvu vlade LRS, Edo Turnher, direktor Zavoda za spomeniško varstvo LRS, Pavel Blaznik, znanstveni sodelavec na Ekonomski fakulteti, in Alfonz Gspan kot predstavnik Narodne in univerzitetne knjižnice.

45 INDOK center, Arhiv spisov 45/1953; INDOK center, Arhiv spisov 155/1956.

46 INDOK center, Arhiv spisov 113/1960. Poročilo o delu zavoda v letu 1956.

47 Referat je kot ravnateljica Prirodoslovnega muzeja vodila Angela Piškernik, po upokojitvi je leta 1955 postala prva poklicna sodelavka kasnejšega oddelka za varstvo narave.

48 INDOK center, Arhiv spisov 113/1960. Delo Zavoda za spomeniško varstvo LRS v letu 1955; Poročilo o delu v letu 1958. Leta 2003 je bilo gradivo popisano in skupaj z bazo podatkov predano ZVKDS, Restavratorski center.

49 INDOK center, Arhiv spisov 113/1960.

50 INDOK center, Arhiv spisov 113/1960.

51 Petletni investicijski načrt za dobo 1961–1965.

52 Zora Tuner so zaposlili v zavodu sredi leta 1961.

53 INDOK center, Arhiv spisov 6/1961.

bilo dokončano. Od približno 35.000 negativov so jih preštevilčili in vpisali v novo inventarno knjigo okrog 8300, ostali so ohranili stare inventarne številke. Nekateri negativni na steklenih ploščah so bili verjetno zaradi slabše kvalitete ali poškodb izločeni iz zbirke. Ker jih niso uničili, so se ohranili do danes.

Fotografske storitve za zavod so do leta 1963 opravljali različni fotolaboratoriji, od leta 1948 predvsem fotolaboratorij Moderne galerije.⁵⁴ Leta 1963 so v zavodu zaposlili mladega fotografa Jožeta Gorjupa in začeli opremljati fotografski laboratorij. Gorjup je opravljal fotografske storitve tako za novoustanovljene občinske zavode kot tudi za druge institucije, vse z namenom, da se pridobi čim več gradiva za evidenco spomenikov oziroma osrednji register spomenikov.⁵⁵

V začetku šestdesetih let 20. stoletja je z ustanavljanjem občinskih in medobčinskih zavodov prišlo do izrazite decentralizacije službe.⁵⁶ Neposredna skrb za spomenike in operativna varstvena služba ter velik del terenskega dokumentiranja so bili preneseni na novoustanovljene zavode. Zaradi tega je »republiškemu zavodu ostalo predvsem spremljanje razvoja ter znanstveno proučevanje in obdelovanje spomeniškega varstva, posebna skrb za tiste spomenike, ki imajo poseben pomen za SRS, skrb za vzgojo kadrov, strokovna pomoč občinskim zavodom in osrednji register spomenikov«. Kot rezultat tega poglobljenega znanstvenoraziskovalnega dela so na podlagi zbranega in pregledanega gradiva začele nastajati nove kartoteke. V tem času je bila urejena Zadnikarjeva zbirka znamenj.⁵⁷ Dopolnjevali so kartoteko umetnostnih spomenikov, na novo vzpostavili kartoteko etnoloških spomenikov.⁵⁸ Tekoče so dopolnjevali zbirko negativov, prav tako zbirko načrtov, opravljena je bila inventura obstoječe planoteke.

Zavod se je v tem času tudi notranje reorganiziral. Za del njegove dejavnosti, povezane z dokumentacijo in registrom dediščine, so začeli uporabljati različna poimenovanja (centralni register, SAS (samostojna analitična skupina) register, centralna dokumentacija, osrednja dokumentacija, INDOK center ...). Decembra 1975 je bil za vodjo oddelka imenovan dr. Ivan Komelj. Zaposleni so se bolj nagibali k uporabi imena centralni register kot pa imena INDOK center.⁵⁹

Del zavoda se je leta 1968 preselil v prvo nadstropje severnega trakta nekdanjega uršulinskega samostana. V prostore, prenovljene po zamisli Toneta Bitenca, so se preselili vsi oddelki, razen restavratorskega, ki je ostal v Narodni galeriji vse do leta 1976, ko so se končno pod isto streho združili vsi oddelki. Centralni register (dokumentacija) je od leta 1976

imel prostore v pritličju vhodnega samostanskega krila, kjer je bila pred tem kuhinja Doma študentk Višje šole za zdravstvene delavce.

S selitvijo v prostore nekdanjega uršulinskega samostana na Plečnikovem trgu leta 1976 je »zaenkrat zadovoljivo rešeno le vprašanje centralnega registra in ateljeja za restavriranje in konseviranje. Prostori centralnega registra so deloma že opremljeni, prostorske zmogljivosti bodo zadostovale, kar zadeva dokumentacijsko gradivo v zvezi z registrom ob sedanjem dotoku dokumentacijskega gradiva vsaj za eno desetletje. Posodobljenje hrambe ustrezno sodobnim normativom zahteva dodatno opremljenost. Poleg tega pa je treba prostore tudi primerno preurediti za bivanje in delo v njih (tla brez izolacije).«⁶⁰ S pridobitvijo novih prostorov in opreme za dokumentacijo je postala prioriteta naloga ustrežnejša ureditev dokumentacije in arhivskega gradiva. Gradivo je bilo kljub stalnim naporom zaradi premajhnih in nenamenskih prostorov, pomanjkljive opreme in seveda pomanjkanja kadrov le deloma inventarizirano. V skladu s programom se je delo pretežno usmerilo v urejanje »dokumentacijskega, t.j. arhivskega, slikovnega, tekstualnega in drugega gradiva ... z namenom, da postane gradivo bolj uporabno in dostopno, da omogoča preverjanje in ažuriranje podatkov in da se gradivo postopoma pripravi za sodobno računalniško vodenje.«⁶¹

Ob urejanju gradiva so preizkušali nove načine hrambe gradiva, nove sisteme dokumentacije in dokumentiranja. Izkušnje preteklih dveh vojn in ne nazadnje potres v Posočju leta 1976 so bili zadostno opozorilo, da je potrebna takšna dokumentacija, ki v primeru popolnega ali delnega uničenja spomenika ali njegove odtujitve omogoča identifikacijo, rekonstrukcijo ...⁶² »V skladu s težnjami in priporočili slovenskih arhivistov in zgodovinarjev, da se tudi slikovno gradivo, ki zadeva podobo naših naselij, šteje za temeljni historični vir, ki ga je treba evidentirati in načrtno na enem mestu zbirati, se je dopolnjeval tudi ta del dokumentacijskega gradiva s sistematičnim prefotografiranjem starejših upodobitev naših krajev in stavb nasploh.«⁶³ Gradivo so zbirali v muzejih in knjižnicah, predvsem razglednice so bile na voljo v Trubarjevem antikvariatu, preslikovali so gradivo iz starejših publikacij, revijalnega tiska, fotografskih albumov, gradivo so iskali tudi pri posameznikih. Uredili in inventarizirali so arhiv nekdanjega spomeniškega urada. Arhiv, ki je bil »urejen po abecednem redu krajev oziroma objektov ter problematiki in uvrščen v fascikle«, so uredili po letih in zaporednih številkah vpisov ter ga tako uskladili z vložnimi zapisniki/katalogi.⁶⁴ Za pomoč pri iskanju gradiva so izdelali kartoteko krajevnih, stvarnih in imenskih gesel, ki jo uporabljamo še danes.⁶⁵

54 Leta 1963 se je v zavodu zaposlil fotograf Jože Gorjup. Po njegovi upokojitvi leta 2000 Uprava RS za kulturno dediščino ni imela več svoje fotografske delavnice. Fotografije za lastne potrebe in zunanje uporabnike je INDOK center naročal pri zunanjih izvajalcih, med drugim tudi v fotolaboratoriju Muzeja novejšje zgodovine. Od leta 2004 INDOK center uporabnikom predaja digitalizirano gradivo.

55 INDOK center, Arhiv spisov 4/1963.

56 Zakon o varstvu kulturnih spomenikov v LR Sloveniji. Uradni list LRS, št. 26/61. Ljubljana.

57 Osnova za knjigo Marijana Zadnikarja Znamenja na Slovenskem, ki je izšla leta 1964.

58 INDOK center, Arhiv spisov 4/1963. Urejanje nove kartoteke je prevzel Ivan Sedej.

59 INDOK center, Arhiv spisov 5/1975.

60 Poročilo Zavoda SR Slovenije za spomeniško varstvo za leto 1977. Tipkopis.

61 Poročilo Zavoda SR Slovenije za spomeniško varstvo za leto 1977. Tipkopis.

62 Časno poročilo o delu osrednje dokumentacije za leto 1976. Tipkopis.

63 Poročilo Zavoda SR Slovenije za spomeniško varstvo za leto 1977. Tipkopis.

64 Poročilo Zavoda SR Slovenije za spomeniško varstvo za leto 1977. Tipkopis.

65 Časno poročilo o delu osrednje dokumentacije za leto 1976. Tipkopis.

Vodenje INDOK centra je marca 1983 prevzel Peter Skoberne, leto kasneje je bila za vodjo imenovana Romana Tomše. Zakon o naravni in kulturni dediščini iz leta 1981 je v 86. členu kot prednostne naloge Zavoda SR Slovenije za varstvo naravne in kulturne dediščine predpisal vodenje zbirnega registra dediščine in vodenje INDOK centra za varstvo naravne in kulturne dediščine.⁶⁶ »Ena od prednostnih nalog zavoda je organiziranje in vodenje INDOK centra, ki naj bi zagotavljal pregled naravne in kulturne dediščine ...«⁶⁷ je stavek, zapisan v vseh poročilih o delu v tem obdobju. Pregledali in popisali so dokumentacijo o naravni in kulturni dediščini, ki jo hranijo regionalni zavodi za spomeniško varstvo.⁶⁸ Izdelali so Analizo informacijskega sistema za naravno in kulturno dediščino ter potrebe po računalniški in mikrofilmski opremi.⁶⁹ Sprejeli so prvi Pravilnik o INDOK centru, s katerim so določili način pridobivanja in izposoje gradiva ter druga vprašanja, pomembna za delovanje INDOK centra.⁷⁰ V tem obdobju so se dogajale postopne spremembe predvsem na področju informatizacije. Vzpostavili so računalniško evidenco odlokov o razglasitvi in nastavili evidenco zavarovanih kulturnih spomenikov in naravnih znamenitosti, popisali so vse cerkve. Na novo je bil zasnovan inventar kulturne dediščine; naravovarstveniki so izdali prvi dve knjigi inventarja.⁷¹ Izdelali so predlog dogovora o skupni dokumentaciji naravne in kulturne dediščine regionalnih zavodov in INDOK centra republiškega zavoda, ki pa v praksi ni nikoli zaživel.⁷²

Leta 1992 je vodenje prevzela Katja Benedik Kreitmayer, ki je spodbudila velike spremembe. S pomočjo sodelavcev je načrtovala preurejanje prostorov »krompirjeve kleti« za knjižnico, ki je bila prvič delno urejena za prosti pristop, dokumentacija pa se je lahko razširila v izpraznjeno vogalno sobo pritličja samostana. Na novo je bil zasnovan računalniško podprt register nepremične kulturne dediščine, začela se je vzpostavljati tudi računalniška podpora dokumentiranja zbirk. Od septembra 1998 INDOK center vodi Ksenija Kovačec Naglič.

Od leta 1992 je zavod sistematično razvijal informacijski sistem kulturne dediščine s pomočjo zunanjih izvajalcev in z lastnim razvojem. Razvitih je bilo več modulov oziroma podsistemov informacijskega sistema: register nepremič-

ne kulturne dediščine, informacijski sistem dokumentacije dediščine in drugi.⁷³ Gradivo dokumentacijskih zbirk računalniško obdelujemo v povezavi z registrom nepremične kulturne dediščine, kar omogoča hitro in učinkovito dokumentiranje ter iskanje dokumentacije; v bistvu se na ta način oblikujejo (virtualni) dosjeji o enotah dediščine, kar je bilo ves čas v zgodovini spomeniškovarstvene službe eden od neuresničenih ciljev dokumentiranja dediščine. Od leta 2004 sistematično digitaliziramo celotne zbirke. Prva je bila v celoti digitalizirana zbirka steklenih plošč, nato smo se lotili digitaliziranja zbirke diapozitivov, zapiskov in akvarelov, postopno digitaliziramo negative. Večina digitaliziranega gradiva je dostopna na svetovnem spletu v registru nepremične kulturne dediščine⁷⁴ ter na portalu evropske digitalne knjižnice Europeana.⁷⁵ Dokumentacija o kulturni dediščini tako postaja vedno bolj dostopna vsem uporabnikom.

Od decembra 2003 INDOK center deluje v namensko obnovenih prostorih objekta nekdanje kasarne na Metelkovi ulici 4.⁷⁶ Prostori za zaposlene, uporabnike in dokumentacijo, ki je v prostem pristopu, so v starem objektu, arhivski depo je v novem prizidku objekta. Že v projektni nalogi in fazi idejne zasnove so bile investitorju in projektantom za arhivski depo v novem prizidku predložene posebne zahteve, oblikovane v skladu s takrat veljavnim Pravilnikom o materialnem varstvu arhivskega in dokumentarnega gradiva (Uradni list RS, št. 59/99) in standardom BS 5454:2000 (*Recommendations for the storage and exhibition of archival documents*). V arhivskem depou (velikem 100 m²) je shranjeno specifično arhivsko gradivo s področja varstva kulturne dediščine (negativi in posamezne fotografije, načrti in spisovno gradivo). Arhivski depo je vzorno urejen. Posebna pozornost je bila posvečena izbiri ustreznih materialov za opremo prostora (predalniki, omare) in zaščito posameznih vrst gradiva (zaščitni ovoji, mape, škatle) ter klimatizaciji. Ob pripravah na obnovo objekta, nakupu opreme ter pripravi in urejanju posameznih zbirk sta se povečala ozaveščenost vseh zaposlenih v INDOK centru in njihovo znanje na področju zagotavljanja materialnega varstva arhivskega gradiva. Posledično se je izboljšal odnos uporabnikov do gradiva.⁷⁷

Gradivo, ki ga hrani INDOK center, je razdeljeno v več do-

66 Zakon o naravni in kulturni dediščini. Uradni list SRS, št. 1/81. Ljubljana.

67 Poročilo o delu v letu 1985. Tipkopis.

68 Skoberne, P., Vuga, D. (1982): *Pregled dokumentacij o naravni in kulturni dediščini v Sloveniji*. Tipkopis.

69 Skoberne, P. (1983): *Analiza informacijskega sistema za naravno in kulturno dediščino ter potrebe po računalniški in mikrofilmski opremi*. Tipkopis. Inventurni popis osnovnih sredstev potrjuje, da so v letu 1984 kupili prve računalnike (Partner, Atari, Spectrum) in tiskalnik (Fujitsu).

70 *Pravilnik o INDOK centru*. Interno gradivo.

71 Skoberne, P., Peterlin, S. (ur.) (1988): *Inventar najpomembnejše naravne dediščine Slovenije 1. del: vzhodna Slovenija*. Ljubljana, Zavod SR Slovenije za varstvo naravne in kulturne dediščine. Skoberne, P., Peterlin, S. (ur.) (1991): *Inventar najpomembnejše naravne dediščine Slovenije 2. del: osrednja Slovenija*. Ljubljana, Zavod Republike Slovenije za varstvo naravne in kulturne dediščine.

72 Petrič, M. (1989): *Delovno gradivo za pripravo Dogovora o dokumentaciji naravne in kulturne dediščine regionalnih zavodov in INDOK centru republiškega zavoda*. Tipkopis.

73 ZRD – Zbirni register dediščine, ISDD – Informacijski sistem dokumentacije dediščine, GISD Geografski informacijski sistem dediščine, ISID – Informacijski sistem izvoza dediščine in ISFD – Informacijski sistem za financiranje dediščine.

74 <http://giskd.situla.org>.

75 <http://www.europeana.org>.

76 Sklop kasarniških objektov na Metelkovi ulici je bil zgrajen v obdobju 1886–1889 za avstro-ogrsko vojsko (belgijski polk). Kasneje so kasarno uporabljale jugoslovanska in druge vojske. Po izselitvi JLA oktobra 1991 so bili objekti zapušteni in so začeli močno propadati. Objekt Metelkova ulica 4 je bil v celoti obnovljen v letih 2002 in 2003 (arhitekta Samo in Gorazd Groleger). Objekt je bil namenjen Upravi RS za kulturno dediščino (od leta 2004 priključena Ministrstvu za kulturo) in Inšpektoratu za kulturno dediščino (zdaj Inšpektorat za kulturo in medije).

77 Kovačec Naglič, K., Košir, M. (2009): Ocena stanja materialnega varstva arhivskega gradiva v depojih (INDOK center Direktorata za kulturno dediščino pri Ministrstvu za kulturo). V: Vodopivec, J. (ur.): *Arhivski depoji v Sloveniji*, str. 309–318. Ljubljana, Arhiv Republike Slovenije.

kumentacijskih zbirk; to so fototeka, planoteka, arhiv spisov, elaborati in drugo gradivo, kamor sodi cela vrsta evidenc, kartotek in seznamov, ki so nastali pri raziskovanju nepremične in premične kulturne dediščine.

Fototeka

Zbirka fotografij in negativov je nedvomno najbolj dragocena zbirka, ki jo hranimo. Šteje okrog 96.000 negativov na različnih nosilcih: steklenih ploščah, nitratnem in acetatnem filmu ter poliestrskem, t. i. varnem filmu. Negativi so večinoma črno-beli in različnih formatov. Do leta 1938 so prevladovali negativi večjih formatov (13 x 18, 10 x 5, 9 x 12 cm), kasneje je prevladal format 6 x 6 cm in deloma tudi leica.

Posebno bogata je zbirka negativov na steklenih ploščah, ki šteje 8713 kosov različnih formatov (9 x 12, 10 x 15, 13 x 18, 18 x 24 cm). To so hkrati tudi najstarejši negativi, ki izhajajo po večini iz nekdanjega Spomeniškega urada.⁷⁸ Avtor večine teh je France Stelè, kar nekaj jih je verjetno izdelal tudi Matej Sternen, saj je Stelè redno odkupoval njegove negative in negative drugih avtorjev.⁷⁹ Kasnejši fond je prispeval Mesesnel, po vojni so posnetke prispevali konservatorji zavoda (zlasti Velepich, Zadnikar, Komelj, Sedej, Mole, Železnik). Od leta 1963, ko je zavod zaposlil fotografa, je fotografiranje na terenu, razvijanje in izdelavo preslikav iz raznih virov prevzel fotograf po navodilih konservatorjev.

Vsak negativ je shranjen v svojem ovoju. Sistem takšne hrambe je uvedel France Mesesnel. Sprva so bili negativi shranjeni v t. i. glassine vrečkah; ob popisu steklenih plošč leta 2002 in inventuri ostalih negativov v letih 2008–2009 pa smo te vrečke zamenjali z novimi ovoji, ki ustrezajo zahtevam varne hrambe gradiva.

Sestavni del zbirke so pozitivni. Stelè je kopiral oziroma naročal tri izvode posamezne fotografije v različnih, predvsem velikih formatih. Leta 1977 so ocenili, da je kopirana približno ena tretjina negativov. Za vsak negativ so izdelali povečavo v formatu 18 x 24 cm, vendar so kasneje to opustili in izdelovali kopije v formatu 6 x 6 ali 9 x 9 cm. Fotografije so nalepili na kartone, kartone opremili z najosnovnejšimi podatki (inventarna številka negativa, avtor, leto, kraj, včasih tudi opis posnetka) in jih uredili po abecednem vrstnem redu krajev. Danes ocenjujemo število fotografij na okrog 64.000. Najstarejši pozitivni so iz Arhiva Centralne komisije. Verjetno jih je bilo nekaj vrnjenih z Dunaja v okviru Dogovora o vračanju gradiva med Slovenijo in Avstrijo. Fotografije smo popisali in digitalizirali ter jih zaradi dragocenosti shranili v zatemnjen arhivski prostor. Ostali pozitivni so še vedno urejeni po krajevnem principu in namenjeni ročnemu pregledovanju gradiva. INDOK center hrani okrog 300 črno-belih diapozitivov formata 8,5 x 8,5 cm na steklu ter 17.500 barvnih diapozitivov srednjega (6 x 6, 6 x 7 cm) in leica formata. To gradivo je bilo v prvi vrsti namenjeno popularizaciji dediščine in so ga upora-

78 Zbirka je bila v letih od 2001 do 2007 natančno popisana in digitalizirana. Steklene plošče smo preložili v ustrezne ovoje, posebej za to izdelane škatle, ter jih pospravili v predalnike.

79 INDOK center, Knjiga prejemkov in izdatkov.

bljali predvsem za objave v različnih gradivih in publikacijah. V zadnjih letih se zbirka dopolnjuje predvsem z nakupi in darovi.

Večino fotografskega gradiva, ki ga hrani INDOK center, lahko ovrednotimo kot arhivsko gradivo. Njegova vrednost je predvsem v vsebini posnetkov. Stanje objektov, dokumentiranih na teh fotografijah, je danes večinoma popolnoma drugačno. Vedno pogosteje se dogaja, da so fotografije edini dokaz o obstoju posameznih objektov, ki so jih popolnoma predelali ali porušili.

Spisovno gradivo

Zbirka spisovnega gradiva obsega dokumentarno gradivo spomeniškovarstvene službe na Slovenskem od leta 1913 pa vse do leta 2004. Fizično meri približno 100 tekočih metrov gradiva/spisov, ki so shranjeni v arhivskih škatlah. Gradivo obsega posamezne dokumente iz arhiva Cesarsko-kraljeve centralne komisije za proučevanje in vzdrževanje stavbnih spomenikov na Dunaju (do leta 1913) in gradivo Centralne komisije za varstvo spomenikov za Kranjsko (1913–1914) ter drugih institucij, ki so od leta 1920 delovale na področju varstva nepremične kulturne dediščine na ravni republike oziroma države (Spomeniški urad za Slovenijo, Zavod za zaščito in znanstveno preučevanje kulturnih spomenikov in prirodnih znamenitosti, Zavod za spomeniško varstvo, Zavod za varstvo naravne in kulturne dediščine, Uprava za kulturno dediščino). Gradivo je urejeno po letih nastanka in znotraj posameznega leta po zaporednih številkah (do leta 1976) ali klasifikacijskih znakih (od leta 1977). Kot pripomoček za iskanje gradiva služi arhivska kartoteka, sestavljena iz krajevnih, stvarnih in imenskih gesel, ki je bila v letu 2012 digitalizirana. Hranimo tudi pripadajoče delovodnike (vložne zapisnike, kataloge ali protokole, indekse, kartotečne listke) in abecedna kazala.

Planoteka

V planoteki hranimo prostoročne skice, akvarele, tehnične načrte, fotogrametrične izmere, plakate zemljevide in podobno gradivo. Zbirka šteje okrog 10.000 posameznih listov. Najstarejši načrti so s konca 19. in začetka 20. stoletja, med njimi so načrti, ki so jih prispevali častni konservator Centralne komisije Konrad Črnologar, Fran Avsec, Gustav Ogrin in drugi. Med najstarejšimi v zbirki so akvareli, ki so jih po naročilu tedanjega konservatorja Stelèta izdelali restavrador Matej Sternen, Friderik Jerina in slikar France Golob. To so barvne risbe v tehniki akvarela, narejene po originalnih stenskih slikah. V zbirki akvarelov sta s precejšnjim številom zastopana Dušan Svetlič s serijo akvarelov kapelic⁸⁰ in učitelj Janko Trošt s serijo akvarelov kočevskih cerkva.

Po drugi svetovni vojni so ob sistematičnem študiju posameznih vrst spomenikov ali pri pripravi knjig nastajale zbirke

80 Akvareli so bili razstavljeni na likovni razstavi Slovenska cerkev na ljubljanskem velesejmu leta 1933.

načrtov (romanska arhitektura, gotska arhitektura, tlorisi med vojno poškodovanih dolenskih gradov), nenačrtno so nastajale zbirke načrtov ob posameznih spomeniškovarstvenih akcijah in projektih (kraška arhitektura, načrti za gradove Haasberg, Štanjel, Vogrsko, Stari grad, naselja Šmartno v Brdih, Štanjel, Koper, Kropa). Večina teh načrtov je bila rezultat dela zavodovih uslužbencev. Med obsežnejšimi zbirkami v planoteki so ročne izmere in tehnični načrti Zvonimirja Juretina, tehnični načrti Nataše Šumi, Špelke Valentinčič in drugih. V planoteki so shranjeni rezultati nacionalnega projekta Izmere, v okviru katerega so bile v obdobju od leta 1991 do leta 2005 izdelane delne ali popolne fotogrametrične izmere posameznih objektov kulturne dediščine. V zadnjih letih smo v hrambo prevzeli veliko gradiva, ki je nastalo pri obnovi kulturnih spomenikov državnega pomena v lasti Republike Slovenije.

Zbirka načrtov je v celoti inventarizirana in računalniško obdelana, tekoče pa jo dopolnjujemo. Zbirko akvarelov smo v letu 2012 digitalizirali.

Dosjeji

Zbirka dosjejev je nastala s prepisi Stelètovih terenskih zapiskov, gre za tipkopise njegovih opažanj na terenu. Kasneje so zbirko dopolnili s pretipkanimi zapisi terenskih zapiskov Mesesnela, Zadnikarja, Komelja, zapiski Primorske topografije in drugimi. V dosjejih so poskušali hraniti tudi ostalo spisovno gradivo, ki zadeva posamezni spomenik, vendar sta oba poskusa takšnega formiranja dosjejev propadla, saj je šlo za odmik od načel arhivske stroke tako glede prvotne ureditve gradiva kot tudi glede ustrezne materialne hrambe gradiva.

Danes v zbirki hranimo fotokopije konservatorskih zapiskov, sezname arhivskega gradiva za posamezne spomenike, naključno zbrane časopisne članke, krajše zapise in drugo gradivo, ki ga ne moremo uvrstiti v nobeno od ostalih zbirk.

V letu 2009 in letu 2012 smo zapiske konservatorjev digitalizirali.

Elaborati

Ena najmlajših zbirk, ki jo hranimo, je zbirka elaboratov. Zbirko so vzpostavili v sedemdesetih letih 20. stoletja. V letu 1993 je štela samo 437 kosov, danes je evidentiranih že okrog 5400 elaboratov. V zbirki hranimo gradivo »interne« narave, izdano v manjši nakladi, ki je nastalo pri varovanju ali posegih na objektih kulturne dediščine: konservatorske in restavratorske načrte in programe, strokovne zasnove za varstvo kulturne dediščine v postopkih urejanja prostora, strokovne podlage za razglasitve, naloge za imenovanja v naziv v konservatorski, restavratorski in muzejski dejavnosti ... V zadnjih letih večino letnega prirasta predstavljajo Poročila o arheoloških izkopavanjih. Sistematično zbiramo predvsem gradivo za spomenike, ki so valorizirani kot spomeniki državnega pomena ali pa so spomeniki v lasti Republike Slovenije.

Seznami, evidence, pregledne kartoteke spomenikov

Zbirko sestavljajo kartotečni sezname, ki so nastali ob poglobljenem študiju in raziskovanju dediščine: kartoteka romanske arhitekture, gotske arhitekture, grajske arhitekture, cerkvene arhitekture, arhitekture meščanskih hiš, kartoteka srednjeveškega stavbnega slikarstva, taborov, slikarstva 17. stoletja, slovenskih baročnih slikarjev, kartoteka znamenj, starejših upodobitev naših krajev, kartoteka orgel in podobno. V zbirki so zastopane predvsem kartoteke spomenikov s področja umetnostne zgodovine; gradivo, ki je zajemalo etnološke spomenike, arheološke spomenike, spomenike oblikovane narave in naravna območja ter spomenike NOB so hranili referenti in kasneje konservatorji pri sebi, ne pa centralno v INDOK centru, zato je gradiva s teh področij v INDOK centru pravzaprav malo.

Gradivo Referata za varstvo narave

Kljub dejstvu, da se je služba za varstvo narave od leta 1946 razvijala v okviru Zavoda za spomeniško varstvo (sprva v obliki častnega referenta za varstvo narave, kasneje Referata za varstvo narave in nato samostojne analitične skupine za varstvo narave), v INDOK centru s področja varstva narave hranimo le malo gradiva, saj se je to gradivo večinoma hranilo ločeno in je bilo ob razdružitvi področij kulturne in naravne dediščine v letu 1995 odneseno v novo nastale institucije s področja varstva narave. Od starejšega gradiva, ki ga hrani INDOK center, je treba omeniti arhiv Angele Piskernik, ki je shranjen v 31 arhivskih škatlah s pripadajočo kartoteko in delovodniki.⁸¹ Arhiv sestavljajo dosjeji naravne dediščine, del pa različni dokumenti (poročila, gradiva za predavanja, dopisovanja s tujimi strokovnjaki ...). Tudi fotodokumentacijo naravnih znamenitosti je referat vedno vodil ločeno od ostale fotodokumentacije.⁸² Kljub dejstvu, da je Zakon o varstvu kulturne dediščine iz leta 1981 predpisal INDOK center za hrambo kulturne in naravne dediščine, v praksi to nikakor ni zaživel. Gradivo oddelka za varstvo narave se je še naprej hranilo ločeno, v skupnem arhivu so le redki dokumenti, večinoma splošne narave, ne pa tudi strokovno gradivo.

Arhivske zbirke v INDOK centru so urejene tako, da omogočajo hiter dostop do podatkov, zlasti v povezavi z registrom nepremične kulturne dediščine. Kakršnakoli delitev gradiva bi ogrozila celovitost zbirk in vzpostavljanje vsebinskih povezav z registrom, kar je pri uporabi gradiva ključnega pomena. Zbirke so nenehno v uporabi. Pri svojem delu jih vsakodnevno uporabljajo zaposleni na področju varovanja nepremične kulturne dediščine, raziskovalci, študenti in drugi. Novi prostori na Metelkovi ulici omogočajo ustrezno

81 Vložni zapisnik Referata za varstvo narave 1949, 1950, 1951, Opravilni zapisnik za leto 1952, Vložni zapisnik posvetovalno delovne skupine varstvo in ohranitev prirodnih značilnosti Slovenske zemlje za leto 1944.

82 INDOK center, Arhiv spisov 4/1963.

materialno varstvo gradiva, zato je INDOK od Arhiva Republike Slovenije leta 2003 dobil dovoljenje za hrambo lastnega arhivskega gradiva. Novembra 2010 je Ministrstvo za kulturo (kot ustvarjalec, v okviru katerega deluje INDOK) z Arhivom RS sklenilo Sporazum o podaljšanju roka izročitve zaradi strokovnih razlogov po tretjem odstavku 40. člena ZVDAGA.⁸³ S tem sporazumom se je rok za izročitev arhivskega gradiva pristojnemu arhivu podaljšal do konca leta 2050.

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⁸³ Sporazum o podaljšanju roka izročitve zaradi strokovnih razlogov po tretjem odstavku 40. člena ZVDAGA z dne 30. novembra 2010.

A century of planned documentation of immovable heritage

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Abstract

The article aims to present the inception and development of the documentation collections kept by the INDOK centre. The foundations of this rich accumulation of material were laid by France Stelè. The majority of the material produced in protecting cultural heritage in the territory of the Republic of Slovenia since the end-19th century has the status of archival material due to its content, age, and uniqueness. The material is divided into several documentation collections: the photo archive, cartographic archive, written documentation archive, expert briefs, and other material covering a range of registers, records, card catalogues, and lists produced in the research of immovable and movable cultural heritage.

The INDOK centre¹ keeps the earliest documentary material produced in protecting cultural heritage in the territory of the Republic of Slovenia. The centre's documentation is extremely valuable to all immovable cultural heritage guardians. The article discusses the inception and development of the documentation collections; it only mentions the parallel history of the monument service when it is pertinent to understanding how the collections developed.

1 The INDOK centre of the Cultural Heritage Directorate with the Ministry of Culture performs the role of the central documentation centre for the field of the immovable cultural heritage protection while being open to the interested expert public as well. Taking care of the document and archival material collection is only one task of the INDOK centre. It also manages the Immovable Cultural Heritage Register, the central immovable cultural heritage database in public access, and provides basic information support to e-services in the immovable cultural heritage protection field. Since 2012 it has been managing the Intangible Heritage Register. Part of the Centre is the central special library for the immovable cultural heritage protection field.

The foundations of the rich collection of material kept by the INDOK centre were laid by Dr. France Stelè who was in 1913 appointed the conservator for the Carniola province. The Imperial-Royal Conservation Bureau for Carniola province, part of the Central Commission for the Monument Protection in Vienna, commenced its activities on 1st July 1913. Its seat was on the first floor of Town Square 25 in Ljubljana. In September 1913 the Bureau relocated to the second floor of the Miklošič Road 18 palace,² staying there until mid-1914.³ In the summer of that year Stelè left for the front, only returning in August 1919. In the meantime his duties were taken over by painter Prof. Ivan Franke⁴ and Pula conservator Anton Gnirs.⁵ After the war, Stelè's apartment in the St. Peter's church rectory⁶ had to double as the Monument Bureau seat until 10th February 1925 when it moved to the National Museum. The Bureau operated in the National Museum's premises for over 20 years, until 1946.⁷

Stelè promptly entered written documentation (correspondence) in the written documentation record and also kept an

2 INDOK centre, Written documentation archive 6/1913. Some later documents also feature the address Miklošič Road 26.

3 The very last document signed by Dr. Stelè in 1914 is dated 31st July 1914.

4 INDOK centre, Written documentation archive 2/1920. Ivan Franke (1841–1927), professor and painter, after 1882 honorary conservator of the Central Commission for districts Kamnik, Ljubljana – surrounding area, Logatec, Radovljica, Postojna, and Ljubljana city.

5 INDOK centre, Written documentation archive 17/1920. Anton Gnirs (1873–1933), archaeologist, art historian, after 1902 honorary conservator of the Central Commission for Pula, Pazin, and Rovinj, after 1912 conservator for Istria and Slovenian Littoral province. During World War I he moved to Ljubljana to work as the conservator for Carniola province.

6 80 St. Peter Road.

7 INDOK centre, Written documentation archive 23/1925.

alphabetical index. He meticulously recorded every purchase of photographs, negatives, sketches, plans, and watercolours in the ledger of receipts and expenditures. In 1915 conservator Franke sent part of the material accumulated by the Bureau in the brief spell before Stelè's departure to the front (books, photographs, Stelè's personal camera, travel notes...) to Vienna.⁸ Two crates were left in the apartment; in November 1918 its subsequent tenant Mrs Wruhs,⁹ per instructions of the SHS national government, handed them over to the Rudolfinum provincial museum for Carniola. After Stelè's return this material (from Vienna too) was returned.¹⁰ Immediately after resuming his Bureau duties, Stelè sorted and recorded written documentation produced by Franke and Gnirs during his absence.¹¹

On 1st October 1919 Stelè was appointed a civil servant of the Kingdom of SHS. Tasked with organising the monument protection service, he prepared a draft for the first budget of the Monument Bureau for 1920 where he specifically discussed the expense for photography, justifying it thus: "*The Bureau needs someone assigned to assist the conservator; in addition to office work, he should also be trained in photography. Photographs are taken by the conservator but he is utterly unable to print and copy them by himself, as his time must be mostly spent in the field or in office and publishing work. Having photographs printed by a professional photographer – as used to be done before the war – would be much costlier, at least tripling the budget heading for the photography flat rate...*" His proposed rules and budget of the Bureau for the Monument Protection, sent by the Commission for Education and Worship to Belgrade for approval by the Ministry of Culture, also stressed the importance of photographing "monument material", particularly since "*even monuments of the material culture of mankind live a life that is fast and full of change, as clearly shown by recently passed wartime...*"¹²

Soon after the Bureau's reestablishment Stelè put all his energy for the return of the written documentation, photographs, negatives, and plans pertaining to those former Austria's parts which after the war came under the Provincial Government for Slovenia, since this material was indispensable for the Monument Bureau's further activities. Stelè proposed that two applications should be lodged, one with the Foreign Ministry in Vienna and the other with the Bundesdenkmalamt, citing Article 93 of the Treaty of Saint-Germain.¹³ He prepared an indicative list of districts concerned. Later in Vienna Stelè hired four Bundesdenkmalamt clerks who then in two months produced a precise list of demanded documents and other material of the former Imperial-Royal Central Commission for the Monument Protection. He wrote to the Department of Culture in Ljubljana "*it is out of the question that I or anyone else could go to Vienna for the several months the job would take. The Czech representative, having no other duties and*

being at it for almost a year, is yet to finish. Being a former Central Commission employee, I am fairly familiar with conditions in the office and know what is stored in Vienna, so it will be easy to stay on top. I also doubt that the Bundesdenkmalamt would willingly keep things from us. However, we will in all probability be obliged to pay restitution for certain items (plans etc) produced independently for scientific purposes. The Czechs do likewise."¹⁴ Despite Stelè's efforts, the material was only returned after several decades and not to the extent envisioned.¹⁵ On the other hand, in 1931 Stelè managed to obtain negatives of south Styria and Carniola monuments from former conservator Wirt's estate which were released free of charge by Dr. H. Egger, head of the Seminary for History of Arts of the Graz University.¹⁶ In the same year, Stelè also reported "*I am honoured to confirm the receipt of the package of historical material sent by Michelangelo Baron Zoiss through the consulate and Province administration in Ljubljana.*"¹⁷

By the end of World War I, the Monument Bureau's archive contained around 3000 negatives, mostly uncopied and in need of various repairs. Stelè constantly strove to have an assistant assigned to help him in printing photographs, making enlargements, developing negatives, etc.¹⁸ Photographs for the Bureau were still printed by various photographic studios.¹⁹ In 1930 he asked three photographers for a tender for copying no less than around 7000 negatives in diverse formats.²⁰ Judging from invoices for various developing materials, photographs were probably also printed by Stelè himself. In addition, Stelè would eagerly collect and even purchase photographs by other authors. In October 1920 he made an agreement with Izidor Cankar to purchase negatives from Dr. Avgust Stegenšek's²¹ estate, owned by the Seminary for History of Art in Ljubljana. There were about 1000 negatives altogether, but since some were bad or duplicates, the deal was made for approximately 950 negatives for 2000 crowns.²² A list of these negatives, if it had ever existed, has not been found in the INDOK centre's documentation.

On 10th November 1937 Stelè was made a reader at the Faculty of Arts of the Ljubljana University.²³ Wishing to leave the Bureau in proper order, he wrote the Province administration

8 INDOK centre, Written documentation archive 44/1920; INDOK centre, Written documentation archive 84/1920.

9 During Stelè's absence, his apartment/room was leased to Mrs Fanny Wruhs. INDOK centre, Written documentation archive 1/1920.

10 INDOK centre, Written documentation archive 27/1920.

11 INDOK centre, Acquisition protocol of 1920.

12 INDOK centre, Written documentation archive 21/1920.

13 INDOK centre, Written documentation archive 49/1921.

14 INDOK centre, Written documentation archive 25/1922; INDOK centre, Written documentation archive 65/1922.

15 Archives of the RS keep the stock of the Imperial-Royal Monument Bureau which only was handed over in 1979 on the basis of the 1923 Agreement of Archives between the Kingdom of SHS and Republic of Austria, and the 1958 Protocol between the FPRY and Republic of Austria. Due to two fires, the stock is only partially preserved.

16 INDOK centre, Written documentation archive 91/1931, INDOK centre, Written documentation archive 134/1931.

17 INDOK centre, Written documentation archive 157/1931.

18 INDOK centre, Written documentation archive 8/1921. To this end Stelè had already prepared a draft contact with photographer Bešter.

19 Negatives were made by the conservator; at the time the Monument Bureau had two cameras, "Ika" 10 x 15 and Favorit 335 (Inventory register).

20 INDOK centre, Written documentation archive 338/1930.

21 Avguštin Stegenšek (1875–1920), priest, art historian, archaeologist, philosopher, after 1908 honorary conservator of the Central Commission in Styria for districts Brežice, Celje, Konjice, Slovenj Gradec and Celje city.

22 INDOK centre, Written documentation archive 139/1920.

23 INDOK centre, Written documentation archive 251/1937.

requesting to have an undergraduate philosopher art historian assigned to him, primarily to sort the photo inventory and negatives (with nearly two years of backlog), manage the library, and the like. He suggested undergraduate philosopher Stane Mikuž who had graduated in history of art in July 1936. Stelè's reasoning was that a person from the art-historical profession would be more suitable for the anticipated tasks than a professional from some other field.²⁴

In 1938 Stelè made a detailed record of development of the protection service in its first two decades, noting on the condition of its documentation: "*The Bureau has a special library, photo archive, and study collection. The photo archive contains over 10900 negatives and photographs of monuments. Particularly complete is the collection of photographs of monuments of painting; some years ago this material, properly enlarged, was shown at the first exhibition of Slovenian monuments of art, held in Ljubljana Fairgrounds. The study collection contains floor plans of Slovenian architectural monuments, watercolour sketches and copies of monuments of Gothic and Baroque painting, and fresco chippings. The collection of watercolours and enlarged photographs of Gothic monuments is exhibited in the National Museum.*"²⁵

Stelè's successor Dr. France Mesesnel, previously professor of history of art at the Skopje Faculty of Arts, was appointed on 10th October 1938.²⁶ At 9.31 of the same day, National Museum head Mr. Josip Mal, monument conservator Dr. France Mesesnel, and Provincial desk officer for monuments Dr. France Stelè met in the latter's office.²⁷ After they examined official documents and inventories, Stelè handed them over to his successor France Mesesnel. The witnesses confirmed that the documents and inventories were in order.²⁸

As Stelè before him, Mesesnel was unable to cope by himself; in a letter to the Province administration he wrote "*during his one year stint, Stane Mikuž was busy sorting the Bureau photo inventory and its library, proving himself an able and diligent assistant. However, the photographic material (negatives and slides) is quite expansive and its sorting too time-consuming for the conservator; I therefore suggest that Mikuž is made an established official*".²⁹

When Yugoslavia entered World War II in 1941, the Bureau had two full-time employees: conservator Dr. France Mesesnel and intern assistant Dr. Stane Mikuž.³⁰ In 1941 Mesesnel made a report to the High Commission for Ljubljana Province regarding the movable property of the Conservation Bureau in Ljubljana (immovable property it had none). In addition to the general furnishings, he listed three cameras, 13250 negatives, 327 drawings, sketches, and plans, 48 slides of monu-

ments, 119 drawings and copperplate prints by Šubic.³¹

As wartime more or less precluded field work, the Bureau instead turned to sorting the material and taking its stock.³² In February 1942 Boris J. Bačić was employed on part-time basis,³³ working on systematising the card catalogue on Slovenian monuments of art, and sorting the Bureau material. Mikuž's post was left vacant when he was arrested in early 1944; in September the same fate befell Mesesnel³⁴ and Bačić was left as the sole employee. His sphere of work comprised running the office, managing catalogues and inventory registers, librarian work, and organising the archive, particularly the large photo archive with over 15000 negatives as well as slides and about 10000 positives.³⁵ Due to the threat of air raids, the material (mostly of photographic nature) was crated and stored in a University Library shelter.³⁶

Since the Bureau was left with no one to officially and with full powers represent the absent conservator, in October 1944 Stelè temporarily retook his old post, staying until 26th October 1945 when Dr. Fran Šijanec was made head of the former Monument Bureau, now the newly established Institute for the Protection of Cultural Monuments of Slovenia. The stock clerk duties were taken up from the then office manager Boris Bačić by Stane Lenarčič.³⁷

In the aftermath of the war, the greatest hindrance to Institute activities was shortage of space lasting until the move to ground floor premises in the National Gallery in December 1946. Another serious issue facing the Institute and Monument Bureau before it was the lack of manpower. Both had insufficient personnel for expert tasks, let alone to assist in sorting the material and taking its stock. Reports from early post-war years are scant or even non-existent, as reported by the acting head "*currently the Institute head is the sole expert available to it; assistance for typing and office work will only arrive in March 1946; due to the lack of time and manpower Institute reports to the Ministry are not made on a regular (monthly or quarterly) basis but only as needed; in general they are mostly oral*".³⁸

Slowly, the staffing situation improved as the Institute employed Ciril Velepčič, Marijan Zadnikar, and later Ivan

24 INDOK centre, Written documentation archive 180/1937.

25 INDOK centre, Written documentation archive 3/1938.

26 INDOK centre, Written documentation archive 201/1938.

27 INDOK centre, Written documentation archive 3/1938. Pursuant to the Arrangement of Provinces Act, in 1930/1931 fiscal year the Monument Bureau became the Provincial desk office for monuments, and the conservator Provincial desk officer for monuments.

28 INDOK centre, Written documentation archive 203/1938. On 8th November 1938 Mesesnel was also made expert desk officer for the protection of monuments in Drava Province. INDOK centre, Written documentation archive 220/1938.

29 INDOK centre, Written documentation archive 251/1938.

30 INDOK centre, Written documentation archive 181/1942.

31 INDOK centre, Written documentation archive 196/1942.

32 INDOK centre, Written documentation archive 237/1943.

33 Boris Bačić (1912–1991), archaeologist, until 1947 archaeologist with the National Museum in Ljubljana, and then head of Archaeological museum of Istria in Pula until 1967.

34 INDOK centre, Written documentation archive 300/1944. Mesesnel was released from prison in late October 1944 and was, for reasons of safety, immediately summoned by Klagenfurt conservator Dr. Walter Frodl to Lienz in South Tyrol. There he worked until re-arrested by the Gestapo and returned to Ljubljana. Information obtained from Janez Mesesnel on 2nd March 2013.

35 INDOK centre, Written documentation archive 246/1944.

36 Now National and University Library (NUL). INDOK centre, Written documentation archive 45/1945.

37 INDOK centre, Written documentation archive 33/1946. A report of 25th January 1946 by the acting head states that Lenarčič actually worked in the Department for Art and Museums of the Ministry of Culture.

38 INDOK centre, Written documentation archive 18/1947. This assistance was Valerija Tinta. INDOK centre, Written documentation archive 33/1946.

Komelj³⁹. This initiated a period of intensive “expert” sorting of the material, mostly the photo archive which the acting head Šijanec regarded as “*provisionally usable only in its present condition*”.⁴⁰ Part-time workers were widely employed for sorting the documentation. From 1949 to 1954 72-year old Fran Windischer, long-term president of the National Gallery society, was employed as part-time documentalist and “*entrusted with registering the photo archive comprising 15000 negatives*.”⁴¹

The end of the war again brought to the fore the issue of return of the material removed from Slovenia. The material from the former Bundesdenkmalamt still had not been returned despite all Stelè's efforts.⁴² In 1949 the Restitution Delegation with the Political Representative Office of the FPRY in Austria sent the Institute 51 older photographs of monuments of history of art in Slovenia and Slovenian Littoral, duplicates from the Austrian Bundesdenkmalamt. In summer 1949 it was visited by Franjo Baš and Dr. Pavle Blaznik to inspect the material supposedly produced in the territory of Slovenia prior 1918, making a list of photographs, floor plans, plans, and sketches of interest for the Institute or other museum institutions.⁴³ Some of this material is now in the INDOK centre. In autumn 1950 the Ministry of Science and Culture of PRS handed to the National and University Library for safekeeping 13 crates which had arrived from Graz. In 1953 a commission⁴⁴ inspected them to decide what to do with the contents. Their conclusion was that the crates contained the restitution material from Graz but not from Klagenfurt supposedly shipped in 1950.⁴⁵

In subsequent years the Institute's activities significantly expanded. “*Since we employ no experts for a range of cultural monuments, for the time being we use honorary desk officers, particularly representatives of our major museums and similar institutions. We have honorary desk offices for archaeology, ethnology, technological monuments, libraries, and National Liberation War monuments*.”⁴⁶

In 1950's the Institute opened its restoration department, and in 1946 its desk office for the conservation of nature.⁴⁷ In addition to the art-historical card catalogue, a card catalogue of protected and protection-worthy natural landmarks was created, sorted by structure type and district. Employees

would also sort documentation associated with the restoration, and card catalogues linked with restoration work.⁴⁸

The Institute started preparing topographies of cultural monuments and natural landmarks of Slovenia. In 1955 the material for the Topography of Monuments of Art in the Deanery of Šmarje by Dr. Stane Mikuž was redeemed. Of course, systematic compiling of the material for topographies continued as well. “*The hired part-time help /Comrade Baloh/ spent approximately three months transcribing (typing) conservators' notes. However, after an overly speedy start the effort has stalled, mostly because the participation of individual museum institutions and particularly the Academy of Sciences and Arts had not been specified in advance. On the other hand, work on the topography of natural landmarks of Bohinj Basin and the Triglav National Park was organised better...*”⁴⁹ In 1959 a new card catalogue of monuments of art was started and cards for about 300 artistic structures filled.⁵⁰ Correspondence and other office activities were recorded in the acquisition protocol, and a written documentation list was kept for sizable cases such as export permits, employee reports, received invoices, budget issues.

In early 1960's the Institute had 20 full or part-time employees, squeezed into seven ground-floor rooms in the National Gallery building and three of them housing the restoration workshop for paintings and sculptures. “*All rooms are crammed with bookcases for the expert library, archive, card catalogues, photo archive, cartographic archive, also with restoration tools, desks, easels... etc, so that not a single extra thing can be placed anywhere*.” Such was the description of conditions in the five-year investment plan for 1961–1965.⁵¹

In 1961 Dr. Marijan Zadnikar was made head of the monument records, now renamed documentation-topography service. In the same year another part-time employee Zora Tuner⁵² was appointed to record cultural monuments, managing the monument card catalogue, monument photo archive, and monument cartographic archive. According to the plan of work “*all negatives should receive a new accession number as many are lost and some will have to be excluded as unusable*”. In addition to checking negatives, the archive of photo enlargements was examined and supplemented; new enlargements were made in 13x18 cm format. Photographer Joško Šmuc from the Museum of Modern Art was asked to inspect the negatives which had extruded salt and suggest a rehabilitation procedure. New inventory records were purchased, and work started to enter all negatives except those excluded. The photo archive (negatives and enlargements) was managed centrally except for structures under work – their enlarged photographs were kept by individual conservators. Additional help in retrieving negatives was provided by the old card catalogue of negatives supplemented on a regular basis and sorted according to the topographic principle,

39 Ciril Velepčič in August 1947, Marijan Zadnikar in November 1947, Ivan Komelj in February 1950.

40 INDOK centre, Written documentation archive 18/1947.

41 INDOK centre, Written documentation archive 113/1960. Work of the Institute for the Monument Protection of the PRS in 1955.

42 INDOK centre, Written documentation archive 243/1946.

43 INDOK centre, Written documentation archive 45/1953.

44 Its members were Jože Lampret, representative of The Commission for Religion with the PRS Government Presidency; Edo Turnher, director of the Institute for the Monument Protection of the PRS; Pavel Blaznik, scientific associate of the Faculty of Economics; and Alfonz Gspan, representative of the National and University Library.

45 INDOK centre, Written documentation archive 45/1953; INDOK centre, Written documentation archive 155/1956.

46 INDOK centre, Written documentation archive 113/1960. Report on work of the Institute in 1956.

47 The desk office was run by Angela Piskernik, head of the Museum of Natural History; after retiring in 1955 she became the first professional associate of the later department of the conservation of nature.

48 INDOK centre, Written documentation archive 113/1960. Work of the Institute for the Monument Protection of the PRS in 1955; report on work in 1958. In 2003 the material was inventoried and, complete with the database, handed to the IPCHS Restoration Centre.

49 INDOK centre, Written documentation archive 113/1960.

50 INDOK centre, Written documentation archive 113/1960.

51 Five-year investment plan for 1961–1965.

52 Zora Turner was employed by the Institute in mid-1961.

i.e. by locality.⁵³ Renumbering and entering negatives in the new inventory records was never finished. Of approximately 35000 negatives, about 8300 were renumbered and entered in a new inventory record while the rest kept their old accession number. Some glass-plate negatives were, probably due to their poor quality or damage, removed from the collection. Since they were not destroyed, they are still preserved today. Until 1963 the Institute would outsource photographic services to various photo labs, after 1948 primarily the Museum of Modern Arts' lab.⁵⁴ In 1963 the Institute employed young photographer Jože Gorjup and opened its photo lab. Gorjup performed photographic services for the newly established municipal institutes and other institutions. The goal was to produce as much material as possible for the monument record, i.e. the Central Monument Register.⁵⁵

In early 1960 the inception of municipal and inter-municipal institutes led to a marked decentralisation of the service.⁵⁶ The immediate care of monuments, operative protective service, and a major part of field documentation process were transferred to the newly established institutes. Accordingly "the central Institute was left mostly with monitoring development, scientific study and processing of the monument protection, caring for monuments of outstanding importance for the PRS, education of personnel, rendering expert assistance to municipal institutes, and the central monument register." As a result of these profound research activities, new card catalogues based on the compiled and examined material started to emerge. The Zadnikar collection of wayside shrines was created.⁵⁷ The card catalogue of monuments of art was supplemented, and a new card catalogue of ethnologic monuments created.⁵⁸ The negative and map collections were regularly supplemented, stock of the existing cartographic archive was taken.

At this time the Institute also underwent restructuring. Diverse titles begun to be employed for Institute activities linked with documentation and the heritage register (central register, IAG (Independent Analytical Group) register, central documentation, main documentation, INDOK centre...) In December 1975 Dr. Ivan Komelj was made department head. The employees were more in favour of the title Central Register than INDOK centre.⁵⁹

In 1969 the Institute moved to the first floor of the north wing of a former Ursuline monastery, to premises refurbished according to design by Tone Bitenc. The restoration department had remained in the National Gallery until 1976 when

all departments were again united under the same roof. After 1976, the Central Register (documentation) was located on the ground floor of the entrance wing which had previously housed the kitchen of a hall of residence for short-cycle medical college students.

The 1976 move to the former Ursuline monastery on Plečnik Square meant that "the only issue now settled is the one regarding the central register and restoration/conservation workshop. The central register's premises are already partially furnished; spatial capacities will suffice for at least a decade if the inflow of the documentation material associated with the register remains the same. Additional equipment is needed to raise the quality of storage to modern standards. In addition, all premises must be refurbished to make them suitable for work (uninsulated floors)"⁶⁰ The new premises and documentation equipment made it a priority to select a more suitable organisation of documentation and the archival material. Despite incessant efforts, the material was inventoried only partly due to the premises being too small and inadequate, insufficient equipment, and of course personnel shortage. The programme redirected work primarily to organising "the documentation material, i.e. archival, photo, textual, and other material..." to make the material more usable and accessible, allow data verification and updating, and gradually prepare the material for the modern computer management.⁶¹ New storage methods and documentation systems were tested. The two world wars and the 1976 Posočje earthquake warned of the need for documentation which allows a monument to be identified, reconstructed... in the event of its total or partial destruction or disappropriation.⁶² "Aspirations and recommendations of Slovenian archivists and historians are that imagery depicting our settlements should be considered a primary historical source to be recorded and compiled in one place in a planned fashion; accordingly this portion of the documentation material was supplemented by systematically re-photographing earlier depictions of our settlements and buildings in general".⁶³ The material was collected by museums and libraries (especially postcards were available in the Trubar Antiquarian Bookshop), copied from earlier publications, periodical press, photo albums, and also sought for in hands of private citizens. The former Monument Bureau's archive was put in order and inventoried. Originally "sorted alphabetically by settlement and topic, and placed in portfolios", it was re-sorted by date and sequential entry numbers, and thus harmonised with acquisition protocols/catalogues.⁶⁴ To facilitate locating material, a card catalogue of geographic and subject terms and personal names was created; it is still in use today.⁶⁵

53 INDOK centre, Written documentation archive 6/1961.

54 In 1963 the Institute employed photographer Jože Gorjup. When he retired in 2000 the Cultural Heritage Office of the RS was left without a photo workshop of its own. The INDOK commissioned photographs for its own needs and external users with outsourcers, among others the Museum of Recent History's photo lab. Since 2004 INDOK has been releasing digitised material to its users.

55 INDOK centre, Written documentation archive 4/1963.

56 Protection of Cultural Monuments in the PR Slovenia Act. *Official Gazette of the PRS*, No. 26/1961, Ljubljana

57 It provided the basis for the 1964 book *Wayside Shrines in the Slovenian Lands* by Marijan Zadnikar.

58 INDOK centre, Written documentation archive 4/1963. Organising the new collection was entrusted to Ivan Sedej.

59 INDOK centre, Written documentation archive 5/1975.

60 Report of the Institute of the SR Slovenia for the Monument Protection for 1977. Typescript.

61 Report of the Institute of the SR Slovenia for the Monument Protection for 1977. Typescript.

62 Temporary report on work of the central documentation for 1976. Typescript.

63 Report of the Institute of the SR Slovenia for the Monument Protection for 1977. Typescript.

64 Report of the Institute of the SR Slovenia for the Monument Protection for 1977. Typescript.

65 Temporary report on work of the central documentation for 1976. Typescript.

In March 1983 Peter Skoberne took over the INDOK centre management, and a year later Romana Tomše was appointed its head. Article 86 of the 1981 Natural and Cultural Heritage Act listed the management of the aggregate heritage register and INDOK centre for the protection of natural and cultural heritage among priority tasks of the Institute of the SR Slovenian for the Protection of Natural and Cultural Heritage.⁶⁶ “One of the Institute’s priority tasks is to organise and manage the INDOK centre in order to enable overview over natural and cultural heritage...”⁶⁷ is a sentence found in all work reports from this period. Documentation on natural and cultural heritage kept by regional institutes for monument protection was examined and inventoried.⁶⁸ An analysis of the information system for natural and cultural heritage, and of necessary computer and microfilm equipment was performed.⁶⁹ The first Rules of the INDOK centre were passed, specifying the mode of acquiring and loaning the material, and other issues important for INDOK centre operations.⁷⁰ This was a time of gradual changes, particularly in informatisation. A computer register of designation decrees was set up, the protected cultural monuments and natural landmarks register readjusted, and all church inventories inventoried. The Cultural Heritage Register was redesigned; nature conservators published the first two volumes of the Inventory.⁷¹ A draft proposal on joint natural and cultural documentation of regional institutes and the INDOK centre of the national institute was prepared but never put into practice.⁷²

In 1992 Katja Benedik Kreitmayer was appointed head and initiated great changes. The “potato cellar” was refurbished and the library moved into it, with part of it placed in open access for the first time. A corner room on the monastery ground floor thus became available for documentation storage. The Immoveable Cultural Heritage Register was redesigned for digital support which also started to be used in collection documentation. Since September 1998 the INDOK centre has been headed by Ksenija Kovačec Naglič. Since 1992 the Institute has been systematically developing the cultural heritage information system through contractors and on its own. Several modules/information system subsystems have been developed: the Immoveable Cultural Heritage

Register, heritage documentation information system, and others.⁷³ The documentation collection material is processed digitally in conjunction with the immoveable cultural heritage register; this provides for a speedy and efficient storage and retrieval of documents and creates (virtual) dossiers on heritage items, an unrealised goal of the protection service throughout its history. Since with 2004 entire collections have been systematically digitised, first the glass plate collection followed by slides, notes, and watercolours; digitisation of negatives is ongoing. The majority of the digitised material is available online through the Immoveable Cultural Heritage Register⁷⁴ and Europeana Digital Library portal.⁷⁵ Cultural heritage documentation is thus becoming more and more accessible to all users.

Since December 2003 the INDOK centre has been housed in purpose-restored premises in a building in the former barracks complex on Metelkova Street 4.⁷⁶ Premises for employees, users, and documentation in open access are in the old building and the archive depository in its new annex. As early as in the terms of reference and draft concept stage, the investor and planners of the archive depository in the new annex were given special requirements pursuant to the Rules on the safekeeping of archival and documentary material then in force (*Official Gazette of the RS*, No. 59/99) and BS 5454:2000 Standard (*Recommendations for the storage and exhibition of archival documents*). The archive depository (measuring 100 m²) stores specific archival material from the cultural heritage protection field (negatives and individual photographs, plans, and written documentation). Its organisation is exemplary. Special attention was paid to selecting appropriate materials for office equipment (bureaus, cabinets) and for the protection of specific types of material (sleeves, folders, boxes), as well as to the air conditioning. Preparations for the building restoration, acquisition of equipment, and organising individual collections had raised the awareness of all INDOK centre employees and their knowledge about safekeeping archival material. Consequently the attitude of users towards the material also improved.⁷⁷

The material kept by the INDOK centre is divided into several documentation collections; photo archive, cartographic

66 Natural and Cultural Heritage Act. *Official Gazette of the SRS*, No. 1/1981. Ljubljana.

67 Report on work in 1985. Typescript

68 Skoberne, P., Vuga, D. (1982): *Overview of documentation on natural and cultural heritage in Slovenia*. Typescript.

69 Skoberne, P. (1983); *Analysis of the information system for natural and cultural heritage, and necessary computer and microfilm equipment*. Typescript. Inventory list of fixed assets confirms that in 1984 the first computers (Partner, Atari, Spectrum) and a printer (Fujitsu) were purchased.

70 *Rules of the INDOK Centre*. In-house material.

71 Skoberne, P., Peterlin, S. (ed.) (1988); *Inventory of the most important natural heritage of Slovenia, Part I: East Slovenia*. Ljubljana, Institute of the SR Slovenia for the Protection of Natural and Cultural Heritage. Skoberne, P., Peterlin, S. (ed.) (1988); *Inventory of the most important natural heritage of Slovenia, Part II: Ljubljana*. Ljubljana, Institute of the SR Slovenia for the Protection of Natural and Cultural Heritage.

72 Petrič, M. (1989): *Working material for preparing the Agreement on cultural and natural heritage documentation of regional institutes and the INDOK Centre of the national Institute*. Typescript.

73 AHR – Aggregate Heritage Register, HDIS – Heritage Documentation Information System, GHIS – Geographic Heritage Information System, HEIS – Heritage Export Information System, and HFIS – Heritage Financing Information System.

74 <http://giskd.situla.org>

75 <http://www.europeana.org>

76 The Metelkova complex was built in 1886–1889 for Austro-Hungarian military (Belgian Regiment). Later the barracks was used by Yugoslav and other militaries. After the Yugoslav Army left in October 1991 the buildings were abandoned and started to deteriorate rapidly. Metelkova 4 building was completely restored in 2002–2003 (architects Samo and Gorazd Groleger). The building was allocated to the Cultural Heritage Office of the RS (in 2004 attached to the Ministry of Culture) and Cultural Heritage Inspectorate (now Culture and Media Inspectorate).

77 Kovačec Naglič, K., Košir, M. (2009): Evaluation of safekeeping archival material in depositories (INDOK centre of the Cultural Heritage Directorate with the Ministry of Culture). V: Vodopivec, J. (ed.): *Archival depositories in Slovenia*, pp. 309–318. Archives of the Republic of Slovenia.

archive, written documentation archive, expert briefs, and other material comprising a number of registers, card catalogues, and lists created in researching immovable and movable cultural heritage.

Photo archive

Without a doubt, the collection of photographs and negatives is our most valuable collection. It numbers around 96000 negatives in various media: glass plates, nitrate and acetate film, and polyester so-called safe film. Negatives are mostly black-and-white and in diverse formats. Before 1938 large format negatives predominated (13 x 18, 10 x 5, 9 x 12) but later 6 x 6 format prevailed, partially Leica as well.

The collection of glass plate negatives is particularly rich, numbering 8713 items in diverse formats (9 x 12, 10 x 15, 13 x 18, 18 x 24 cm). These are our earliest negatives, mostly originating in the former Monument Bureau.⁷⁸ The majority were taken by France Stelè, some probably also by Matej Sternen as Stelè would regularly buy negatives by him and other authors.⁷⁹ Later contributions were made by Mesesnel, and after the war by Institute conservators (particularly Velepčič, Zadnikar, Komelj, Sedej, Mole, Železnik). In 1963 the Institute employed a photographer who then took photographs in the field and processed them, as well as made copies from various sources, all as instructed by conservators.

Each negative is stored in its own sleeve, a systems introduced by France Mesesnel. Initially negatives were stored in so-called glassine envelopes; when the stock of glass plates was taken in 2002 and of other negatives in 2008–2009 these were replaced by new sleeves that comply with material safekeeping requirements.

Another part of the collection are positives. Stelè would make or commission three copies of a photograph in diverse, primarily large formats. A 1977 estimation was that approximately a third of negatives had been copied. For each negative an enlargement in 18 x 24 format was made, but later this was discontinued and copies made in 6 x 9 or 9 x 9 formats. Photographs were glued onto cardboard cards with core information (negative accession number, author, year, location, sometimes also photograph description) and sorted alphabetically by settlement. Today the estimated number of photographs is around 64000. The earliest positives are from the Central Commission Archive. Some were probably returned from Vienna on the basis of the Agreement of the return of material between Slovenian and Austria. These photographs were inventoried, digitised, and then stored in a dark archive room due to their high value. Other positives are still sorted by the geographical principle and only suitable for manual inspection.

The INDOK centre keeps around 300 black-and-white slides in 8.5 x 8.5 cm format on glass, and 17500 colour slides in

medium (6 x 6, 6 x 7 cm) and Leica formats. This material was primarily intended for heritage popularisation and used in particular for releases in various materials and publications.

In recent years the collection expands primarily through purchases and donations.

The majority of the photographic material kept by the INDOK centre can be classified as archival material. Its value is mostly due to the content of photographs. The present condition of structures documented in these photographs can be quite different. With increasing frequency, they are the sole evidence of the existence of completely altered or razed structures.

Written documentation

The written documentation collection comprises the documentary material of the protection service in the Slovenian lands from 1913 to 2004, physically about 100 metres of material/documents in archive boxes. The material consist of individual documents from the archive of the Imperial–Royal Central Commission for the Study and Upkeep of Architectural Monuments in Vienna (until 1913), the Central Commission for the Monument Protection for Carniola (1913–1914) and other institutions active in the immovable cultural heritage protection on the national level after 1920 (Monument Bureau for Slovenia, Institute for the Protection and Scientific Study of Cultural Monuments and Natural Landmarks, Institute for the Monument Protection, Institute for the Protection of Natural and Cultural Heritage, Cultural Heritage Office). The material is sorted by year of origin and within years by sequential numbers (before 1976) or classification symbols (after 1977). Retrieval is facilitated by the archival card catalogue of geographic and subject terms and personal names which was digitised in 2012. We also keep associated protocol registers (acquisition protocols, catalogues, indexes, file cards) and alphabetical indexes.

Cartographic archive

The cartographic archive is where we keep freehand sketches, watercolours, technical plans, photogrammetric measurements, placards, maps, and similar material. The collection numbers about 10000 individual pages.

The earliest plans are from end-19th and early 20th century, some having been contributed by Konrad Črnologar, honorary conservator of the Central Commission, Franc Avsec, Gustav Ogrin, and others. Some earliest watercolours in the collection were commissioned by the then conservator Stelè and created by restorer Matej Sternen, Friderik Jerina, and painter France Golob. These colour drawings in the watercolour technique depict original wall paintings. There is a sizable series of watercolours of chapels by Dušan Svetlič⁸⁰ and an-

78 In 2001–2007 the collection was thoroughly examined and digitised. Glass plates were transferred into appropriate sleeves and purpose-made boxes, and stored in bureaus.

79 INDOK centre, Ledger of receipts and expenditures.

80 In 1933 the watercolours were shown at an exhibition entitled Slovenian Church and held in Ljubljana Fairgrounds.

other of Gottschee County churches by teacher Janko Trošt. After World War II the systematic study of specific monument types and book production led to the creation of the plan collection (Romanesque architecture, Gothic architecture, floor plans of Lower Carniola castles damaged during the war); plan collections were also created spontaneously during protection campaigns and projects (Karst architecture, plans of Haasberg, Štanjel, Vogrsko, Stari Grad castles, Šmartno v Brdih, Štanjel, Koper, Kropa settlements). Most were made by Institute employees. The most sizable collections in the cartographic archive are manual measurements and technical plans by Zvonimir Juretin, technical plans by Nataša Šumi, Špelka Valentičič, and others. The cartographic archive stores results of the Measurements national project lasting from 1991 to 2005 in the course of which partial or complete photogrammetric measurements of individual cultural heritage structures were performed. In recent years we have received for storage much material produced in restoring cultural monuments of national importance owned by the Republic of Slovenia.

The plan collection has been fully inventoried and digitised, it is promptly supplemented. The watercolour collection was digitised in 2012.

Dossiers

The dossier collection started with typescripts of Stelè's field notes and observations, and was later supplemented with transcribed field notes by Mesesnel, Zadnikar, Komelj, notes for the Slovenian Littoral Topography, and other material. Two attempts to keep other written material associated with individual monuments failed as this was a departure from the archival principles regarding both the original organisation and appropriate safekeeping of the material.

Today the collection stores photocopied conservation notes, archival material lists for individual monuments, randomly compiled newspaper articles, shorter records, and material that can be placed in no other collection.

Conservation notes were digitised in 2009 and 2011.

Expert briefs

Started in 1970's, the expert brief collection is one of our youngest ones. In 1993 it numbered mere 437 items, but today as much as approximately 5400 expert briefs are on record. The collections stores the "in-house" material released in small print runs and produced in protecting or during interventions in cultural heritage structures: conservation and restoration plans and programmes, background documentation for the cultural heritage protection in spatial planning procedures, background documentation for designations, probationary projects in conservation, restoration, and museum professions... Recently the bulk of annual growth consists of archaeological excavation reports. We systematically collect primarily the material associated with monuments of national importance or owned by the state.

Lists, records, compendium monument card catalogues

The collection includes card catalogue lists produced during in-depth study and research of heritage: Romanesque architecture, Gothic architecture, castle architecture, church architecture, architecture of middle-class houses, card catalogues on medieval wall painting, tabors, 17th-century painting, Slovenian Baroque painters, wayside shrines, early depictions of Slovenian settlements, church organs, etc. The collection primarily consists of card catalogues on monuments of history of art; as material regarding ethnological monuments, archaeological monuments, landscaping monuments and natural areas, and National Liberation War monuments was primarily kept by desk officers and later conservators rather than centrally, the INDOK centre has relatively little material from these fields.

Material of the Desk Office for the Conservation of Nature

Although after 1946 the nature conservation service was part of the Institute for the Monument Protection (initially as the honorary desk officer for the conservation of nature, later the Desk Office for the Conservation of Nature, and then an independent analytical group for the conservation of nature), the INDOK centre keeps little material from the nature conservation field; mostly stored separately, it was taken to newly established natural conservation institutions during the 1995 demerger of cultural and natural heritage fields. Notable among earlier material kept by the INDOK centre is the archive of Angela Piskernik in 31 archive boxes with a dedicated card catalogue and protocol registers.⁸¹ The archive consists of natural heritage dossiers and various documents (reports, lecture material, correspondence with foreign experts...). The photo documentation on natural landmarks was also kept by the desk office, i.e. separate from other photo documentation.⁸² Although the 1981 Cultural Heritage Protection Act mandated a joint INDOK centre for cultural and natural heritage, it did not come to fruition. The department for the conservation of nature's material was still stored separately with few documents put into the joint archive, mostly of general nature, but not technical documentation.

The INDOK centre's archival collections are organised in a way that enables quick access to information, particularly when using the immovable cultural heritage register. Any division of the material would threaten the integrity of the collections and their capability to link with the register, of paramount importance in using the material. The collections are daily used by employees in the immovable cultural heritage protection field, researchers, students, and others. The

81 Acquisition protocol of the Desk Office for the Conservation of Nature 1949, 1950, 1951, Activity-based protocol for 1952, Acquisition protocol of the consultative-working group for the conservation of natural features of the Slovenian land for 1944.

82 INDOK centre, Written documentation archive 4/1963.

new Metelkova premises provide for appropriate safekeeping of the material, therefore in 2003 the INDOK centre was granted permission by the Archives of the Republic of Slovenia to store own archival material. In November 2010 the Ministry of Culture (INDOK centre's parent body) and the Archives of the RS made an agreement to extend the due date for surrender due to technical reasons according to Article 40 Paragraph 3 of the PDAAI.⁸³ The extended due date for surrender of archival material to the competent Archives is the end of 2050.

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⁸³ Agreement regarding the extension of the due date for surrender due to technical reasons according to Article 40 Paragraph 3 of the PDAAI, dated 30th November 2010.

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Ključne besede: specialna knjižnica, zgodovinski razvoj, varstvo kulturne dediščine, poslanstvo.

Povzetek

Sto let se je skupaj s profesionalno službo za varstvo dediščine razvijala tudi knjižnica INDOK centra. Iz nekdanje zbirke priročne strokovne literature konservatorja za Kranjsko se je razvila v vzorčno specialno knjižnico, največjo in najbogatejšo s tega področja v Sloveniji. Spemembe, reorganizacije in delitve so jo zaznamovale in hkrati poudarile pomen njenega poslanstva, ki je vse stoletje ostalo enako. Na delo knjižnice je vplivalo več znanih strokovnjakov z različnih področij, ki so pustili svoj pečat v knjižni zbirki in njenem delovanju, podobno kot razmere in matične institucije, pod okriljem katerih je delovala. Razvila se je v sodobno knjižnico, ki je ključna informativna točka za domače in tuje strokovnjake s področja varstva nepremične kulturne dediščine v Sloveniji. Kontinuirano, ažurno, načrtno in sistematično oblikuje knjižnično zbirko za svoja specialna področja. Obdelava, ureditev in postavitve zbranega gradiva, ki ga je bilo na dan 31. decembra 2012 16.799 enot knjižnega in 11.513 enot serijskega gradiva, so odraz vzajemnega delovanja konservatorske in bibliotekarske stroke. V prispevku so podrobneje prikazani zgodovinski razvoj knjižnice, vključno z njeno informatizacijo in avtomatizacijo, razvoj in gradnja knjižnične zbirke, postavitve v prosti pristop in interni geslovník ter nabavna politika knjižnice.

1 Uvod

Obletnice so običajno priložnost za premislek, pogled nazaj, analizo. Stoletnica organiziranega varstva kulturne dediščine na Slovenskem je tudi čas za zgodovinsko analizo delovanja pogosto zapostavljene matične knjižnice za kulturno dediščino.

Kulturna dediščina je področje, na katerem sinhrono deluje ves spekter strok; potreben je nenehen konsenz in skupno

prizadevanje za iste cilje. Ne glede na ubranost ter strokovna in etična načela sta dejavnost in razvoj bibliotekarstva in konservatorstva vedno prilagojena razmeram institucije, v kateri deluje specialna knjižnica. Knjižnica za kulturno dediščino je skupaj z institucijo za varstvo kulturne dediščine preživela burno stoletje vojn, selitev, kadrovskih zadreg, preimenovanj in drugih pretresov ter reorganizacij.¹ Knjižnica se je vsemu navkljub razvijala skupaj s konservatorsko in sprva zlasti z umetnostnozgodovinsko stroko. In še danes ostaja zvesta svojemu poslanstvu.

Matična knjižnica za kulturno dediščino je bila pod močnim vplivom vodij, vključno z dr. Stelètom, ki je bil najprej usposobljen za arhivsko, bibliotечно, muzejsko in spomeniško službo, zatem pa je postal konservator. Bibliofilstvo je bilo skupno večini vodij Zavoda. Več sto let po izgubi Valvasorjeve knjižnice so se odgovorni za pisno dediščino močno trudili ohraniti tiskane zaklade, še posebej v času obeh vojn in po njih. Kljub stalni naklonjenosti knjižnici za kulturno dediščino, ki že sto let zbira in oblikuje specialno zbirko, je vseeno trajalo kar devetdeset let, da je knjižnica dobila namenske prostore. Odgovorni za knjižnico, njihovi sodelavci in svetovalci so obdržali ravnotežje med strokami in razvojem konservatorstva. V stoletju zbrane knjige in drugo gradivo so danes na voljo lastnikom dediščine, študentom, profesorjem,

1 1913–1918 Deželni konservatorski urad za Kranjsko; 1918–1930 Spomeniški urad v Ljubljani; 1930–1945 Banski spomeniški referat; 1945–1950 Zavod za zaščito in znanstveno proučevanje kulturnih spomenikov in naravnih spomenikov Slovenije; 1950–1961 Zavod za spomeniško varstvo LRS; 1961–1965 Zavod LRS za spomeniško varstvo; 1965–1981 Zavod za spomeniško varstvo SRS; 1981–1990 Zavod SR Slovenije za varstvo naravne in kulturne dediščine; 1990–1994 Zavod R Slovenije za varstvo naravne in kulturne dediščine; 1994–2003 Uprava Republike Slovenije za kulturno dediščino; 2004–2012 Direktorat za kulturno dediščino pri Ministrstvu za kulturo; 2012–2013 Direktorat za kulturno dediščino pri Ministrstvu za izobraževanje, znanost, kulturo in šport; 2013–danes Direktorat za kulturno dediščino pri Ministrstvu za kulturo.

Barbara Kavčič, Ministrstvo za kulturo RS

zlasti pa vsem zaposlenim v kulturnovarstvenih službah. Poslanstvo knjižnice za nepremično kulturno dediščino je, da kontinuirano, ažurno, načrtno in sistematično oblikuje relevantno knjižnično zbirko za specialna področja, ki jih pokriva. Služi kot ključna informacijska točka zainteresirani domači in tuji javnosti za področje ohranjanja nepremične kulturne dediščine v Sloveniji, omogoča podporo registru kulturne dediščine in je matična knjižnica Zavoda za varstvo kulturne dediščine. Knjižnica opravlja, skladno z dogovorom² tudi zamenjavo publikacij, ki jih izdaja Zavod za varstvo kulturne dediščine, in v skladu s poslanstvom vzdržuje stike s podobnimi institucijami po svetu.

Razvoj knjižnice lahko spremljamo posredno, v letnih poročilih, pripisih v delovnem gradivu ter inventarnih in izposojevalnih knjigah.

2 Zgodovinski pregled razvoja knjižnice

Točnega datum nastanka knjižnice za kulturno dediščino ni mogoče določiti, saj se je razvijala iz zbirke, pridobljene za potrebe delovanja Cesarsko-kraljevega deželnega konservatorskega urada za Kranjsko in s tem za odgovornega deželnega konservatorja dr. Franceta Stelèta. V dopisu ravnateljice Zavoda Delavski knjižnici iz leta 1964 izvemo, da je dilema glede določitve točnega datuma ustanovitve, kar utemelji z besedami: »... da je [matična knjižnica] postopoma rastle od leta 1911, in sicer od začetka pri deželnem konservatorju, nato pri spomeniškem referentu in od leta 1945 pri Zavodu za spomeniško varstvo LRS«.³ Postavitev začetka knjižnice v leto 1911 se vseeno zdi pretirana, saj vemo, da je dunajska Centralna komisija za varstvo spomenikov imenovala prvega deželnega konservatorja za Kranjsko šele leta 1913.⁴

Jedro knjižne zbirke je nastalo pod budnim očesom in z velikimi prizadevanji dr. Franceta Stelèta, ki je priskrbel sredstva in vodil nabavo. Zgodovinsko gledano si knjižnica deli pot razvoja z drugimi specialnimi knjižnicami na Slovenskem, ki so se razvijale iz manjših zbirk gradiva. Knjižna zbirka je rasla in se spreminjala v skladu z rastjo in spreminjanjem delovanja služb za varovanje kulturne dediščine in je v vseh obdobjih primarno služila konservatorjem in restavratorjem. Ideja zbirke, ki bo v pomoč odgovornemu konservatorju pri njegovem vsakodnevnem delu, je bila tista, ki je prežemala zbirko ter na intuitivni ravni tudi vodila nabavno politiko in postavitev gradiva. Za nastanek in razvoj specialne knjižnice je potrebno več kot le zbirka knjig na določeno tematiko, saj mora specialna knjižnica pokrivati posamezno znanstveno področje ter podpirati delovni in raziskovalni proces organizacije, v okviru katere deluje. Specialna knjižnica je po definiciji »organizacijska enota v okviru vladnih služb, kulturnih, izobraževalnih, raziskovalnih, gospodarskih in drugih organizacij. Specialna knjižnica podpira delovni in

raziskovalni proces organizacije, v katere sestavi deluje. S svojimi zbirkami in storitvami praviloma pokriva posamezno znanstveno področje.« (Merila in standardi za organizacijo in delovanje specialnih knjižnic, 2000.) Definicija v celoti velja za današnjo knjižnico INDOK centra.⁵

Na razvoj knjižnice za kulturno dediščino so vplivali najvidnejši bibliotekarji svojega časa, kot prva gotovo dr. Melitta Pivec-Stelè,⁶ žena dr. Franceta Stelèta, in Alfonz Gspan.⁷ Oba

5 V tem članku je s kratico INDOK center mišljen dokumentacijski center, ne glede na aktualno poimenovanje v času, v katerem je deloval. INDOK center Direktorata za kulturno dediščino pri Ministrstvu za kulturo danes opravlja vlogo osrednjega dokumentacijskega centra za področje varovanja nepremične kulturne dediščine in je hkrati odprt za zainteresirano strokovno javnost. Skrb za zbirko dokumentarnega oziroma arhivskega gradiva je le ena od nalog INDOK centra. Vodi tudi register nepremične kulturne dediščine, ki je osrednja javno dostopna zbirka podatkov o nepremični kulturni dediščini, in zagotavlja osnovno informacijsko podporo elektronskemu poslovanju na področju varstva nepremične kulturne dediščine. Od leta 2012 vodi register žive dediščine. V sklopu centra deluje tudi specialna knjižnica za področje varstva nepremične kulturne dediščine.

6 Dr. Melitta Pivec-Stelè se je rodila 9. marca 1894 na Dunaju. Meščansko šolo je prvih pet let obiskovala na Dunaju, tri leta pa v Pulju. Licej je obiskovala na med letoma 1909 in 1912 na Dunaju, kjer je leta 1919 opravila rigoroz in doktorirala iz filozofije. Leta 1920 je opravila profesorski izpit iz zgodovine, a se je odločila za bibliotekarstvo. Od leta 1920 do leta 1950 je bila zaposlena v Narodni in univerzitetni knjižnici v Ljubljani kot bibliotekarka in je prilagajala staro knjižnico potrebam novo ustanovljene univerze, a je še vedno nadaljevala raziskovalno delo v zgodovini. Francoski katoliški komite in francoski prosvetni minister sta ji omogočila študij v Parizu (1922–1924). Po vrnitvi v Ljubljano je bila imenovana za knjižnično asistentko. Leta 1931 je na Sorboni v Parizu opravila svoj drugi doktorat, ki še danes velja za temeljno delo o gospodarskem življenju v dobi Ilirskih provinc. Leta 1924 se je poročila z znanstvenikom, predavateljem in umetnostnim zgodovinarjem dr. Francetom Stelètom. Aktivno je delovala v izpopolnjevanju knjižničnih fondov po obeh vojnah. Bila je vodja katalogizacije knjižnega gradiva in je sodelovala pri načrtovanju nove zgradbe za univerzitetno knjižnico ter pri obnovi med vojno poškodovane čitalnice. Bila je med prvimi, ki so pisali o strokovni usposobljenosti za knjižničarsko delo, kot predavateljica je sodelovala na strokovnih knjižničarskih tečajih in pripravila skripta o zgodovinskem razvoju slovanskih in slovenskih knjižnic. Vseskozi je svoja dela objavljala v najvidnejših domačih in tujih publikacijah. Po upokojitvi je kot znanstvena svetovalka na SAZU-ju delala predvsem pri centralnem katalogu tujih zgodovinskih del in sestavljala slovensko zgodovinsko retrospektivno bibliografijo. Umrta je v Ljubljani 15. oktobra 1973. Dr. Melitta Pivec-Stelè je bila ena najbolj izobraženih žensk svojega časa in je s svojim delom močno zaznamovala knjižničarstvo na Slovenskem. (Pozabljena polovica, s. v. »Melitta Pivec-Stelè«.)

7 Alfonz Gspan se je rodil 16. oktobra 1904 v Krškem. Od leta 1933 do leta 1946 je bil profesor na klasični gimnaziji v Ljubljani in na učiteljsku, leta 1946 so mu ponudili mesto bibliotekarja v Narodni univerzitetni knjižnici. Postal je vodja rokopisne zbirke v NUK-u, tako mu je bila zaupana najbolj dragocena slovenska kulturna dediščina. Deloval je skupaj z dr. Melitto Pivec-Stelè, dr. Valterjem Bohincem in Pavlom Kalanom. Poleg svojega dela v NUK-u je spodbudil nastajanje vrste spominskih muzejskih zbirk slovenskih literarnih ustvarjalcev: Simona Gregorčiča v Vrsnem, Antona Aškerc v Senožetah, Ivana Cankarja na Vrhniki itn.; zbirke je tudi uredil. Obilo je pisal in svoja dela objavjal v domačih in tujih strokovnih publikacijah. Delal je kot urednik Slovenskega bibliografskega leksikona. Od leta 1950 je bil član izpitne komisije za priznanje kvalifikacij bibliotekarske stroke ter predavatelj na tečajih, ki jih prireja NUK. Na Pedagoški akademiji v Ljubljani je od

2 INDOK center, Arhiv spisov, 617–37/2004/9, Dogovor o sodelovanju pri zbiranju in uporabi dokumentacije med ZVKDS in Ministrstvom za kulturo, 9. november 2004.

3 INDOK center, Arhiv spisov, 13/3–64.

4 Slovenec. Politični list za slovenski narod, 47(157), 11. junij 1913, str. 3.

sta bila zaposlena v Narodni in univerzitetni knjižnici, Gspan je bil hkrati tudi referent za knjižnice pri Republiškem zavodu za varstvo kulturnih spomenikov. Vpliv Boga Komelja⁸ je opazen v dolgoletnem delovanju dr. Ivana Komelja, konservatorja in vodje dokumentacijskega centra.

Urejanje zbirke glede na zapise v inventarni knjigi in arhivski dokumentaciji⁹ sega v prvo polovico 20. stoletja. Knjige, ki so popisane v prvi inventarni knjigi, si ne sledijo ne po letu izida ne po kakšnem drugem očitnem sistemu, zato domnevamo, da so bile vpisane glede na razpoložljiv čas osebe, ki je skrbela za popis knjižnega gradiva. Prve knjige je, glede na rokopis, vpisal Stane Mikuž, kar sovпада z dejstvom, da je v tridesetih letih 20. stoletja knjižna zbirka začela precej hitro naraščati in da je dokumentacija dobila odgovorno osebo, ki je skrbela tudi za knjižno zbirko.¹⁰ Prva inventura, tako je zapisano v inventarni knjigi, je bila izvedena 2. novembra 1932. Zapisano je, da je v knjižnici »285 del v 401 zvezkih«. V času med prvo in drugo inventuro je preteklo dobrih pet let; fond je od 2. novembra 1932 do druge inventure, ki je bila 5. maja 1938, narastel na »498 del v 729 zvezkih«. Zaloga se je tako v dobrih petih letih skoraj podvojila. Iz statistike knjižnice, ki je bila opravljena na zahtevo Kraljeve banske uprave, je razvidno, da je bilo leta 1940 v knjižnici 609 del v 746 zvezkih in da je »večina knjig priročnikov, ki se po navadi ne izposojajo iz knjižnice. V času od 31. 8. 1939 do 31. 8. 1940, izposodilo le 36 del«. ¹¹ To so bile izposoje t. i. zunanjim uporabnikom, kar kaže na hitro odpiranje knjižnice zainteresirani strokovni javnosti. O tem pričajo podatki iz izposojevalne knjige, v kateri je zabeleženo, da je bila prva izposoja zunanjemu uporabniku izvedena v maju leta 1939.¹² Knjižnica je postajala aktivna tudi v svetovnem prostoru, predvsem z medknjižnično izposojjo

v tujino,¹³ o kateri pričajo že dopisi iz leta 1948.¹⁴ Razširitev izposoje zunanjim uporabnikom, tako zasebnikom kot institucijam doma in v tujini, nakazujejo predvsem številni pozivi k vrnitvi izposojenega gradiva.¹⁵

Po vojni so poročali, da je knjižnica v času druge svetovne vojne utrpela precejšnjo škodo. To so poskušali popraviti z intenzivnimi prizadevanji za dodatno zbiranje knjig in s sodelovanji s sorodnimi institucijami ter s prošnjami pri Zbirnem centru.¹⁶ Za obogatitev knjižne zbirke je začela knjižnica leta 1948 zamenjevati publikacije, založene pri Zavodu, s publikacijami sorodnih institucij na Poljskem, v Nemčiji, Avstriji in po celotni Jugoslaviji.¹⁷ Leta 1946 se je knjižnica skupaj z matičnim Zavodom selila iz Narodnega muzeja v Narodno galerijo.¹⁸

Naslednji podatek o stanju knjižnega gradiva najdemo v zapisniku seje Sveta Zavoda za spomeniško varstvo v Ljubljani z dne 28. septembra 1959,¹⁹ v katerem je zapisano, da ima knjižnica 2038 inventarnih števil. Ob tem je treba opozoriti na takratno prakso, da je delo v več zvezkih dobilo le eno inventarno številko, kar je razvidno tudi iz inventarne knjige in iz poročil Zavoda; tam namreč izvemo, da imajo nekatere »številke« po več deset zvezkov (Delo Zavoda za spomeniško varstvo LRS v letu 1955, str. 3; Poročilo o delu Zavoda v letu 1956, str. 8).

Knjižnica se je v šestdesetih letih 20. stoletja srečevala z velikimi prostorskimi omejitvami. Konservatorji so poročali, da ne morejo kupovati knjig, ker zanje ni več prostora v omari, za dodatne omare pa tudi ni prostora.²⁰ Prostorska stiska je močno vplivala na dejavnost in razvoj knjižnice; to je dokumentirano v korespondenci z Jugoslovanskim bibliografskim institutom, v kateri je navedeno, da si prizadevajo pridobiti večje prostore za knjižnico in jo urediti po bibliotekarskih načelih.²¹ Za delovanje je bilo potrebno veliko iznajdljivosti in predanega dela vseh, ki so takrat zbirali in obdelovali gradivo v dokumentalistični službi. Južnič (2005) takšno ravnanje in razvoj specialne knjižnice razume kot logično posledico, saj spremenjene družbene okoliščine silijo knjižnico, da se novim razmeram prilagaja in ob tem skrbi, da temeljne naloge in poslanstvo ostanejo celoviti in v skladu s potrebami. Knjižnica in dokumentacijski center sta se razmeram prilagajala tudi ob selitvah. Knjižnica se je leta 1968 pod budnim očesom

leta 1964 kot honorarni profesor predaval predmet Konserviranje in restavriranje bibliotечnega gradiva. Bil je referent za knjižnice pri Republiškem zavodu za varstvo kulturnih spomenikov in med drugim tudi član zvezne komisije za izdelavo načrta Navodila o preventivnih ukrepih za zaščito dokumentov in arhivalij v bibliotekah, muzejih in arhivih. Umril je 25. septembra 1977 v Ljubljani. (Enciklopedija Slovenije, s. v. »Alfonz Gspan«.)

8 Bogo Komelj se je rodil 25. maja 1915 v Novem mestu. Osnovno šolo in gimnazijo je obiskoval v rojstnem mestu. V Ljubljani je med letoma 1937 in 1940 študiral pravo in filozofijo, a je študij zaradi vojne prekinil. Med vojno je bil varuh knjižnic in arhivov na osvobojenem ozemlju. Ob nemški ofenzivi je padel v nemško ujetništvo in postal vojni ujetnik v Nemčiji. Po vrnitvi v domovino leta 1945 je bil imenovan za zaupnika pri Komisiji za ugotavljanje vojne škode na kulturnih in zgodovinskih spomenikih na Dolenjskem. S svojim delom je rešil mnogo pomembnega knjižničnega in kulturnozgodovinskega gradiva. Bil je pobudnik ustanovitve Knjižnice Mirana Jarca v Novem mestu in kasneje njen ravnatelj. Za svoje delo na področju knjižničarstva je prejel Trdinovo in Čopovo nagrado. Umril je 18. septembra 1981 v Novem mestu. (Enciklopedija Slovenije, s. v. »Bogo Komelj«.)

9 INDOK center, Arhiv spisov, 13/3-64.

10 Do takrat je bilo delovanje odvisno predvsem od glavnega konservatorja, saj je bil edini zaposlen na Uradu za spomeniško varstvo (Košir, v tisku) in »... da je tekom enoletnega službovanja Stane Mikuž urejeval fotografski inventar spomeniškega urada in njegovo knjižnico ter se izkazal kot sposoben in deloven pomočnik«. (INDOK center, Arhiv spisov, 251/1938.)

11 INDOK center, Arhiv spisov 354/1940.

12 INDOK center, Izposojevalna knjiga 1.

13 INDOK center, Arhiv spisov 24/14-65, 24/17-65, 24/11-65.

14 INDOK center, Arhiv spisov 18/18-48.

15 INDOK center, Arhiv spisov 24/5-65, 24/6-65, 24/7-65, 24/8-65, 24/9-65.

16 INDOK center, Arhiv spisov 351/46, 352/46.

17 INDOK center, Arhiv spisov 18/4-48, 18/5-48, 13/8-64, 13/13-64, 13/12-64, 24/16-65, 24/26-65 in 24/2-65, 24/95-65; Potrditev prejema Materialy archeologiczne 6, 5. maj 1965.

18 Septembra 1913 je bil sedež v drugem nadstropju na Miklošičevi cesti 18. Leta 1914 je dr. Stelè za pet let odšel na fronto. Sedež Spomeniškega urada je bil od njegove vrnitve iz ujetništva in do selitve v Narodni muzej 10. februarja 1925 v njegovem stanovanju v župnišču pri sv. Petru. (Košir, v tisku.)

19 INDOK center, Arhiv spisov 144/5-59.

20 »Vse omare so nabite knjig, tako da ni mogoče vtakniti nikamor več nobene knjige, nove omare pa ni kam postaviti niti v tej, niti v nobeni drugi sobi.« (Petletni investicijski načrt za dobo 1961-1965.)

21 INDOK center, Arhiv spisov, 13/10-64, 24/20-65.

bibliotekarke Helene Menaše, ki je bila tudi urednica Varstva spomenikov, iz prostorov Narodne galerije preselila v predvidomačasne prostore v prvem nadstropju samostanskega trakta na Plečnikovem trgu 2, znotraj teh prostorov pa je bila pozneje preseljena še dvakrat.

Z razvojem delovanja in povečanjem števila zaposlenih na Zavodu so se povečale tudi potreba po gradivu in posledično zahteve po urejeni specialni knjižnici. V sedemdesetih letih 20. stoletja so začeli izdelovati indeksne kartice ter s tem označevati in vsebinsko obdelovati knjižno gradivo. To je bil pravi mejnik pri obdelavi gradiva in uporabi zbirke. Tako je specialna knjižnica ponudila uporabnikom popolnoma nov vpogled v svojo zbirko in njeno enostavnejše obvladovanje. Iz obveznih trimesečnih poročil dela izvemo, da se je leta 1976 knjižnica preselila iz prvega nadstropja stavbe na Plečnikovem trgu 2, kjer je bila del »pisarniške opreme«, saj je bila knjižna zaloga v pisarnah konservatorjev, v pritličje predelanih prostorov na Plečnikovem trgu 2. Preselili so se v prostore nekdanje kuhinje doma študentk višje zdravstvene šole. Šele takrat so se nekoliko izboljšale prostorske razmere knjižnice (Začasno poročilo o delu osrednje dokumentacije za leto 1976, str. 1.). Delo v knjižnici je v tistem času organizirala in izvajala Maja Turnher. Iz dopisa Narodni in univerzitetni knjižnici leta 1977 izvemo, da je imela knjižnica polno zaposleno eno osebo z visoko izobrazbo umetnostnozgodovinske smeri in da knjižnica meri 50 m².²² V Kratkem poročilu o delu za leto 1978 (str. 2) pa je zapisano, »nadaljevalo se je delo v zvezi s preurejanjem knjižnega in revijskega fonda«, kar jasno pričra o prizadevanjih po urejeni knjižni zbirki, ki bi služila uporabnikom. Poročilo iz leta 1978 navaja, da je »število knjig v knjižnici naraslo za 416 zvezkov, revij pa za 308« (Centralni register, Kratko poročilo o delu za leto 1978, str. 2). Leta 1978 je knjižničarska dela prevzela Alenka Štante, njo pa je v času daljše odsotnosti nadomeščala Smiljana Panič. V poročilih in programih dela je poseben del vedno namenjen tudi knjižnici in njenemu delovanju ter predlogom izboljšav (DC, program za drugo trimesečje april, maj, junij, 1976, str. 1.; Delovni program Zavoda RS za spomeniško varstvo za leto 1979, str. 2). Najstarejša statistika knjižnice, ki je bila izvedena po zahtevani metodologiji nacionalne knjižnice in jo hrani arhiv Narodne in univerzitetne knjižnice, je iz leta 1979. Od takrat specialna knjižnica redno meri svoje delovanje v skladu z zahtevami nacionalne knjižnice.

V osemdesetih letih 20. stoletja je knjižničarka Alenka Štante prenehala izdelovati indeksne kartice in se je popolnoma posvetila računalniški obdelavi gradiva. Zaradi zgodnje faze razvoja računalniških sistemov je to zahtevalo ogromno časa in dvojno vodenje (računalniško in tradicionalno v inventarnih in izposojevalnih knjigah). Avtomatizacija in informatizacija dela v knjižnici in obdelava podatkov ter katalogizacija sama so močno zaznamovale razvoj v osemdesetih in devetdesetih letih ter prispevale k razvoju, predvsem dostopnosti zbirke. Obdelava se je razširila in preselila iz inventarnih knjig v informacijske sisteme. Na prelomu tisočletja se je spremenilo razumevanje dela v knjižnici: »[...] od zbiranja, obdelave in hranjenja dokumentov k njihovi identifikaciji, k sprotni dostavi in-

formacij in dokumentov ter nujnosti uvajanja novih informacijskih tehnologij v poslovanje specialnih knjižnic, so odločilnega pomena za prehod k nudenju višjih oblik knjižničnih, dokumentacijskih in informacijskih storitev.« (Merila in standardi za organizacijo in delovanje specialnih knjižnic, 2000.)

Knjižnica se je v začetku devetdesetih let 20. stoletja ponovno selila znotraj stavbe na Plečnikovem trgu, in sicer iz prostorov nekdanje kuhinje v prenovljeni prostor nekdanje t. i. krompirjeve kleti. Leta 1997 je knjižnico prevzela izkušena knjižničarka in romanistka Nataša Petrov. V letu 1998 se je knjižnica začela aktivno vključevati v sistem COBISS; začela se je testna postavitev knjižne zbirke v prosti pristop. Dodaten prostor je knjižnica pridobila leta 2000, ob upokojitvi fotografa Jožeta Gorjupa in posledični ukinitvi fotografskega laboratorija.

Leta 2004, po več kot devetdesetih letih delovanja, se je knjižnica v celoti preselila v nove, namensko urejene in opremljene prostore na Metelkovi ulici 4. Prostore in obnovo stavbe so načrtovali Samo in Gorazd Groleger ter Miroslav Kvas z intenzivnim sodelovanjem vodilnih na Upravi. Po preselitvi se knjižnica po dolgem času ni več borila s prostorsko stisko. Po upokojitvi bibliotekarke Nataše Petrov leta 2009 jo je prevzela bibliotekarka Barbara Kavčič.

Zgodovinski pregled nikakor ne more mimo delitve, ki je knjižnično zbirko prizadela ob reorganizaciji Zavoda za varstvo naravne in kulturne dediščine. Do konca leta 1994 je bilo varovanje naravne in kulturne dediščine pod okriljem skupnega Zavoda za varstvo naravne in kulturne dediščine. S prenosom področja varovanja naravne dediščine pod okrilje Ministrstva za okolje in prostor je bilo treba razdeliti knjižno zbirko gradiva do tedaj skupne knjižnice. Ministrstvu za okolje in prostor je bilo predanih 133 knjig in več kot 2200 volumnov revij. Predana mu je bila tudi baza podatkov naročnikov revije Varstvo narave, ki jo je pred tem distribuiral knjižnica skupnega Zavoda.²³ Delitveni dogovori in dejanske delitve knjižničnega fonda so bili počasen in zahteven proces, ki ima še vedno posledice za celovitost knjižnične zbirke. Kako daljnosežne so te posledice, se bo objektivno izkazalo čez nekaj desetletij. Z vsako delitvijo je prekinjena kontinuiteta zbirke, ki je za celovito delovanje potrebna.²⁴

Ob koncu zgodovinskega pregleda je priporočljivo spomniti na ugotovitve Kodrič-Dačičeve (2000), da je bilo stanje v knjižničarstvu na Slovenskem še v sredini 20. stoletja skoraj v celoti odvisno od zanesenjakov in dobre volje tistih, ki so dodeljevali finančna sredstva. Podobno problematiko izpostavljajo tudi avtorji Meril in standardov za organizacijo in delovanje specialnih knjižnic (2000), saj naj bi bilo stanje v specialnih knjižnicah še danes, navkljub standardom, ki jih zahteva bibliotekarska stroka, podobno. Zavedati se je treba,

23 INDOK center, Arhiv spisov, 612-01/99.

24 Leta 2011 je Agencija Republike Slovenije za okolje, ki deluje v okviru Ministrstva za okolje in prostor in je odgovorna za distribucijo publikacije Varstvo narave, knjižnico ponovno zaprosila za predajo baze naročnikov te publikacije. Takrat je bilo ob poizvedovanju o stanju zbirke, predane leta 1999, ugotovljeno, da je po celi vrsti reorganizacij večina zbirke končala zapakirana v škatle in je pospravljena v kletne prostore ministrstva, deloma pa se je gradivo porazgubilo po pisarnah zaposlenih.

22 INDOK center, Arhiv spisov 634-17/77-MT-sf.

da je knjižnica, tako kot vse druge službe znotraj matične organizacije, soočena z zmanjševanjem razpoložljivih sredstev za delo ter z zahtevami po večji racionalizaciji in zmanjševanju stroškov.

3 Razvoj zbirke

Specialna knjižnica za kulturno dediščino je, tako kot večina specialnih knjižnic, hibrid, ki mora govoriti »jezik« kulturne dediščine in bibliotekarstva. Hibrid je tudi zaradi iskanja svojega mesta in ravnotežja med hitro razvijajočimi se tokovi specialnih knjižnic ter specifičnimi zahtevami hranjenja in ohranjanja gradiva, potrebnega za varovanje kulturne dediščine. Organizirano varstvo nepremične kulturne dediščine ima za sabo precej razburkan razvoj, saj je prestalo mnoge reorganizacije in je del družbe, ki je v zadnjem stoletju preživela korenite spremembe. Že od vsega začetka je bila knjižnica ključna za podporo dejavnosti matične ustanove ter delovanja in razvoja konservatorske stroke. To je konsistentno s specifično specialnih knjižnic, saj te praviloma niso samostojne in morajo zato uskladiti svoje delovanje s poslanstvom in cilji matične ustanove (Južnič, 2005).

Ob preučevanju razvoja katere koli specialne knjižnice je potrebno razumevanje zgodovine specialnih knjižnic na Slovenskem, saj je njihov razvoj podoben, ne glede na zgodovino in razvoj institucije, v kateri knjižnica deluje. Ob sprejetju prvega knjižničarskega zakona v Jugoslaviji leta 1961 (Uradni list LRS, št. 26/61) so spremembe čutile tudi »strokovne knjižnice«. Že v letih 1962 in 1963 je bil opravljen prvi popis »strokovnih knjižnic« v Sloveniji (Češnovar, 2002). Ta je zgodovinsko zelo pomemben, saj so se lahko registrirale le knjižnice, ki so bile strokovno urejene. Iz registra je razvidno, s kakšno zalogo in v kakšnih razmerah so delovale prvič popisane specialne knjižnice. Knjižnica Zavoda se je registrirala leta 1963 in se s tem uvrstila med popisane »strokovne knjižnice« v Ljubljani z osnovno zalogo »ca. 3400 poučnih in znanstvenih knjig in 35. naslovi časnikov in časopisov«.²⁵

Za raziskovanje razvoja in zgodovine knjižnice, ki je bila tako močno vpeta v družbene razmere in matično institucijo, je potrebno dobro poznavanje vsebine zbirke in dobršna mera razumevanja do vseh tistih, ki so v danih razmerah in z danim znanjem ter sredstvi delovali po svojih najboljših močeh. S tem zavedanjem je treba spremljati tudi razvoj knjižnice za kulturno dediščino. Pred informatizacijo je zaradi relativne majhnosti in nezapletenosti obdelavo zbirke lahko obvladal kdor koli iz dokumentacijskega centra, saj je bil postopek obdelave knjižničnega gradiva zelo podoben obdelavi raznovrstnega gradiva (načrti, fotografije, dokumenti), ki se je katalogiziral in vpisoval v inventarne knjige dokumentacijskega centra.

Knjižna zbirka je bila v začetku urejena po tekoči inventarni številki, kar je bilo mogoče predvsem zaradi njene relativne majhnosti. Zaradi hude prostorske stiske je bila kasneje začasno reorganizirana v t. i. postavitev po formatih.

Delo v knjižnici je bilo posvečeno predvsem obdelavi in or-

ganiziranju knjižničnega fonda in manj uporabnikom. To je razumljivo, saj so zbirko uporabljali strokovnjaki, ki so popolnoma obvladali takratno urejenost knjižnega gradiva in precej natančno poznali tudi vsebino zbirke. Z razvojem zbirke, njenim porastom in avtomatizacijo/informatizacijo se je obseg zbirke močno povečal in samostojno obvladovanje ni bilo več mogoče. Od leta 1998, ko je bila zbirka postavljena v prosti pristop, sta se močno povečala obisk in raznolikost uporabnikov, katerih potrebe in pričakovanja so se spremenili. Potrebujejo informatorja in s pridom uporabljajo tako pomoč bibliotekarke, vzajemni katalog in brskanje po gradivu v prostem pristopu. To je tudi pričakovano, če se opremo na ugotovitve Kobalove (2010) in Pintarja (2004), ki sta izpostavila zanimiv premik, ki ga čutijo vse knjižnice; delo so bile namreč primorane preusmeriti iz zaverovanosti vase in v svoje zbirke v potrebe in zahteve aktivnih uporabnikov.

3.1 Postavitev zbirke v prosti pristop

Povečanje knjižne zbirke, avtomatizacija in informatizacija knjižnice so botrovali ideji o postavitvi gradiva po sistemu, ki bo uporabniku prijazen in bo hkrati razbremenil bibliotekarke. Sprememba postavitve knjižnega gradiva v prosti pristop je bila izpeljana v letu 1998, ko se je začela oblikovati testna postavitev gradiva. Sistematičen pristop k postavitvi gradiva je zahtevala tudi izdelava šifranta za postavitev gradiva v prosti pristop. Nova postavitev gradiva je bil skupni projekt, ki ga je vodila nekdanja vodja INDOK centra Katja Benedik Kreitmayer s pomočjo bibliotekarke Nataše Petrov in v sodelovanju s strokovnjaki konservatorskih strok (Poročilo o delu specialne knjižnice v letu 1999, 2000).

Prva testna postavitev je obsegala 3000 enot (Benedik Kreitmayer, 2010). Izoblikovanje sistema prostega pristopa je bil dolgotrajen in premišljen postopek, saj se je knjižnica povezala z drugimi institucijami po svetu, ki delujejo na podobnem področju. Z izmenjavo mnenj, različnih praks in nasvetov ter z lastnimi izkušnjami je bila sprejeta odločitev o uporabi prilagojene Univerzalne decimalne klasifikacije (UDK).²⁶ Zaposleni so bili naprošeni za testiranje zbirke. Na podlagi njihovih ugotovitev in izkušenj se je razredna postavitev prilagodila in v svoji osnovi ostala nespremenjena do danes, ko je v zbirko v prostem pristopu uvrščenih več kot 13.000 knjižnih enot.

26 Univerzalna decimalna klasifikacija (UDK) je eden prvih univerzalnih klasifikacijskih sistemov in je mednarodno normativno orodje za vsebinsko označevanje dokumentov in iskanje informacij. Razvita je bila na Institut International de Bibliographie konec 19. stoletja in temelji na Dewey Decimal Classification. Klasifikacija UDK temelji na številskem ("decimalnem") označevanju vsebine s t. i. vrstico v obliki številke in je učinkovit sistem za organizacijo znanja ne glede na vrsto informacij ali medija. Klasifikacija UDK je univerzalno prenosljiva in razumljiva med jeziki. Univerzalnost se nanaša predvsem na vsebinsko zajemanje vseh vrst človekovih dejavnosti, razdeljenih v deset skupin oz. oddelkov, od katerih se vsaka zopet deli po desetiškem načelu na podskupine itd. Pri tej klasifikaciji velja hierarhično načelo razvrščanja od splošnega k specifičnemu. Za lažjo čitljivost se za vsako tretjo številko postavi pika (Univerzalna decimalna klasifikacija: priročnik, 2006).

25 INDOK center, Arhiv spisov, 13/3-64, Priloga Vprašalnica.

Premišljena razvejenost glavnega dela zbirke je razvidna iz **grafa 1**. Knjižna zbirka se je, navkljub razvejenosti področij, ki jih vključuje spomeniško varstvo, gradila predvsem v t. i. UDK-skupini 7 – Umetnost. Najmočnejše je zastopan razred 719 – Varstvo podeželskih in mestnih javnih dobrin v Sloveniji in tujini. Ob reviziji prostega pristopa, ki je bila izvedena leta 2010, je bilo ugotovljeno, da imata le dve glavni skupini (7 – Umetnost in 9 – Arheologija. Zgodovina. Geografija) več kot 2000 enot. Zaradi preglednosti in potreb iskanja v prostem pristopu je v nekaterih podrazredih uvedena krajevna postavitve, ki uvaja v signaturi poseben znak, t. i. zvezdico (*). Po tem pravilu se gradivo o nepremični kulturni dediščini določenega kraja zbira na enem mestu (Benedik Kreitmayer, 2010).

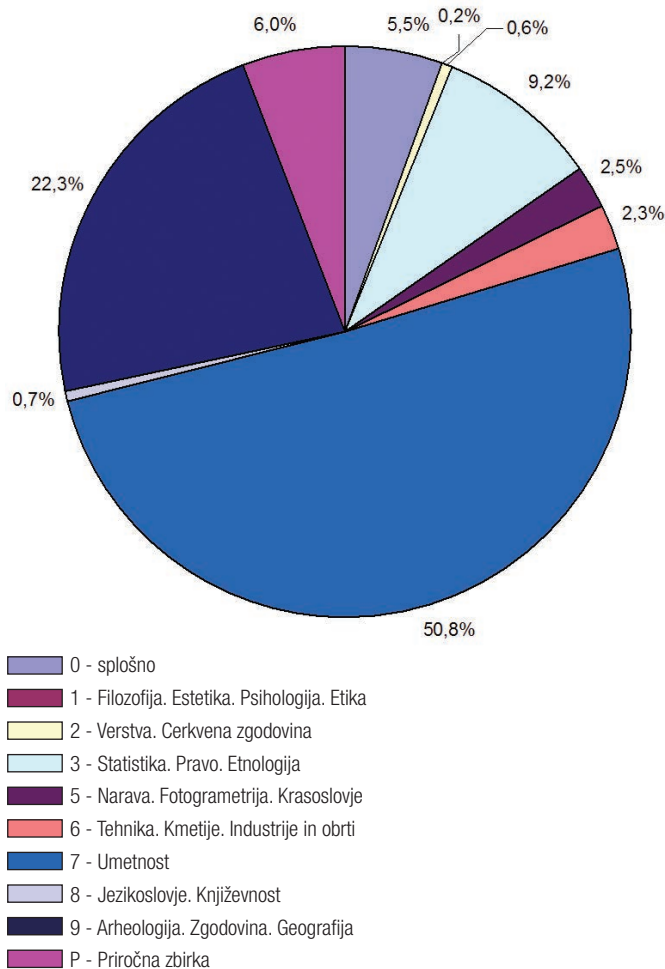
Postavitve gradiva v prosti pristop zahtevajo enovito označevanje gradiva in presignacijo oziroma novo določitev signatur celotni zbirki. Določitev novega načina označevanja gradiva in njegove postavitve je treba dobro raziskati ter določiti potek dela in njegovo sistematično izvedbo. Upoštevati je bilo treba potrebe uporabnikov in fonda, ki je dragoceno in raznoliko ter ima več kot 90-letno zgodovino ter z njo vso pestrost različnih načinov urejenosti zbirke.

V začetku leta 2004 se je knjižnica skupaj z matično institucijo preselila s Plečnikovega trga v nove prostore na Metelkovi ulici. Skupno je bilo preseljeno skoraj 500 m polic gradiva (Poročilo o delu knjižnice v letu 2004, str. 1). Vsaka selitev knjižnice zahteva dobro načrtovanje in poznavanje zbirke. Ob tem sta potrebni tudi vizija nove postavitve in organizacija dela v novih prostorih (Chamberlain Habrich, 1998).

3.1.1 Področja, ki jih knjižnica pokriva

Knjižnica sega na raznolika področja. Zaradi potrebe po celostnem ohranjanju nepremične kulturne dediščine v prostoru pokriva gradivo tako področje krajinske arhitekture kot tudi urbanističnega načrtovanja. Umetnostna zgodovina, umetnost, arhitektura in arheologija so osnovna področja, ob boku jim stojijo zgodovina ter muzealska in tehniška stroka. Zaradi specifičnosti in družbene umeščenosti kulturne dediščine so v knjižnici močno zastopani domoznanstvo, pravo in etnologija. Pomemben del zbirke so priročniki, slovarji in specializirani leksikoni, predvsem s področja umetnosti.

Razvejenost gradiva in področja, ki so zastopana v knjižnični zbirki, nihajo. **Graf 2** prikazuje stanje na dan 31. decembra 2012, ko je zaloga obsegala 16.799 enot knjižnega in 11.513 enot serijskega gradiva (Poročilo o delovanju knjižnice v letu 2012, 2013). Ob reviziji prostega pristopa v letu 2010 je bilo ugotovljeno, da je v 11 skupinah manj kot 20 knjig; v 12 skupinah je bilo več kot 200 knjig. Skupine z manjšim številom knjig je bilo pričakovati, saj v večini pokrivajo mejna področja. Tako kot je razvidno iz grafa 2, več kot 73 odstotkov gradiva predstavlja skupini 7 – Umetnost in 9 – Arheologija, Zgodovina in Geografija. Iz teh dveh področij tudi izhaja 10 skupin, ki imajo več kot 200 enot.



Graf 2. Zastopanost UDK-skupin v knjižnični zbirki

3.1.2 Geslovník

V knjižnici za nepremično kulturno dediščino se je konec devetdesetih let začel postopek oblikovanja internega geslovníka za potrebe vsebinske obdelave monografskih in serijskih publikacij. Geslovník je bil izoblikovan s pomočjo strokovnjakov konservatorjev in matičnih strok različnih področij. Postopek njegovega oblikovanja sta vodili Katja Benedik Kreitmayer in Nataša Petrov (Poročilo o delu knjižnice v letu 2001, 2002). Pomembnost izoblikovanja geslovníka je toliko večja, če se zavedamo, da je področje umetnostne zgodovine, konservatorstva in restavratorstva raznovrstno in terminološko zelo zahtevno. Usklajen geslovník, ki je nepogrešljiv pripomoček pri vsebinski obdelavi še danes, je bil zato projekt, ki je zahteval veliko predanost, obilo časa in znanja ter sodelovanja vseh vpletenih. Leta 2010 je bil geslovník revidiran in posodobljen; med revidiranjem je bilo samo v sistemu COBISS, v polju 610a,²⁷ popravljenih skoraj 18.000 gesel. Tudi del knjižne zbirke, ki je v sistemu Access, je bil usklajen z aktualnim geslovníkom (Poročilo o delovanju knjižnice v letu 2012, 2013). Revizijo geslovníka sta opravili Katja Benedik

²⁷ Polje v sistemu COMARC, ki je namenjeno vsebinski obdelavi (geslovníku) v lokalni bazi.

Kreitmayer in bibliotekarka Barbara Kavčič v sodelovanju s strokovnjaki različnih strok. Danes geslovniki s skoraj 4200 gesli redno osvežujemo in nadgrajujemo. Vključuje tudi definicije in frekvenco uporabe določenega gesla.

3.2 Informatizacija in avtomatizacija

Avtomatizacija poslovanja ne pomeni zgolj vpeljavo strojne opreme v knjižnico, ampak zahteva poznavanje načina dela, povezovanje sistemov za obdelavo, izposoja ter redne inventure.

Na delo specialnih knjižnic vplivata nenehen porast zahtev po informacijah ter hiter razvoj informacijske in komunikacijske tehnologije, ki omogoča digitalizacijo, elektronsko hranjenje in posredovanje celotnih dokumentov (Merila in standardi za organizacijo in delovanje specialnih knjižnic, 2000). Ob tem je pomemben premišljen pristop z upoštevanjem specifične področja delovanja in gradiva ter potreb uporabnikov. Le tako lahko načrtujemo razvoj in vzdržujemo relevantno zbirko, ki bo služila uporabnikom. Ob nepremišljenem delovanju se kaj hitro zgodi, da sicer gradimo zbirko, ki je lahko sistemsko podprta, a je nerelevantna in za naše zanamce nepomembna. Ob strmenju k digitalizaciji in hitremu dostopu do informacij tako ne smemo pozabiti na bibliotekarsko strokovnost, značilnost stroke, ki ji knjižnica služi, ter preudarnost.

Informatizacija v knjižnici se je začela v drugi polovici osemdesetih let, ko je začela odgovorna knjižničarka Alenka Štante gradivo katalogizirati v računalniškem programu STEVE (Poročilo o delu Zavoda SR Slovenije za varstvo kulturne dediščine za leto 1987, str. 25), vendar so gradivo dejansko začeli sistematično katalogizirati v računalniškem programu dBase, ki je bil namenjen upravljanju relacijskih baz podatkov in je deloval v okolju DOS. Podatki iz računalniškega programa dBase so bili v letu 1994 pretočeni in nadgrajeni v okolju PARADOX (Revije: aplikacija za vodenje evidenc revij, 1994).²⁸ V obdobju od leta 2000 do leta 2002 so bile vse lokalne baze podatkov prelite v program Microsoft Access (aplikacije Knjige, Izposoja, Revije).

V začetku računalniške katalogizacije je bil testno uporabljen program STEVE.²⁹ Lastno razvito katalogizacijsko okolje je bilo oblikovano v skladu z vsemi katalogizacijskimi pravili, kar v času, ko je bibliotekarstvo na Slovenskem iskalo svojo identiteto na prehodu v digitalno dobo, ni bilo običajno (Bahor, 1993). Celoten prenos zapisov iz klasičnih inventarnih knjig v elektronsko okolje je bil izpeljan med letoma 1999 in 2004,³⁰ ko so bili v aplikacijo Knjige preneseni podatki iz vseh inventarnih knjig. Razlog za uporabo lastno razvitih aplikacij je bil predvsem v njihovi relativno lahki obvladljivosti, popolni kontroli nad podatki in možnosti za nadgradnjo z lastnimi kadri. Danes sta v lastni bazi še vedno

približno polovica vsega knjižnega fonda, prispelega pred letom 2000, in celotni serijski fond. Knjižnica je v začetku leta 1998³¹ podpisala pogodbo z IZUM-om in se tako vključila v vzajemni katalog. S tem je pospešila avtomatizacijo knjižnice in omogočila lažjo dostopnost informacij o knjižničnem gradivu, saj uvedba nacionalnega vzajemnega bibliografskega sistema COBISS, kot trdi Kodrič-Dačićeva (2007), omogoča tako večjo informiranost o gradivu, izposoja kot tudi večjo raznovrstnost gradiva po slovenskih knjižnicah.

S prehodom knjižnice na elektronsko katalogizacijo se je zgodil precejšen napredek tudi v upravljanju knjižnice, saj digitalizacija ni pomenila le preskoka na področju urejanja knjižničnih zbirk in serijskih publikacij, ampak tudi pri vodenju zamenjav, distribuciji publikacij in računalniškem vodenju izposoje. Za povezovanja in usklajevanja vseh teh segmentov delovanja knjižnice so še vedno v uporabi aplikacije, oblikovane v okolju Access, saj so podatki obvladljivi in zanesljivi, ravnanje z njimi pa ne zahteva dodatnih licenc ali dragih »privilegijev«.

Smiselnost in ekonomičnost uporabe lastnega sistema se je izkazala tudi pri inventuri leta 2010, ki je bila prva celostna inventura po letu 1938. Vsi podatki so bili pretočeni iz sistema COBISS v lasten sistem, v katerem je bilo mogoče oblikovanje združene evidence gradiva v sistemu COBISS in gradiva, ki je še v okolju Access. Z združenjem podatkov smo lahko opravili inventuro hitro in kvalitetno ter z minimalno asistenco IZUM-a.

Kako zelo uporabne in kvalitetne so aplikacije, ki jih je INDOK center razvil z lastnim znanjem in sredstvi, se kaže tudi v njihovi implementaciji za potrebe drugih uporabnikov Zavoda za varstvo kulturne dediščine Slovenije. Za potrebe Restavratorskega centra je bila leta 2002 instalirana programska oprema za inventarizacijo monografskega in serijskega fonda. Leto kasneje je bila v Območni enoti Ljubljana nameščena programska oprema za inventarizacijo monografij, serijskih publikacij ter izposoja. Leta 2008 je bil za potrebe knjižnice Restavratorskega centra v INDOK centru programiran tudi modul za vodenje evidence člankov iz dnevnega časopisja za potrebo hemeroteke.³²

3.3 Serijski fond

Serijski fond je fizično ločen od monografskega dela knjižne zbirke že od leta 1987 (Poročilo o delu iz leta 1987, 1988) in se v osnovi deli na dva dela: prvega sestavljajo serijske publikacije s področja kulturne dediščine in z njo povezanih področij, drugi del občinska glasila, ki vsebujejo uradna glasila slovenskih občin. Spremljanje uradnih objav slovenskih občin je pomembno zaradi spremljanja razglasitev kulturnih spomenikov na različnih ravneh. Zbiranje teh objav je ključno za delovanje registra nepremične kulturne dediščine. Spremljanje uradnih objav prinaša kar nekaj dodatnega

28 Od leta 1994 vse aplikacije za podporo delu v knjižnici razvija in vzdržuje mag. Ksenija Kovačec Naglič.

29 STEVE je bil katalogizacijski urejevalnik besedil, slik in podatkovnih zbirk, ki ga je razvil dr. Primož Jakopin.

30 Letna poročila specialne knjižnice med letoma 1999 in 2004.

31 Podpisana pogodba med IZUM-om in URSKD z dne 6. januarja 1998.

32 INDOK center, Podatki o instalaciji programske opreme, 7. julij 2002, in INDOK center, Podatki o dograditvi programske opreme, 4. avgust 2004.

delo v knjižnici, saj je treba pridobivati uradne objave vseh slovenskih občin in jih umestiti v serijski fond ter zagotoviti njihov stalni dotok in obdelavo.

Serijski fond se obdeluje v namensko sprogramiranih aplikacijah v okolju Access. Razlogi za uporabo posebnega okolja so predvsem enostavna uporaba, preglednost in povezljivost z drugimi bazami podatkov. Na ta način je mogoča hitra obdelava podatkov, pri vodenju dnevne kartoteke serijskih publikacij lahko pomaga tudi neizkušen bibliotekar oziroma nekdo, ki nima licence za delo v okolju COBISS. V knjižnici je še danes zaposlena zgolj ena oseba in je zato ni mogoče pričakovati, da bi sama obvladala celotno zbirko.

Serijski fond, ki je sestavljen v večji meri iz zamenjav in nakupov, je štel v začetku leta 2013 405 »živih« naslovov serijskih publikacij. Skupno serijski fond šteje skoraj 1300 naslovov,³³ skupno 11.612 volumnov.

Kot je razvidno iz **grafa 3**, je imela knjižnica kontinuiran dotok serijskih publikacij vse od začetka, močno se je povečal predvsem po drugi svetovni vojni; sprva zaradi zamenjav, kasneje zaradi povečane založniške produkcije. Iz grafa 3 je razviden vpliv splošnega (finančnega) stanja družbe na izdajanje serijskih publikacij. Tako se opazita krajša prekinitev rasti dotoka po osamosvojitvi Slovenije in začetek upada ob t. i. finančni krizi zadnjih letih. Opazno zmanjšanje serijskih publikacij zadnjih let ne gre pripisati zgolj razmeram, ampak tudi nepopolni sliki zaradi narave izdajanja serijskih publikacij, ki kontinuirano izhajajo z zamikom.

3.4 Gradnja knjižne zbirke

Gradnja knjižničnih zbirk je temeljna naloga knjižnic, saj so ustrezne zbirke predpogoj za uresničevanje njihovega poslanstva. Ta naloga je težka, ker zahteva hitro in aktivno odzivanje knjižnic na izzive spreminjajočega se okolja. Knjižnice so imele v Jugoslaviji za uvoz tuje literature na voljo le tri ali štiri uvoznike. Gradivo je bilo pred osamosvojitvijo Slovenije dostopno predvsem s slovansko govorečega območja, kar je vplivalo na prevladujoč tuji jezik v knjižnici. Po osamosvojitvi Slovenije se je knjižni trg odprl in v obdobju, ki je sledilo, so si knjižnice izbrale svoje dobavitelje, tako da se je v marsikateri specialni knjižnici spremenil prevladujoč tuji jezik knjižničnega gradiva (Kodrič-Dačić, 2007).

O vzpostavitvah posameznih nabavnih poti in spremljajočih težavah pri pridobivanju literature iz tujine govorijo bogata korespondenca med Zavodom in založbami, ki so opravljale nakupe v tujini v drugih plačilnih valutah,³⁴ kot tudi dopisi jugoslovanskih založb o neuspelih pridobitvah naročenega gradiva.³⁵ Poleg nakupov je bil pomemben del zbirke pridobljen z zamenjavami. Prve sledi zamenjave publikacij je zaslediti že v letu 1948, kar sovpada z začetkom založniške dejavnosti Zavoda; takrat so se začeli v knjižnico stekati tudi t. i. obvezni izvodi knjižne produkcije Zavoda.

Način dotoka monografskih publikacij v knjižnico se je s časom spreminjal, kar je vidno iz **grafa 4**. Prvi pogled nam pove, da se je količinsko močno povečal dotok, če primerjamo prvo in zadnje prikazano obdobje in ob tem upoštevamo, da je prvo zajeto obdobje sedemkrat daljše od zadnjega. Iz grafa 4 je razvidno tudi, da v zadnjem desetletju izstopajo darovi. Razlog za ta preobrat je najverjetneje pripojitev knjižnice (z matično ustanovo) Ministrstvu za kulturo, ki se je zgodila leta 2004. Širši krog internih uporabnikov in različne dejavnosti ministrstva so tako vplivali na povečan dotok gradiva, predvsem iz naslova darov.³⁶ Ob tem je treba poudariti, da je knjižnica tudi pod okriljem Ministrstva za kulturo obdržala svojo identiteto in se ni prelevila v t. i. ministrsko knjižnico. Graf 4 nakazuje zmanjšanje nakupov, kar je povezano z zmanjšanjem finančnih sredstev, ki jih ima knjižnica na voljo za nakup potrebnega gradiva.

3.5 Nabavna politika

Knjižna zbirka je v začetku rastla predvsem iz potreb internih uporabnikov pri njihovem delu in delovanju. Danes je nabavna politika v knjižnici načrtovana in oblikovana z namenom razvijanja obstoječega fonda v knjižnici za potrebe današnjih in prihodnjih uporabnikov. Knjižnica pokriva različne stroke, in iluzorno bi bilo pričakovati, da bi bibliotekar obvladal vse. Zaradi omejitve t. i. zunanjih vplivov na zbirko in omejitve interesov posameznikov je pomembno izoblikovanje trdnih pravil izbora gradiva za knjižnično zbirko (Asheim, 1953), prav tako je pomembno oblikovati sistem, ki bo omogočal nepristranski in hkrati strokoven izbor. Zato je bila za knjižnico ustanovljena komisija, v kateri strokovnjaki različnih strok pomagajo pri skrbi za vsebinsko uravnotežen pritek gradiva. Komisijo danes sestavljajo dva umetnostna zgodovinarja, arheologinja in krajinska arhitektka. Vsi so zaposleni na Direktoratu za kulturno dediščino.³⁷

Natančnejša pravila nabavne politike so bila izoblikovana postopoma, v začetku so najverjetneje temeljila predvsem na aktualni ponudbi, potrebah in seveda razpoložljivih sredstvih. Danes so pravila za izbor gradiva s področja kulturne dediščine načelna in jasna: izbira se gradivo, ki je zasnovano kompleksno in pregledno, je relevantno za delovanje stroke, vsebina je tesno povezana z nepremično kulturno dediščino, prednost ima gradivo, ki je številčno slabo ali sploh ni zastopano v slovenskih knjižnicah. Posebna pravila veljajo tudi za slikarske kataloge in publikacije, pomembne za ohranjanje informacij o delovanju strokovnjakov, ki so vplivali na nepremično kulturno dediščino. Razlogi za tako stroga pravila so predvsem praktične narave. V času, ko je bilo knjig malo, je bila vsaka zelo dragocena in dobrodošla, z razvojem in globalizacijo knjižnega trga so knjige postale bolj dostopne, njihova ponudba pa relativno velika. Z omejenimi sredstvi je

33 Baza podatkov REVIFE. Podatek na dan 26. februar 2013.

34 INDOK center, Arhiv spisov 18/2-48, 18/7-48, 18/8-48, 18/12-48, 18/19-45, 18/15-45, 18/14-45, 24/23-65.

35 INDOK center, Arhiv spisov 18/13-48.

36 Knjižnica spodbuja uslužbenca matične institucije, da gradivo, ki ga prejmejo kot predstavniki ministrstva, posreduje knjižnici v pregled, in če se gradivo vsebinsko nanaša na varovanje kulturne dediščine, se vključi v knjižno zbirko.

37 INDOK center, Arhiv spisov, 612-2/2012/1.

v množici gradiva treba izbrati tisto, ki bo najbolj obogatilo zbirko, zato je nujno izoblikovanje jasnih pravil nabavne politike. Bibliotekarka in komisija stremijo k oblikovanju zbirke, ki ne bo služila le današnjim strokovnjakom in njihovim potrebam, ampak bo zvesta poslanstvu knjižnice in s tem relevantna za daljše časovno obdobje. Le tako se lahko gradi zbirka, katere obseg, izčrpnost in vsebina so v skladu z namenom njene ustanovitve (Kodrič-Dačić, 2000).

4 Prihodnost

Razvoj in prihodnost knjižnice se zagotavljata predvsem s premišljenim izborom gradiva in sistematičnim delom z uporabniki. Zaradi razširjenega poslanstva, ki vključuje tudi popularizacijo in izobraževanje uporabnikov, se je z leti izoblikovala praksa, da v knjižnici in INDOK centru sprejememo skupine in posameznike, ki si želijo ogledati naše zbirke in delo. Tako vzgajamo samostojne uporabnike, ki so sposobni sami obvladati zbirko. Takí uporabniki so neodvisni, bolj samozavestni in s tem bolj učinkoviti. Uporabnikom omogočamo dostop do našega gradiva, jih izobražujemo in jim nudimo pomoč pri uporabi tujih in domačih podatkovnih zbirk. Zavedanje, da se bodo naše morebitne napake poznale šele čez leta in bodo v določenih segmentih nepopravljive, je dovolj veliko opozorilo, da poskušamo biti kar se da natančni in raznoliki. Navkljub spremenjeni organizaciji, nazivom in informatizaciji poslanstvo knjižnice ostaja enako skozi vse stoletje: biti v pomoč in podporo pri delu vsem varuhom kulturne dediščine in vsem, ki jih področje zanima.

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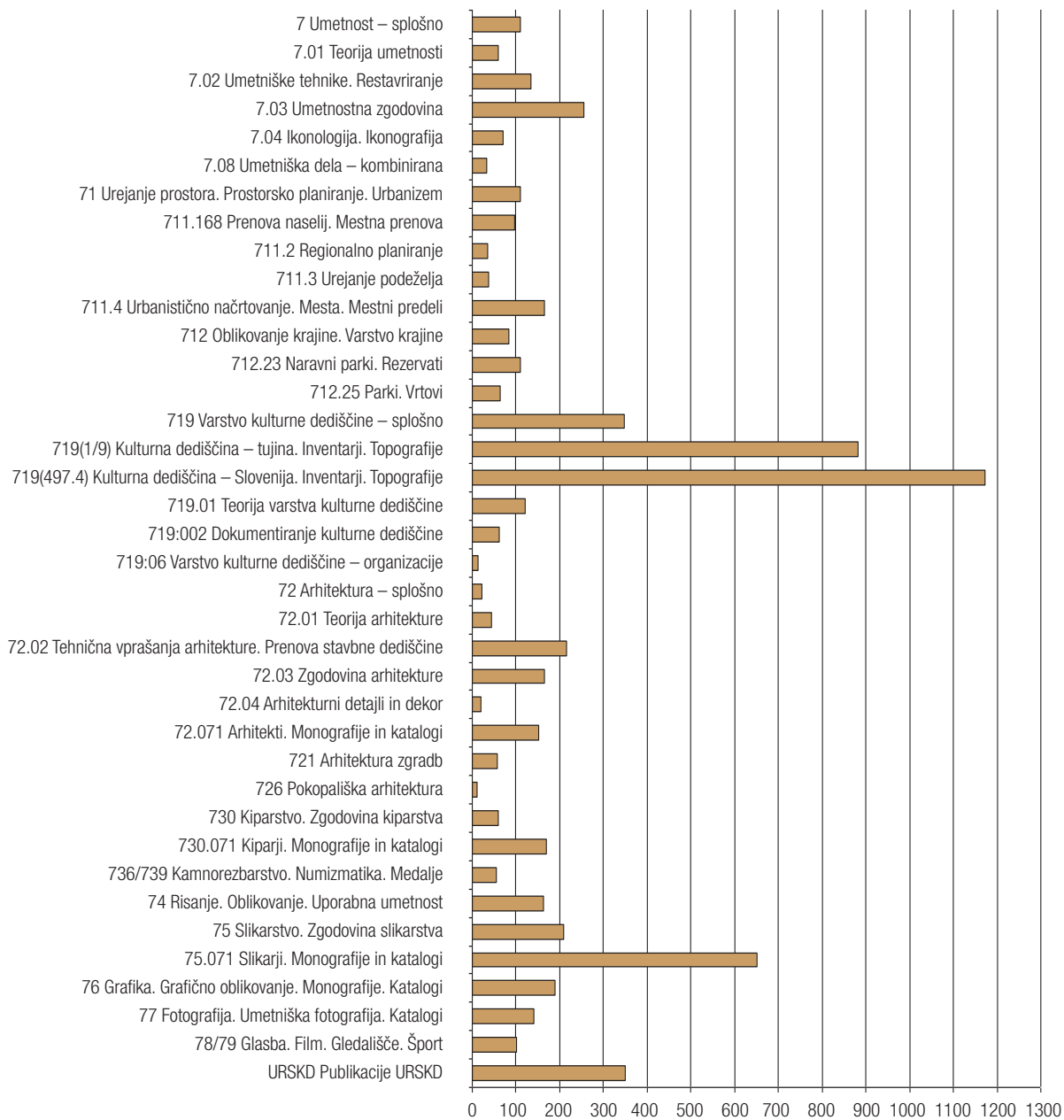
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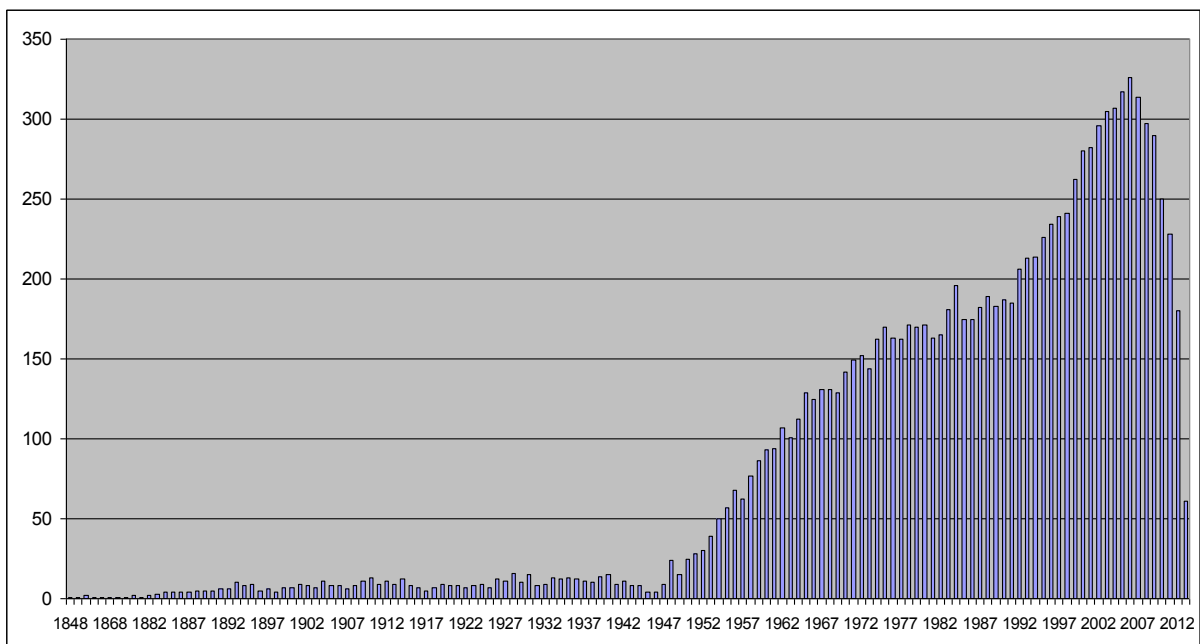
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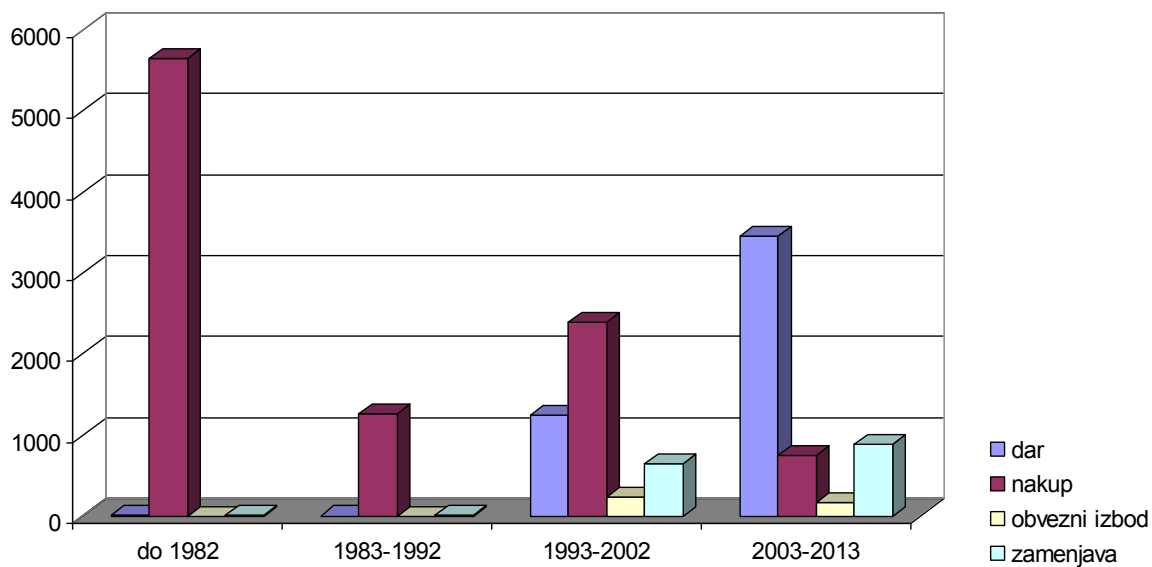
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Graf 1. Razvejenost skupine 7 – Umetnost



Graf 3. Prerez zaloge volumnov serijskih publikacij po letih izida



Graf 4. Način dotoka monografskega gradiva v knjižnico

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The stormy century of the library for cultural heritage

Professional article

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Abstract

Along with the professional heritage protection service, the INDOK centre library has been developing for a whole century, growing from the former collection of practical reference literature belonging to the conservator for Carniola into a model special library, the largest and richest of its field in Slovenia. Marked by changes, reorganisations, and partitions, its important mission has nevertheless remained unchained since the very beginning. Library work has been influenced by several prominent experts from various fields who helped shape the library collection and its activities; the latter were also affected by general conditions and its parent institution. It has evolved into a modern library and key information centre for domestic and foreign experts from the field of the protection of immovable cultural heritage in Slovenia. It continually expands the collection for its areas of specialisation in a prompt, planned, and systematic fashion. Processing, organising, and placing the material collected, comprising 16.799 books and 11.513 serial publications as of 31st December 2012, reflect the interaction of the conservation and library profession. The article discusses in detail historical the library's development, including its informatisation and automation, development and building of the library collection, its placement in open access, the in-house index term list, and acquisition policy.

1 Introduction

Anniversaries lend themselves to reflection, looking back, analysis. The centenary of the organised cultural heritage protection in Slovenia is thus a proper time for a historic analysis of activities of the (often overlooked) central library for cultural heritage.

Cultural heritage is a field where a range of professions operate synchronously; a continuous consensus and striving together towards common goals are needed. Activities and development of library science and the conservation are, regardless of their harmony or professional and ethical principles, always adapted to conditions in the parent institution. The library for cultural heritage has, along with the institution for the cultural heritage protection, survived a turbulent century full of wars, relocations, personnel shortages, re-namings, and other shocks and reorganisations.¹ Nevertheless, the library kept developing in step with the conservation profession, at first mostly history of art. To this day, it remains true to its mission.

The central library for cultural heritage has been strongly influenced by its heads and managers, including Dr. Stelè who first trained for the archive, library, museum, and monument service before becoming a conservator. Bibliophilism was a trait common to most Institute heads. Several centuries after the loss (through sale) of the Valvasor library, those responsible for written heritage spent much effort at preserving our

1 1913 – 1918 Provincial Conservation Bureau for Carniola; 1918 – 1930 Monument Bureau in Ljubljana; 1930 – 1945 Monument Desk of Drava Banovina; 1945 – 1950 Institute for the Protection and Scientific Study of Cultural and Natural Monuments of Slovenia; 1950 – 1961 Institute for the Monument Protection of the People's Republic of Slovenia (PRS), 1961 – 1965 Institute of the PRS for the Monument Protection; 1965 – 1981 Institute for the Monument Protection of the Socialist Republic of Slovenia (SRS); 1981 – 1990 Institute of the SRS for the Natural Heritage Conservation and Cultural Heritage Protection; 1990 – 1994 Institute of the Republic of Slovenia (RS) for the Natural Heritage Conservation and Cultural Heritage Protection; 1994 – 2003 Cultural Heritage Office of the RS (CHORS); 2004 – 2012 Cultural Heritage Directorate with the Ministry of Culture; 2012 – 2013 Cultural Heritage Directorate with the Ministry of Education, Science, Culture and Sport; 2013 – today Cultural Heritage Directorate with the Ministry of Culture.

printed treasures, particularly during and after the two World Wars. Despite their sympathies for the library for cultural heritage and its century-long compiling and shaping a specialised collection, ninety long years had to pass before the library was granted dedicated premises. Those responsible for the library, their associates and advisers have maintained the balance between professions and conservation development. Books and other material gathered during the century are now available to heritage owners, students, teachers, and most of all employees of protection services.

The mission of the library for immovable cultural heritage is to continually shape the relevant library collection for the special areas it covers in a prompt, planned, and systematic fashion. It serves the role of a key information centre for the interested domestic and foreign public for the field of the conservation of immovable cultural heritage in Slovenia, provides support to the Cultural Heritage Register, and is the central library of the Institute for the Protection of Cultural Heritage. Pursuant to an agreement,² the library also conducts exchange of publications released by the Institute for the Protection of Cultural Heritage, and in keeping with its mission maintains links with similar institutions worldwide. The library's development can be traced vicariously, through annual reports, interlineations in working material, inventory and circulation registers.

2 The library's development through history

A precise date for the inception of the library for cultural heritage cannot be set as it had developed from a collection compiled for activities of the Imperial-Royal provincial conservation bureau for Carniola and its head, conservator Dr. France Stelè. A 1964 letter by the Institute head to the Workers' Library tells us of the dilemma concerning the precise inception date: "... the central library has been gradually growing since 1911, starting under a provincial conservator, then a desk officer for monuments, and since 1945 as part of the Institute for the Monument Protection of the PRS".³ Still, to date the inception to 1911 seems somewhat unrealistic since the Central Commission for the Monument Protection only appointed the first provincial conservator for Carniola in 1913.⁴

The core of the library collection formed under the watchful eye and thanks to great efforts of Dr. France Stelè who raised the funds and managed the acquisition of books. From the historical viewpoint, the library shares its development path with other special libraries in the Slovenian lands which developed from smaller collections. The library collection grew and changed in keeping with the growth and changes in cultural heritage protection services, at all times serving primarily conservators and restorers. The idea of a collection to assist the responsible conservator in his/her daily work has

permeated the process and even spearheaded (on an intuitive level) the acquisition policy and placement of the material. It takes more than just a collection of books with a common topic to make a special library; it must cover a particular field of science, and support the operation and research activities of its parent institution. By definition, a special library is "an organisation unit within government services, cultural, educational, research, business, and other organisations. A special library supports the operation and research activities of its parent institution. Typically, its collections and services cover a single field of science." (Criteria and standards for organising and operating special libraries, 2000.) This definition fully fits the INDOK centre library of today.⁵

Development of the library for cultural heritage has been influenced by the most eminent librarians of their time, first of them Dr. Melitta Pivec-Stelè,⁶ wife to Dr. France Stelè, and Alfonz Gspan.⁷ Both were employees of the National and

5 The abbreviation INDOK here refers to the documentation centre regardless of its actual name at the time. Today the INDOK centre of the Cultural Heritage Directorate with the Ministry of Culture performs the role of the central documentation centre for the field of the immovable cultural heritage protection while being open to the interested expert public as well. Taking care of the document and archive material collection is only one task of the INDOK centre. It also manages the Immobile Cultural Heritage Register, the central immovable cultural heritage database in public access, and provides basic information support to e-services in the immovable cultural heritage protection field. Since 2012 it has been managing the Intangible Heritage Register. Part of the Centre is the special library for the immovable cultural heritage protection field.

6 Dr. Melitta Pivec-Stelè was born 9th March 1894 in Vienna. She attended the first five years of public secondary school in Vienna, and three in Ptuj. In 1909 – 1912 she was enrolled in a lyceum in Vienna where passing the oral defence in 1919 she became doctor of philosophy. A year later she took her teacher's exam in history but selected librarianship as her profession. From 1920 to 1950 she was employed as librarian in the National and University Library (NUL) in Ljubljana, adapting the old library to the needs of the newly established university and at the same time continuing her research work in history. A French Catholic committee and the French minister of education arranged for her to study in Paris (1922 – 1924). After returning to Ljubljana, she was made a library assistant. In 1931 she received her second PhD from the Sorbonne; her thesis remains a fundamental work on the economy of Illyrian Provinces. In 1924 she married scientist, lecturer, and art historian Dr. France Stelè. She was active in building up library stocks after both wars. She headed cataloguing of the library material, taking part in planning a new University Library edifice and in restoring its reading hall damaged during World War II. Among the first to write on the professional qualifications for librarians, she lectured in library science courses and prepared lecture notes on historic development of Slavic and Slovenian libraries. Her numerous works appeared in distinguished domestic and foreign publications. In retirement she primarily worked, as a scientific advisor to the Slovenian Academy of Sciences and Arts, on the central catalogue of foreign historical works, and compiled Slovenian historical retrospective bibliography. She died 15th October 1973 in Ljubljana. Dr. Melitta Pivec-Stelè, one of the most highly educated women of her time, and her work left an indelible mark on librarianship in Slovenia. (*Pozabljena polovica, "Melitta Pivec-Stelè"*.)

7 Alfonz Gspan was born 16th October 1904 in Krško. Between 1933 and 1946 he taught the classical gymnasium and teacher training college in Ljubljana. In 1946 he was offered a position of librarian in the National and University Library. There he was made head of the manu-

2 INDOK centre, Written documentation archive, 617-37/2004/9, Agreement on cooperation in compiling and using documentation between the IPCHS and Ministry of Culture, 9th November 2004.

3 INDOK centre, Written documentation archive, 13/3-64.

4 *Slovenec* newspaper, 47(157), 11th June 1913, p. 3.

University Library, Gspan also serving as the desk officer for libraries with the Institute for the Protection of Cultural Monuments. The influence of Bogo Komelj⁸ can be seen in the longtime activities of Dr. Ivan Komelj, conservator and documentation centre head.

According to entries in the inventory register and archive documentation,⁹ the first efforts to put the collection in order took place in the first half of the 20th century. Books listed in the inventory register are not sorted neither by date of publication nor any other apparent system; it can be assumed that they were entered according to the available time of the person taking stock of the library material. Judging by the handwriting, the first books were entered by Stane Mikuž; this fits the fact that in 1930's the library collection started to grow fairly rapidly and that an employee was appointed to manage documentation and the library collection.¹⁰ The first taking of stock, according to the inventory register, took place on 2nd November 1932 when the library had "285 titles in 401 volumes". Over five years passed between the first and second stock-taking; between 2nd November 1932 and the second stock-taking in 5th May 1938, the stock had grown to "498 titles in 729 volumes", almost double the previous number. The library's statistics, calculated at the behest of the Royal Banovina administration, shows that in 1940 the library had 609 titles in 745 volumes, and that "the bulk of the books are manuals nor-

script collection and entrusted with most valuable Slovenian cultural heritage. He worked with Dr. Melitta Pivec-Stelè, Dr. Valter Bohinec, and Pavle Kalan. In addition to his work in the NUL, he spearheaded the creation of numerous memorial museum collections of Slovenian literary figures: Simon Gregorčič in Vrsno, Anton Aškerc in Senožete, Ivan Cankar in Vrhnika, etc which he also arranged. A prolific writer, his works appeared in domestic and foreign trade publications. He was an editor of the Slovenian Bibliographic Lexicon and after 1950 member of the examination board for recognition of qualifications in librarianship, and lecturer in courses held by the NUL. After 1964 he taught the conservation and restoration of library material to students of the Academy of Education in Ljubljana. He was the desk officer for libraries with the Institute for the Protection of Cultural Monument of the SRS and, among other duties, member of the federal commission for preparing the Instructions on preventive measures for the protection of documents and archival material in libraries, museums, and archives. He died 25th September 1977 in Ljubljana. (Encyclopaedia of Slovenia, "Alfonz Gspan".)

8 Bogo Komelj was born 25th May 1915 in Novo Mesto where he attended the elementary school and gymnasium. Between 1937 and 1940 he studied law and philosophy in Ljubljana but interrupted his studies due to the outbreak of war. During World War II he was custodian of libraries and archives in Partisan-liberated areas. Captured during a German operation, he was sent to Germany as a prisoner of war. Returning in 1945, he was made a fiduciary with the commission for determination of injury to cultural and historic monuments in Lower Carniola. His work salvaged much important library and art-history material. He initiated the inception of the Milan Jarc Library in Novo Mesto, later serving as its head. For his work in librarianship he was awarded Trdina and Čop Awards. He died 18th September 1981 in Novo Mesto. (Encyclopaedia of Slovenia, "Bogo Komelj".)

9 INDOK centre, Written documentation archive, 13/3-64.

10 Until then, operations had depended primarily on the head conservator, the sole employee of the Bureau for Monument Protection (Košir, printing) and "... during his one year stint, Stane Mikuž was busy sorting the Bureau photo inventory and library, proving himself an able and diligent assistant". (INDOK centre, Written documentation archive, 251/1938.

mally not lent out. Between 31.8. 1939 and 31.8. 1940, only 36 titles were lent out".¹¹ These loans to so-called external users are an indication of the library rapidly opening its doors to the interested expert public. This is attested by data in the circulation register noting that the first loan to an external user took place in May 1939.¹² In addition, the library was becoming active worldwide, primarily through inter-library exchange to other countries;¹³ correspondence attesting to this dates from as early as 1948.¹⁴ Another indication of the increase in lending to external users, both private citizens and institutions at home and abroad, are numerous letters requiring the return of the borrowed material.¹⁵

After World War II it was reported that the wartime had caused significant damage to the library. They tried to remedy the situation by efforts aimed to step up book acquisition, cooperation with similar institutions, and requests to the Federal Collection Centre.¹⁶ In order to enrich its collection, in 1948 the library started to exchange publications released by the Institute with publication of similar institutions in Poland, Germany, Austria, and throughout Yugoslavia.¹⁷ In 1946 the library along with its parent Institute relocated from the National Museum to the National Gallery.¹⁸

Next information on the state of the library material is found in the record of the meeting of the Council of the Institute for the Monument Protection in Ljubljana on 28th September 1959¹⁹ stating that the library has 2038 accession numbers. It must be noted that the practice of the day was to assign a title in multiple volumes a single accession number; this is also evident from the inventory record and Institute reports which tell us that some "numbers" comprised tens of volumes (Work of the Institute for the Monument Protection of the PRS in 1955, p.3; Report on work of the Institute in 1956, p. 8).

In 1960's the library was facing a serious shortage of space. Conservators reported an inability to buy more books as there was neither free shelf space nor room for additional bookcases.²⁰ Space shortage had a profound impact on the library's activities and development; this is documented in correspondence with the Bibliographic Institute of Yugosla-

11 INDOK centre, Written documentation archive, 354/1940.

12 INDOK centre, Circulation register I.

13 INDOK centre, Written documentation archive 24/14-65, 24/17-65, 24/11-65.

14 INDOK centre, Written documentation archive 18/18-48.

15 INDOK centre, Written documentation archive 24/5-65, 24/6-65, 24/7-65, 24/8-65, 24/9-65.

16 INDOK centre, Written documentation archive 351/46, 352/46.

17 INDOK centre, Written documentation archive 18/4-48, 18/5-48, 13/8-64, 13/13-64, 13/12-64, 24/16-65, 24/26-65, and 24/2-65, 24/95-65; Acknowledgement of receipt of Materialy archeologiczne 6, 5th May 1965.

18 In September 1913 its seat was on the second floor of Miklošičeva Road 18. In 1914 Dr. Stelè was sent to the front for five years. After his return from war captivity and before the relocation to the National Museum on 10th February 1925, the seat of the Bureau of Monuments was his apartment in the rectory of the St. Peter's church. (Košir, printing.)

19 INDOK centre, Written documentation archive 144/5-59.

20 "All bookcases are jam-packed so that not a single extra book can be crammed in, and there is no place to put another bookcase in this or some other room." (Five-year investment plan for 1961 - 1965.)

via which mentions efforts to obtain larger premises for the library and organise it according to librarianship principles.²¹ For the library to function it took a lot of resourcefulness and dedicated work at compiling and processing the material by everybody in the documentation centre. Južnič (2005) sees such activities and development of the special library as a logical consequence of altered social circumstances pushing the library to adapt to the new conditions while keeping its fundamental tasks and the mission integrated and appropriate for the needs. The library and documentation centre adapted during relocations as well. In 1968, under the watchful eye of librarian Helena Menaše, also editor of the Protection of Monuments Journal, it moved from the National Gallery to presumably temporary premises on the first floor of a monastery wing in Plečnik Square 2; later it was to move twice more within the same location.

The expansion of activities and growth in the number of Institute employees increased the demand for the material and brought to the fore the need for an organised special library. 1970's saw the introduction of index cards to designate library material and classify it by content. This was a true milestone in material processing and usage of the collection. The special library offered its users an entirely new insight in the collection, making its management easier. Obligatory quarterly reports inform us that in 1976 the library moved from the first floor of Plečnik Square 2 where it had been part of "office equipment" (books were stored in various conservators' offices), to the ground floor of the same building, into the refurbished former kitchen of a hall of residence for short-cycle medical college students. Only then did the physical conditions for the library improve somewhat (Temporary report on work of the documentation centre in 1975, p. 1.). At the time, work in the library was organised and performed by Maja Turnher. A 1976 letter to the National and University Library informs us that the library had one full-time employee with a degree in history of art, and 50 m² of floorspace.²² The Brief report on work in 1978 (p. 2) says that "*work continues at putting the book and magazine stock in order*", a clear indication of efforts for an organised library collection in the service of users. A 1978 report states that "*the number of books in the library has grown by 416 volumes, and of magazines by 308*" (Central Registry, Brief report on work in 1978, p. 2). In 1978 librarian duties were taken over by Alenka Štante, with Smiljana Panič filling in during a lengthy absence of the former. Reports and work programmes always dedicated a section to the library, its activities, and proposed improvements (DC, Programme for second quarter of 1979, p. 2). The library's earliest statistics, calculated according to the NUL methodology and kept in the NUL archive, is dated to 1979. Ever since, the special library measures its activities on a regular basis and according to the NUL requirements.

In the 1980's librarian Alenka Štante discontinued making index cards, turning to digital processing of the material alone. With computer systems still in early development, this required an enormous amount of time and double-entry

bookkeeping (digital and traditional in inventory and circulation registers). Automation and informatisation of library work, data processing, and cataloguing contributed to development of the collection, particularly its accessibility. The new millennium brought a change to the understanding of library work: "[...] *from compiling, processing, and storing documents to identifying them, from real-time delivery of information and documents to the necessity of introducing new information technologies to operation of special libraries; all is of key importance for the transition to offering advanced forms of library, documentation, and information services.*" (Criteria and standards for organising and operating special libraries, 2000.)

In early 1990's the library moved once again within the Plečnik Square building, from the former kitchen to a refurbished so-called potato cellar. In 1997 it was taken over by experienced librarian and romanist Nataša Petrov. In 1998 the library started to participate in the COBISS system; a trial placement of its collection in open access commenced. The library acquired additional space in 2000 when the photo laboratory closed as a consequence of photographer Jože Gorjup retiring.

In 2004, after more than 90 years of operations, the entire library moved to new, dedicated and functionally furnished premises in Metelkova Street 4. The plans of the premises and restoration of the building were made by Samo and Gorazd Groleger and Miroslav Kvas with intensive collaboration by Cultural Heritage Office executives. The relocation brought an end to shortage of space for the library. When librarian Nataša Petrov retired in 2009 she was replaced by librarian Barbara Kavčič.

This historical overview cannot disregard the division of the library collection that took place when the Institute for the Conservation of Natural and Protection of Cultural Heritage was reorganised i.e. split in two. Until end-1994 the conservation of natural and protection of cultural heritage had been headed by a joint Institute. When the conservation of natural heritage was transferred to the Ministry of Environment and Spatial Planning, the collected material of the hitherto common library had to be divided. 133 books and more than 2200 magazine volumes were handed over to the Ministry of Environment and Spatial Planning, as well as the database on subscribers to the Protection of Nature Journal previously distributed by the joint Institute's library.²³ Negotiations and actual dividing of the library stock were a lengthy and elaborate process with still present negative consequences for the library collection integrity. Future decades will tell how far-reaching these consequences will be. Every division is an interruption of the collection continuity necessary for the integrity of operation.²⁴

23 INDOK centre, Written documentation archive, 612-01/99.

24 In 2011 the Slovenian Environment Agency, part of the Ministry of Environment and Spatial Planning and the body responsible for distributing the Protection of Nature Journal, again requested the library to hand over the database on its subscribers. Subsequent queries on the state of the material handed over in 1993 revealed that after numerous reorganizations the bulk of the collection had ended in storage boxes in the Ministry basement, while part of the material had disappeared into employee offices.

21 INDOK centre, Written documentation archive, 13/10-64, 24/20-65.

22 INDOK centre, Written documentation archive 634-17/77-MT-sf.

At the end of the historical review one must remember a statement by Kodrič-Davić (2000) that as late as the mid-20th century, conditions in the librarianship in Slovenia were almost utterly dependent on enthusiasts and goodwill of those in charge of allocating funds. Similar issues are reported by the authors of the Criteria and standards for organising and operating special libraries (2000) as well, stating that in special libraries similar conditions persist to this day despite standards required by library science. We must be aware that the library, along with all bodies of our parent organisation, is facing cuts in funds available for work, as well as demands for more streamlined operation and lower expenses.

3 Collection development

As most special libraries, the special library for cultural heritage is a hybrid which must speak the “language” of cultural heritage and library science. It is a hybrid also due to its searching its place and balance between rapidly developing trends in special libraries and specific requirements of storage and the conservation of the material necessary for the cultural heritage protection. Development of the organised immovable cultural protection has been rather turbulent with many reorganisations and radical changes in our society in the past century. From its very inception, the library has played a key role in supporting activities of its parent institution as well as activities and development of the conservation profession. This is consistent with the specificity of special libraries; the majority of them are not autonomous and must coordinate their operation with the mission and goals of their parent institution (Južnič, 2005).

In order to study development of any special library, one must have an understanding of history of special libraries in the Slovenian lands, as their development has been similar regardless of history and development of the particular parent institution. With the passing of the first library act in Yugoslavia in 1961 (Official Gazette of the PRS, No. 26/61) changes were felt by “expert libraries” as well. The first inventory of “expert libraries” in Slovenia, made as early as 1962 and 1963 (Češnovar, 2002), is very important from the historical viewpoint since only professionally organised libraries were able to register. The register shows the stock and working conditions of special libraries inventoried for the first time. The Institute library was registered in 1963, becoming one of the registered “expert libraries” in Ljubljana with the core stock of “ca. 3400 educational and scientific books, and 35 newspaper and gazette titles”.²⁵

In order to research development and history of a library so strongly linked to social conditions and bonded with its parent institution, it is necessary to be thoroughly familiar with the content of its collection and have a great deal of understanding for those who gave their best working in given conditions with given funds and knowledge. This applies to the library for cultural heritage as well. Before informatisation,

all documentation centre employees were able to master the straightforward processing of the relatively small collection, as library material processing was quite similar to processing other material (plans, photographs, documents) catalogued and listed in inventory registers of the documentation centre. The library collection was initially sorted by the current accession number; this was feasible mainly due to its relatively small size. Because of severe shortage of space, it was later reorganised into the so-called placement by formats.

Library work was primarily centred on processing and organising the library stock, and less on users. This is understandable since the collection was used by experts profoundly familiar with the library material organisation at the time; they also had fairly good knowledge of its contents. With the collection developing, growing, and undergoing automation/informatisation, it became too big to allow independent management. Since the 1998 placement of the collection in open access, the number and variety of its users have increased markedly; their needs and expectations changed as well. Needing an informationist, they are able to use to good effect the librarian’s assistance, union catalogue, and open access material browsing. This is only to be expected as per conclusions of Kobal (2010) and Pintar (2004) who both detected an interesting shift experienced by all libraries: they have been forced to start serving the needs and requests of active users rather than focusing on themselves and their collections.

3.1. Placing the collection in open access

Growth of the library collection, automation and informatisation of the library led to the decision to arrange material employing a user-friendly system which will also unburden the librarian. The trial placing of the library material in open access commenced in 1998. In addition, a codebook was assembled to facilitate the process. The endeavour was a joint project spearheaded by former INDOK centre head Katja Benedik Kreitmayer; she was assisted by librarian Nataša Petrov and collaborated with conservation experts (Report on work of the special library in 1999, 2000).

The first trial placement comprised 3000 units (Benedik Kreitmayer, 2010). Creation of the open access system was a lengthy and deliberate procedure; the library sought opinions, practices, and advice of other institutions operating in similar fields worldwide. Using their input and our own experiences, we decided to use an adapted Universal Decimal Classification (UDC).²⁶ The employees were asked to test the

²⁶ Universal Decimal Classification (UDC), one of the first universal classification systems, is an international normative tool for document content indexing and information retrieval. Developed in the end-19th century by the Institut International de Bibliographie, it is based on the Dewey Decimal Classification. The UDC classification employs numerical content indexing by notation, and is an efficient system for organising knowledge regardless of information type and medium. The UDC classification is universally transferable and understandable between languages. Universality refers primarily to content capture of all types of human endeavour divided into ten groups or classes,

²⁵ INDOK centre, Written documentation archive, 13/3-64, Annex Questionnaire.

collection, and their findings and experiences were used to adapt the class-based placement. It then basically stayed unchanged to this day; the open-access part of the collection now comprises more than 13.000 units.

Deliberate diversification of the main section of the collection is shown in **Chart 1**. Despite diverse fields covered by the monument protection, expansion of the library collection occurred mostly in the UDC class 7 – The Arts. The largest subdivision is 719 – Protection of rural and urban public goods in Slovenia and abroad. The 2010 revision of open access showed that only the two main classes (7 – The Arts and 9 – Archaeology. History. Geography) have more than 2000 units. For ease of reading and necessities of searching in open access, placement by location was introduced in some subclasses, and with it a special sign i.e. the asterisk (*). This approach requires that all material on immovable cultural heritage of a particular location is compiled in one place (Benedik Kreitmayer, 2010).

Placing the material in open access requires uniform material indexing and reassigning book numbers of the entire collection. The new mode of material indexing and placing must be well-researched in order to prescribe an efficient work procedure and its systematic realisation. In our case we had to consider the needs of users and the collection, a valuable and manifold tool which had been organised in a multitude of ways during its more than 90 years of history.

In early 2004, the library and its parent institution moved from the Plečnik Square to new premises in the Metelkova Street. Almost 500 m of shelved material was relocated (Report on work of the library in 2004, p. 1). Moving the library always requires thorough planning and familiarity with the collection. A vision of the new placement and organisation of work in new premises are needed as well (Chamberlain Habrich, 1998).

3.1.1. Fields covered by the library

The library reaches a range of fields. Since immovable cultural heritage must be integrally conserved in its spatial context, both landscape architecture and urban planning are covered. The core fields are history of art, the arts, architecture, and archaeology followed closely by history, museology, and technology. Due to the specificity and social place of cultural heritage, local history and geography, law, and ethnology are strongly represented. An important part of the collection are manuals, dictionaries, and specialised lexicons, primarily covering the arts.

Diversification of the material and fields represented in the library vary. **Chart 2** shows the status as of 31. December 2012; the stock comprised 16.799 book units and 11.513 serials units (Report on work of the library in 2012, 2013). The 2010 revision of open access ascertained that 11 groups had less than 20 books each; 12 groups had more than 200 books each. Small numbers in groups mostly covering fringe areas

each again decimally divided into subgroups, etc. The classification employs hierarchically-based sorting from the general towards the specific. For ease of reading, a UDC notation is punctuated after every third digit (Universal Decimal Classification: Handbook, 2006).

were to be expected. As **Chart 2** shows, more than 73 % of the material falls in classes 7 – The Arts, and 9 – Archaeology, History, and Geography. These two fields include 10 out of 12 groups of more than 200 units each.

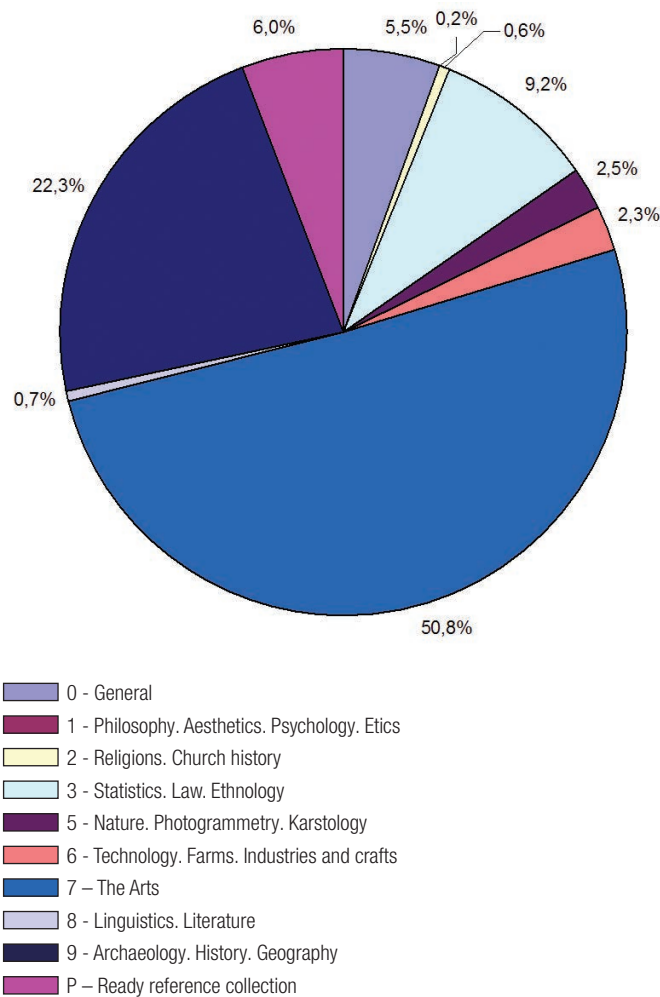


Chart 2. Share of UDC-groups in the library collection

3.1.2 List of index terms

In late 1990's the library for immovable cultural heritage started to create an in-house list of index terms necessary for sorting monographs and serial publications by subject matter. The list was created with the assistance of conservators and parent professions from diverse fields. The procedure was managed by Katja Benedik Kreitmayer and Nataša Petrov (Report on work of the library in 2001, 2002). The importance of the list of index term is even greater in the light of the fact that history of art, conservation, and restoration are varied and terminologically quite demanding fields. The coordinated list of index terms, to this day an indispensable aid in sorting by subject matter, was thus a project requiring great commitment, much time and knowledge, and cooperation of everyone involved. In 2010 the list was revised and updated; almost 18.000 index terms were corrected in the COBISS system alone, in field 610a. The part of the library collection in

the Access Microsoft system was coordinated with the current list of index terms as well (Report of work of the library in 2012, 2013). The list was revised by Katja Benedik Kreitmayer and librarian Barbara Kavčič with collaboration of experts from various fields. Today the list contains almost 4200 index terms, and is updated and upgraded on a regular basis. It also includes definitions and the index term use frequency.

3.2. Informatisation and automation

Automation of operations does not merely mean the introduction of hardware in a library; it requires knowledge of work practices in order to link systems for processing, lending and regular stocktaking.

Work of special libraries is impacted by the incessant growth of demand for information, as well as the rapidly developing information and communication technologies which make possible that entire documents are digitised, electronically stored and transferred (Criteria and standards for organising and operating special libraries, 2000). It is important to select a deliberate approach that takes into consideration the specificity of the field of activities, material, and needs of users. Only then we can plan development and maintain a relevant collection serving its users. Thoughtless practices can lead to a collection which, despite its systemic support, is irrelevant and unimportant for the posterity. In our striving for digitisation and quick access to information we must not disregard the professionalism in librarianship, characteristics of the fields served by the library, as well as prudence.

Informatisation of the library commenced in the second half of 1980's when the responsible librarian Alenka Štante started to catalogue the material using STEVE software (Report on work of the Institute for the Protection of Cultural Heritage of the SRS in 1987, p. 25). Nevertheless, later systematic cataloguing of the material employed the dBase software (running in the DOS environment) for reference database management. In 1994 data was streamed to the PARADOX environment and upgraded (Magazines: magazine recording application, 1994). Between 2002 and 2002, all local databases were streamed to Microsoft Access program (applications Books, Lending, Magazines).

At the beginning of computerised cataloguing, the Steve program was used on a trial basis. This cataloguing environment had been developed in-house in line with all cataloguing rules, untypical for the period when Slovenian librarianship was still searching its identity while transitioning into the digital era (Bahor, 1993). Records from classic inventory registers were fully transferred to the electronic environment i.e. the Books application between 1999 and 2004. The decision to use proprietary applications was primarily based on their relatively high manageability, complete control of data, and the option to upgrade them using our own personnel. Today the proprietary database still contains about half of books that arrived before 2000, and the entire serials stock. In early 1998 the library entered the union catalogue by signing a contract with IZUM. This sped up library automation and facilitated access to information on its mate-

rial, as the introduction of the COBISS national union bibliographic system, according to Kodrič-Dačić (2007), allows users to be better informed on the material, leading to more lending and increased diversity of the material in Slovenian libraries.

The library's transition to electronic cataloguing also significantly improved library management, since digitisation was a leap forward not only in organising book collections and serial publication, but also in the exchange and distribution of publications and computerised keeping of records on lending. To link and coordinate all these segments of library operations, we still employ applications developed in the Access environment, as the data is manageable, reliable, and can be handled without acquiring additional licences or expensive "privileges".

The rationality and economy of using a proprietary system also became evident in 2010 during the first integral stocktaking since 1938. All data was streamed from the COBISS system to the proprietary system enabling a joint record of the COBISS material and material still in the Access environment to be created. This pooling of data provided for a speedy and quality stocktaking with minimal assistance by IZUM.

Another proof of the usefulness and quality of applications developed using the INDOK centre's expertise and funds is their implementation by other bodies of the Institute for the Protection of Cultural Heritage of Slovenia. In 2002, software for inventorying monograph and serials stock was installed in the Restoration Centre. The next year software for inventorying monographs, serials, and lending was installed in the Ljubljana Regional Unit. In 2008 the INDOK centre also programmed a module for keeping registry of articles from daily papers for the Restoration Centre library, more precisely its newspaper archive.

3.3. Serials stock

The serials stock, since 1987 physically separate from the monograph section of the library collection (Report on work in 1987, 1988) can be divided into two parts: one comprising serial publications from the cultural heritage field and associated fields, and the other containing municipal gazettes with official announcements made by Slovenian municipalities. These announcements must be monitored in order to keep track of cultural monument designations on various levels. Compiling them is central to a functional register of immovable cultural heritage. Staying abreast with official announcements brings a fair amount of additional library work, as official announcements by all Slovenian municipalities must be retrieved and entered in the serials stock while ensuring their constant inflow and processing.

The serials stock is processed using purpose-developed applications in the Access environment. The primary reasons to use a dedicated environment were the ease of use, readability, and connectivity with other databases. This enables speedy data processing; even an untrained librarian or a person unlicensed to work in the COBISS environment can assist in keeping daily record of serial publications. Even today

the library has a single employee who cannot be expected to manage the entire collection alone.

In early 2013 the serials stock, mostly comprising exchanges and purchases, had 405 “live” serial publication titles. In total, the serial stock numbers almost 1300 titles in 11.612 volumes. As **Chart 3** shows, the library has had a continued inflow of serial publications from the very beginning with a particularly strong increase after World War II, first due to the exchange and later to stepped-up publishing production. The impact of the general (financial) social conditions on serial publications is evident. Well visible are a brief halt of inflow growth after Slovenia became an independent country and the drop caused by the present financial crisis. The noticeable decrease in serial publications in recent years cannot be attributed solely to conditions at large but also to the fact that data is incomplete due to serial publications regularly being released with a delay.

3.4 Library collection building

Building of library collections is a fundamental task of libraries since suitable collections are prerequisite to realisation of their mission. This is a difficult task requiring speedy and active responses of the part of libraries to challenges of the changing environment. In Yugoslavia there used to be only three or four importers available to libraries for importing foreign literature. Before the independence of Slovenia, most of the available material was in Slavic languages, with consequences for the prevailing foreign language in the library. With the book market opening up after the independence and libraries free to select suppliers, the prevailing foreign language of the material of many a special library changed (Kodrič-Dačić, 2007).

The tale of establishing individual acquisition channels and troubles in obtaining foreign literature is told by the rich correspondence between the Institute and publishing houses purchasing the material abroad with foreign currencies, as well as letters from Yugoslavian publishers reporting failure in acquiring material ordered. In addition to purchases, another significant contribution to the collection was the exchange. The first exchanges of publications can be traced to 1948, coincident with the start of the Institute’s publishing activities; the so-called legal deposit copies of the Institute book production begun to flow to the library as well. The mode of inflow of monograph publications into the library changed through time, as shown by **Chart 4**. A mere glance reveals a massive spike in quantity if we compare the first and last period displayed while taking into account that the former is seven times longer than the latter. **Chart 4** also shows that in the recent decade donations stand out. The reason for this turn can most probably be found in the 2004 annexation of the library (complete with its parent institution) to the Ministry of Culture. The extended circle of internal users and various Ministry activities led to an increase in inflow of the material, predominantly in form of donations. It must be pointed out that the library has retained its identity even under the auspices of the Ministry of Culture, and

has not turned into a so-called ministry library. **Chart 4** also displays a decrease in purchases due to reduced funds available to the library.

3.5. Acquisition policy

At first, the book collection growth was based mostly on the needs of internal users regarding their work and activities. Today the acquisition policy of the library is planned and designed with the goal of developing the existing library stock to meet the needs of present and future users. With the library covering diverse fields, it would be illusory to expect of a librarian to master them all. In order to limit personal interests and external impacts on the collection, it is important to set firm rules for selecting the library collection material (Asheim, 1953). It is also important to design a system enabling selection which is non-partial and at the same time professional. To this end, the library formed a board of experts from various fields to assist in providing balance in the content of the inflowing material. Today the board consist of two art historians, an archaeologist, and a landscape architect, all Cultural Heritage Directorate employees.²⁷

More detailed rules of the acquisition policy formed gradually, at first most probably based mostly on the current supply, needs, and of course available resources. Today the rules for selecting the material from the cultural heritage field are detailed and clear: the material selected should be elaborate and legible in design, relevant to professional activities, its content closely linked to immovable cultural heritage; priority is given to material which appears in Slovenian libraries but seldom or not at all. Special rules are in place for painting catalogues and publications important in conserving information on activities of experts who have influenced immovable cultural heritage. The reasons for such strict rules are primarily practical in nature. When books were rare, every single one was quite valuable and welcome; with the book market developing and globalising they became more available and their supply relatively large. Due to the limited resources, those items must be selected from the flood of the material which will enrich the collection to the greatest degree; therefore it is necessary to form clear rules of the acquisition policy. The librarian and library board strive towards a collection which will serve not only the experts of today and their needs, but will stay true to the library’s mission and thus remain relevant for an extended period. This is the only way to build a collection suitable in its extent, thoroughness, and content to the purpose for which the library was established (Kodrič-Dačić, 2000).

4 The future

Development and the future of the library are guaranteed primarily by the deliberate selection of the material and systematic work with users. Due to the extended mission

²⁷ INDOK centre, Written documentation archive, 612-2/2012/1.

which also includes popularisation and user education, it has been the practice of the library and INDOK centre to receive groups and individuals wishing to take a closer look at our collections and work, thus turning them into users capable of handling the collection on their own. Such users are independent, more confident, and therefore more efficient. We enable our users to access the material, educate them, and offer them assistance in using domestic and foreign databases. The awareness that our potential mistakes will only show over the years and be irreparable in certain segments is a sufficient warning to try and be as precise and diverse as possible. Despite changes in its organisation, titles, and informatisation, the library's mission has remained the same for the whole century: to provide assistance and support to work of all guardians of cultural heritage and everybody interested in this field.

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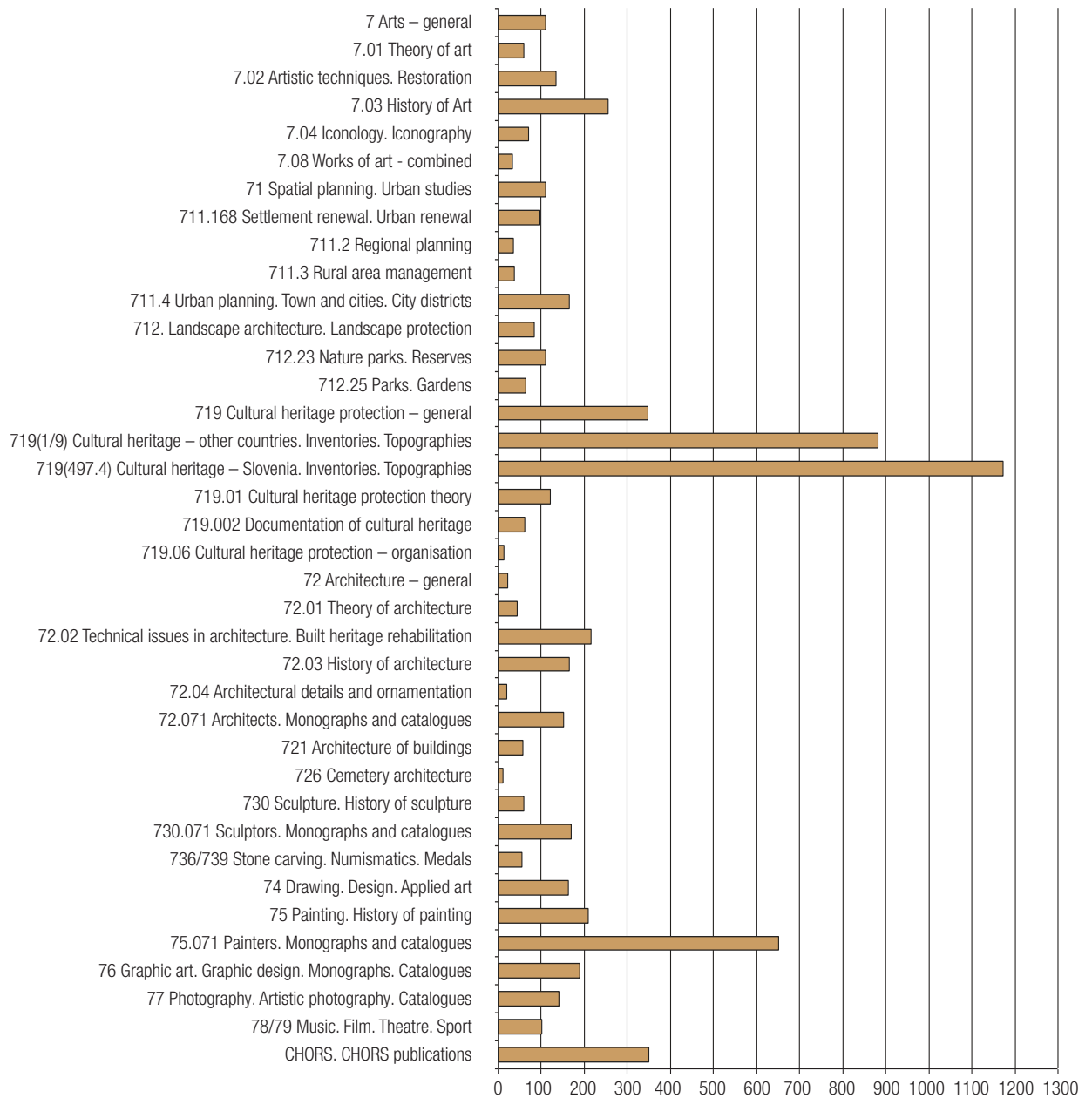


Chart 1. Diversification of group 7 – The Arts

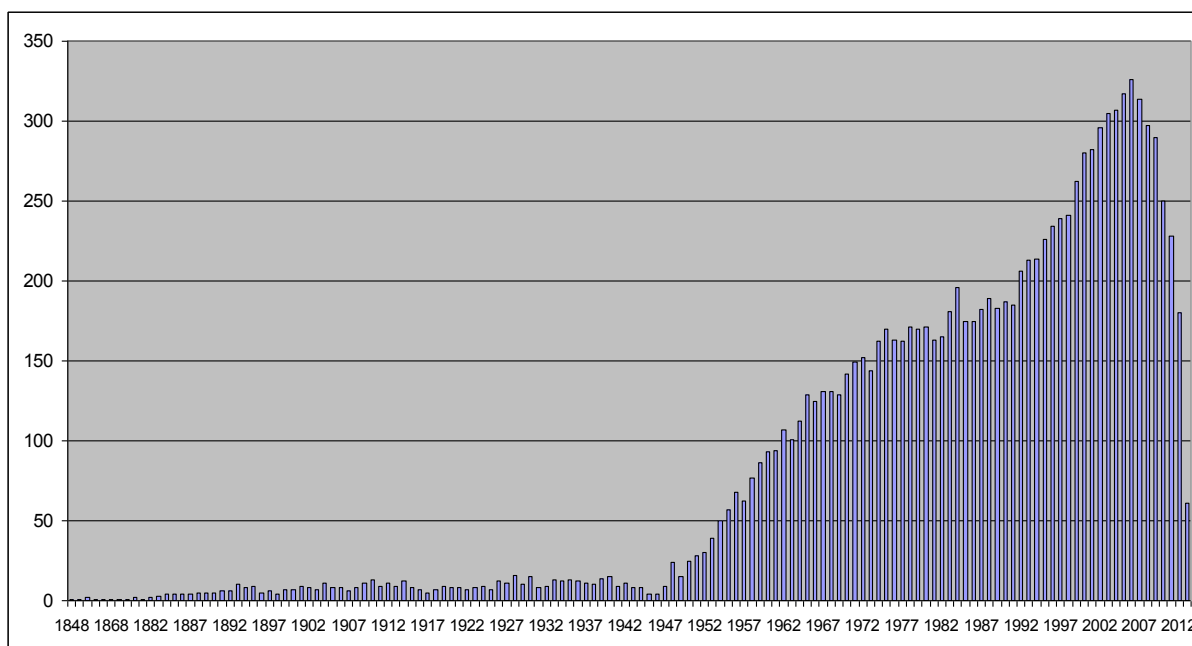


Chart 3. Cross section of the serial publication volume stock by publication date

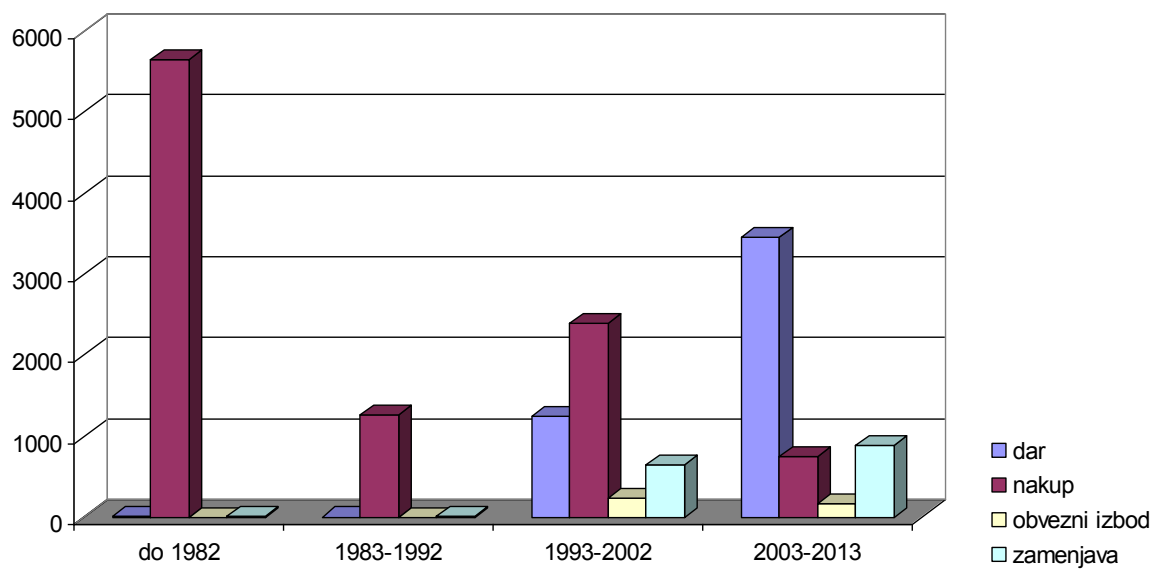


Chart 4. Mode of inflow of the monograph material into the library

Lucija Stepančič

France Stelè in zgodovina varstva kulturne dediščine na Slovenskem Ob stoletnici

Strokovni članek

COBISS 1.04

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719Stelè

Ključne besede: France Stelè, Alois Riegl, Max Dvořak, spomeniškovarstvena doktrina dunajske šole, Cesarsko-kraljeva komisija za spomenike, Spomeniški urad za Kranjsko, Spomeniški urad za Slovenijo, restavratorski posegi pred Stelètom, organizacija spomeniške službe po letu 1945.

Povzetek

V letu 2013 je minilo sto let od imenovanja Franceta Stelèta za pooblaščenega konservatorja na Kranjskem. Z njim je slovenska umetnost dosegla priznanje in nepristransko obravnavo, stroka pa je bilo utemeljena na osnovi spomeniškovarstvene doktrine dunajske šole. Vendar je pri nas restavratorska praksa sporadično in brez strokovne podlage potekala že vsaj od konca 14. stoletja. V prispevku so obravnavani tudi ti posegi, močno odvisni od siceršnje umetniške usmerjenosti posamezne dobe.

Strokovna etika¹ restavratorstva in konservatorstva, ki je danes definirana, objavljena, splošno priznana in sprejeta, je bila v preteklosti vedno odvisna od sočasnih umetnostnih tendenc. V obliki, kot jo poznamo danes, se je izkristalizirala ob koncu 19. stoletja. Na naših tleh jo je uveljavil France Stelè (1886–1972), začetnik in utemeljitelj slovenskega spomeniškega varstva. V letu 2013 smo praznovali stoletnico ustanovitve Spomeniškega urada za Kranjsko (predhodnika današnjega Zavoda za varstvo kulturne dediščine Slovenije – ZVKDS), kjer je kot prvi in za dolgo edini zasedal mesto pooblaščenega konservatorja.

Začetki naše službe tako segajo še v čase avstro-ogrske monarhije, kjer je spomeniško problematiko urejala Centralna komisija za spomenike.² Svoj lokalni vpliv je uveljavila prav

s tem, da se je decentralizirala in na položaj postavila domačina. Stelè (slika 1) se je izkazal kot idealna izbira,³ čeprav je doktoriral komaj leto pred tem. Njegova disertacija z naslovom *Gotsko stensko slikarstvo na Kranjskem*⁴ pri legendarnem profesorju Maksu Dvořaku je bila pionirsko delo svoje dobe. Stelè in Dvořak sta odprla povsem novo poglavje v delovanju konservatorske službe, saj je bil prav ta segment dediščine pri nas do tedaj močno zapostavljen in praktično neznan.

Spomeniškovarstvena doktrina dunajske šole (Höfler, 2006: 12–13) je postavila osnovo za varstvo kulturne dediščine v deželah avstro-ogrske monarhije. Ob težnjah, da se raziskovanje umetnostne zgodovine postavi na trdne temelje, značilne za eksaktne znanosti, je z Aloisom Rieglom (1858–1905) izoblikovala tudi izmuzljive pojme umetnostnega hotenja (*Kunstwollen*), Riegllov naslednik Max Dvořak (1874–1921) pa je sistem⁵ apliciral v praksi.

Jedro Rieglovega in Dvořakovega *kulta spomenikov* je sistematično in aktualno še dandanes: gre za spopad med *spominski-*

cembra 1850, reorganizirana pa je bila leta 1853.

3 Protikandidat za mesto pristojnega konservatorja je bil Michelangelo baron Zois. Kljub zvenečemu imenu pa se je komisija согласно izrekla za Stelèta (Stelè, 1966:18).

4 Da je bila gotika za Stelèta »alfa in omega«, dokazuje tudi naključje, da se njegova zadnja, posthumno objavljena knjiga prav tako posveča gotiki (France Stelè: *Gotsko stensko slikarstvo*, Ars Sloveniae, Mladinska knjiga 1972).

5 Dvořak je sistem apliciral v praksi, Stelè pa ga je kasneje, še posebej po drugi svetovni vojni, ob premeščanju poudarkov še dodatno prilagodil za razmere, kakršnih utemeljitelja nista predvidevala (Stelè, 1953)

1 *Etični kodeks* je leta 2003 izšel kot priručnik; v sodelovanju s Konservatorskim društvom ga je izdal ZVKDS.

2 Cesarsko-kraljeva komisija za spomenike je bila ustanovljena 31. de-

mi in sodobnimi vrednotami. Spominske vrednote so lahko starinske (starostne), zgodovinske ali/in namerne (hotene).⁶ Na drugi strani pa imamo sodobne vrednote, ki predstavljajo uporabno ali umetniško vrednost (ta se spet deli na vrednote novosti ter na relativno vrednost). Poseben dosežek so tudi pojmi avtentičnosti, slogovne enakovrednosti in celo demokratičnosti.

Vsak konkreten spomenik ima lahko več različnih vrednot, ki se ali med seboj dopolnjujejo, še pogosteje pa izključujejo. Ob razlagi vsake od njih da Riegel tudi kratke napotke o tem, kako ravnati v primerih, ko se posamezne vrste vrednot med seboj izključujejo. (Pirkovič, 1993: 14.)

Vse naštetu se nam po sto letih zdi kar precej znano in celo samoumevno. Prav gotovo, saj na tem tudi temelji naša profesionalna etika. V svojem času pa sta Riegl in Dvořák naredila neverjeten korak naprej. Z udejanjanjem Dehiovega gesla »konservirati in ne restavrirati« sta se odvrnila od togih historicističnih obrazcev in ustvarila izčiščen sistem s preciznimi pojmi, ki se lahko aplicira na posamezen primer in omogoča individualno obravnavo. Pojma avtentičnosti in slogovne enakovrednosti, kot alternativa klišejski neogotiki, sta omogočila, da se umetnost proučuje taka, kot je, brez vnaprejšnjih sodb, in predvsem ponujata možnost, da se od preteklosti učimo, ne da bi ji vsiljevali svoj okus. Dvořák je v svojem *Katekizmu (Katechismus der Denkmalpflege, 1916)* celo dokazal, da je nasprotje med spominskimi in sodobnimi vrednotami lahko tudi zgolj navidezno in da spomeniki večkrat po nepotrebnem padajo kot žrtve (lažnega) napredka. Prav ti odlomki se še danes berejo neverjetno sveže in aktualno. Dejavniki ogrožanja dediščine – avtor je naštel »nevednost in malomarnost, lakomnost in goljufijo, napačno razumevanje idej napredka in zahtev sodobnosti, neumestno slo po olepševanju in obnavljanju, umetnostno neizobraženost ali napačno izobrazbo« – pa so, tega sploh ni treba poudarjati, živi in dejavni še danes (Dvořák, 1916: 44–50).

Za nas je še posebej pomembna demokratična poteza Riegl-ove spomeniške doktrine: zanimanje za lokalno tradicijo in za obrobna geografska območja (Höfler, 2006: 12), kamor je spadala seveda tudi Slovenija – tedanja Kranjska.⁷ S Stelètom pa je bil storjen prvi korak, da se na slovensko umetnost preneha gledati kot na zaostalo provincialno varianto svetovne umetnosti, ampak se končno dojame njen samosvoji izraz. Prav Stelè je Slovencem prvi povedal, da imamo svojo umetnost – tako kot imamo tudi svojo zgodovino.

France Stelè kot prvi konservator

France Stelè je leta 1913 vodstvo Spomeniškega urada nastopil v težavnem, a konstruktivnem ozračju: z Dvořákom je ostal povezan tako strokovno kot tudi prijateljsko,⁸ na domačih tleh je imel oporo pri častnih konservatorjih, korespondentih Centralne komisije,⁹ Deželni centrali za varstvo domačije ter Društvu za krščansko umetnost, s katerim si praviloma ni prihajal navzkriž. O strokovnem ugledu, ki ga je užival ob samem nastopu službe, priča tudi dejstvo, da Centralna komisija nikoli ni zavrnila nobenega njegovega predloga – čeprav je šlo vsakokrat seveda tudi za znatno finančno soudeležbo. Takole se je avtoritete svojega poklica spominjal sam:

Navzgor se ni bilo težko uveljaviti. V deželi nisem bil odgovoren nikomur, ime najvišjega protektorja, nadvojvode Franca Ferdinanda, pa je pomenilo toliko, da moje avtoritete ni izpodbijala nobena uradna oseba. Za današnje pojmovanje je bila to nenavadna vloga, posebno, če upoštevamo, da jo je igral praktikant, za spomeniško varstvo pa je bila koristna, saj se tudi politični ljudje niso želeli zameriti. (Stelè, 1966: 13–38.)

Večje težave je imel Stelè pravzaprav pri uveljavljanju navzdol, pri dogovarjanju z obrtniki, a to je bilo mogoče pričakovati. Vendar so obetavne začetke na žalost prekinili znani dogodki: po končani vojaščini, odsluženi v Lvovu (30. avstrijski pešpolk), ter kasnejšem vojnem ujetništvu v Sibiriji se je delo lahko nadaljevalo šele leta 1919. Stelèta je čakala nova herojska naloga: vzpostaviti je moral službo (preimenovala se je v Spomeniški urad za Slovenijo), ki je tako rekoč orala ledino, in to v novonastalih razmerah, ki so seveda močno prerasle študijske okvire Dunajske šole umetnostne zgodovine.

Vsa Stelètova prizadevanja¹⁰ zaznamujeta dva zgodovinska momenta, ki sta vsak po svoje skrajno zaostri položaj kulturne dediščine: po eni strani je prišlo do razkroja fevdalne veleposesti in s tem do razprodaje grajske opreme – zbirke premičnega značaja, po drugi strani je bila z naraščajočo modernizacijo in urbanizacijo ogrožena nepremična dediščina. Stroka je bila tako že v samem začetku postavljena pred resen preizkus, obenem pa se je pokazala njena neobhodnost.

Varstvo dediščine ni bilo urejeno niti pravno¹¹ in tako se je bilo treba ves čas, predvsem od leta 1919 do leta 1932, boriti tudi na tem področju. Stelètove delovne pristojnosti je še vedno urejala stara inštrukcija avstro-ogrskega Ministrstva za uk in bogočastje, za varstvo dediščine na državni ravni pa je Stelè pripravil zakonodajo, ki se ni mogla uveljaviti vse do leta 1945. Zaradi pomanjkanja zakonskih regulativ je Stelè

6 Na tem mestu ne podajam celovitega prikaza sistema, le njegove posamezne aspekte.

7 Riegl-ov vrednotni sistem se sicer da razumeti tudi narobe, in to dokazuje članek častnega konservatorja Avguština Stegenška, leta 1915 objavljen v *Voditelju v bogoslovnih vedah*. Sistem je bil sicer že leto prej s Stelètom pravilno interpretiran in umeščen ter predstavljen tako laični javnosti v reviji *Dom in svet* kot tudi stroki v reviji *Čas* – oboje leta 1914 (Hoyer, 2007: 743–754). Kljub nesporazumu pa Stegenškovo delo ohranja svoj pomen, saj Stegenšek med drugim velja za začetnika slovenske umetnostnozgodovinske topografije: pred leti (2007) mu je bila posvečena celotna (3–4) številka revije *Studia historica slovenica*.

8 Dvořák je Stelètu pisal celo v vojno ujetništvo – v Sibirijo. Stelè je del te korespondence leta 1965 objavil v 10. številki *Varstva spomenikov*, v okviru svojega prispevka z naslovom *Iz konservatorskih spominov* (Stelè, 1965: 30–37).

9 Spomeniškovarstvene ukrepe avstro-ogrske monarhije obširneje predstavljam v poglavju z naslovom *19. stoletje*.

10 Celotna 10. številka *Varstva spomenikov* je bila posvečena Stelètu ob njegovem 80. rojstnem dnevu. Področje dejavnosti, ki ga kažejo tako Stelètovi spomini kot prispevki njegovih sodelavcev, je velikansko, tako kot tudi obseg opravljenega dela.

11 Stelètu se je v času kraljevine SHS v zvezi s spomeniškovarstveno zakonodajo posrečilo uveljaviti le nekaj dopolnil v *Zakonu o gozdovih* (1929) in *Gradbenem zakonu* (1931).

moral sodelovati z mestnimi gradbenimi uradi in biti vsaj prek zastopnikov prisoten na razpravah v gradbenih odborih. Odločilni premik je bil prej kot na pravnem področju storjen na področju visokega šolstva: novoustanovljeno katedro za umetnostno zgodovino je na ljubljanski univerzi zasedel Izidor Cankar. Stelè je z njim pridobil dragocenega sodelavca, in leta 1938 (po Cankarjevem odhodu v diplomatsko službo) ga je tudi nasledil. Sodelovala sta tako pri prvem izboru za stalno zbirko leta 1918 ustanovljene Narodne galerije kot pri Umetnostno zgodovinskem društvu, leta 1921 pa je začel izhajati še *Zbornik za umetnostno zgodovino*. Interesi obeh so se lepo dopolnjevali: svetovljanski Izidor Cankar je začel po delih objavljati *Zgodovino umetnosti v zahodni Evropi* (od 1927) ter *Uvod v umevanje likovne umetnosti* (1927), France Stelè pa je z *Orisom zgodovine umetnosti pri Slovencih* (1924), ovrednotil umetnost pri nas.

Vendar je bilo delo odgovornega konservatorja še vedno pretežno terensko, povezano s konkretnimi nalogami. Med drugim je bilo treba poiskati tudi sodelavce za vsa področja stroke. Stelè se je najbolj pohvalil s slikarsko ekipo: »Za skupino delavcev na slikarskem področju mi je takrat lahko zavidal vsak drug jugoslovanski konservator.« (Stelè: 1965: 22.) Domala legendarno prvo obdobje slovenskega konservatorstva se je pričelo z odkrivanjem naših srednjeveških fresk. Pod Stelètovim vodstvom je restavratorske posege izvajal naš znani impresionist Matej Sternen. Sodelovanje (slika 2) dveh posameznikov z izjemno karizmo je dalo temu primerne rezultate.

»Moj prvi in edini sodelavec, ki mi je do smrti ostal zvest, je bil slikar in restavrator Matej Sternen. Spoznal sem ga že okrog 1910, ko sem pripravljaval disertacijo o gotskem stenskem slikarstvu na Kranjskem, ki mi jo je nasvetoval Dvořák, ker je perspektivno že računal z mano kot konservatorjem za to deželo. Njegove sposobnosti pa sem začel ceniti, ko mi je po doktoratu Dvořák naročil, naj potujem k Sv. Primožu nad Kamnikom, kjer je nastal spor med častnim konservatorjem I. Franketom in Sternenom o restavriranju tamkajšnjih fresk.« (Stelè, 1965: 22.)

Tako je bil že od samega začetka lahko zavržen stereotip o restavratorju kot nerealiziranem umetniku, celo diletantu. Predsodek na žalost ni brez osnove, vendar je prav Stelè postavil nove standarde pri izbiri sodelavcev in v Sternenu našel najboljšega. Nekoliko slabše se je izšlo s kiparji, ki naj bi se lotili restavratorskih nalog: po zatonu mnogih znanih delavnic iz 19. stoletja je veliko obrtniškega znanja preprosto zašlo v pozabo. Zato pa je na področju arhitekture Stelè k sodelovanju pritegnil največje ustvarjalce, poleg samega Plečnika tudi Vurnika, in k delu pritegnil tudi prvega arhitekta, specializiranega za varstvo dediščine (Marijana Mušiča). Zdi se, da je prav spričo karizme svojih nadvse sposobnih sodelavcev nekoliko prilagodil Rieglov sistem: veliko več prostora in poudarka je namreč dal umetniškim vrednotam in je bil vseskozi tudi bolj umetnostni zgodovinar kot konservator.

Še vedno pa mu bile najbolj pri srcu topografske naloge raziskovanja terena, ki so mu omogočale neposreden stik z umetninami v njihovem naravnem okolju. Ptuj (minoritski samostan in Ptujška gora), Turnišče, Bogojina, Kostanjevica, Stična, Vrzdenc, Crngrob – to je le nekaj najljubših spominov iz Stelètove obsežne bere. V spomin mlajših sodelavcev

in študentov se je vsekakor zapisal v popotniški obleki.

V značilni obleki, z oprtnikom na rami (v njem pa težo fotograf-skega aparata in velikih steklenih plošč!), s črno pelerino, s palico v roki in s popotnim notesom v žepu (kolikokrat najdemo na listih teh notesov sledove dežja) je prehodil vso Slovenijo, znotraj in zunaj njenih političnih meja. Tako je nastala bogata dokumentarna foto-teka današnjega Republiškega zavoda za varstvo spomenikov, tako (s prepisi terenskih notesov) kartoteka spomenikov istega zavoda in Umetnostnozgodovinskega inštituta pri SAZU, ki nosi Stelètovo ime. Več kot 130 takih notesov je ohranjenih; popisani so z značilno, večkrat težko razberljivo pisavo, in porisani z naglimi skicami tlorisov in drugih detajlov. Danes so že dragocen umetnostnozgodovinski vir, saj se je stanje marsikje spremenilo, propadli so spomeniki, arhivi ... Ti notesi so temelj našega spomeniškega in znanstvenega dela. (Cevc, 1975/76: 53–74.)

Stelètove raziskave segajo še v čas, ko so službeni avtomobili obstajali zgolj v obliki pobožne želje, ob tem, da so bila potovanja v tistih nestabilnih časih lahko že prava pustolovščina: toliko bolj za človeka s tako redkim in slabo poznanim poklicem. Stelè se v svojih spominih s precejšnjo mero humorja spominja številnih nespornostov. Slog njegovega pisanja je živahen in vključuje neštete anekdote ter obenem razkriva veliko osebno zavzetost.

Nacionalističnim Korošcem sem bil sicer nadležen gost in so mi to dali čutiti že pred prvo vojno, ko sem nekaj časa upravljal tudi Koroško; v Slovenski Benečiji pa sem se kot sumljiv popotnik moral izogibati kočljivih srečanj in sem bil zares varen šele v Vidmu. (Stelè, 1966: 23–24.)

In tako naprej vse do Bleda, kjer je župnik pred njegovim prihodom dal na hitro ometati na novo odkrite freske, da ne bi bilo sitnosti z restavratorji. In tiste odročne gorske fare, kjer je prijavil krajo v cerkvi, potem pa bil sam aretiran kot tat. S propadom avstro-ogrske monarhije in nastopom kraljevine SHS (ter kasnejše Jugoslavije) se je Stelètovo območje razširilo še na nekdanjo skupno državo, saj so ga kot uglednega strokovnjaka vabili na vse konce. Udeležba na mednarodnih kongresih, kjer je predstavljal slovensko umetnost, ga je nato povedla po vsej Evropi (Haag, Barcelona, Pariz, Praga, Bukarešta, Beograd, Sofija, Atene, Rim, Palermo, London, Amsterdam, Benetke).

Lep primer daljnovidnosti, ki presega zgolj ukrepanje po službeni dolžnosti, je knjižica z naslovom *V obrambo Rimskega zidu na Mirju v Ljubljani* (založil Spomeniški urad Ljubljana 1928). Na 33 straneh je Stelè zbral izjave takrat živečih največjih jugoslovanskih in tujih arheologov. Publikacija je bila uporabna še tri desetletja kasneje,¹² ob prezentaciji rimskega zidu v Ajdovščini in ob realizaciji Antičnega rezervata na Mirju.

Delo spomeniškega urada so (tako kot danes) zaznamovale številne težave, vendar je ravnateljica takratnega Zavoda SRS za spomeniško varstvo o Stelètu po pravici zapisala: »Marsikdo, ki je bil mlajši od njega, je od družbe le nestrpno terjatelj, postajal malodušen, se zgražal nad 'primitivizmom' in zaključeval s trditvijo, da 'se ne da delati'.« (Černigoj, 1966:

12 Leta 1966 je v 10. številki *Varstva spomenikov* večina avtorjev člankov navedla, da jim je omenjena publikacija pomagala pri uveljavljanju interesov spomeniškega varstva.

5–12.) Stelè, ki mu je bilo jasno, da pri tovrstnem delu rezultati prihajajo praviloma z zamudo, pa je pri svojih prizadevanjih mirno vztrajal in se vse življenje izpopolnjeval. V zavest stroke se je zapisal ne le kot začetnik in utemeljitelj z izjemnim vplivom, ampak tudi kot osebnost kar se da širokih pogledov. Njegovo zanimanje za umetnost je bilo vsestransko in se nikakor ni omejevalo niti na službeno ukvarjanje s spomeniki niti na povečevanje dediščine in preteklosti. Vedno je bil na tekočem tudi z najnovejšim umetniškim dogajanjem, še posebej blizu mu je bil ekspresionizem ter nazadnje celo abstrakcija, in je svojim kolegom ves čas polagal na srce, naj se nikar ne izogibajo moderni umetnosti.

Danes si že kar težko predstavljamo pionirskega duha teh tako zelo zanesenjaških časov (čeprav so bili delovni pogoji vsestransko še težji od današnjih). Obdobje med obema vojnama so zaznamovale karizmatične osebe, in če nič drugega, nam je njihovo delo (in sodelovanje!) zapustilo vsaj otipljive materialne sadove. Najboljše v Ljubljani, kakršno poznamo danes, je sad usklajenih prizadevanj arhitekta Jožeta Plečnika, mestnih oblasti in konservatorja Franceta Stelèta.

Konservatorstvo in restavratorstvo: pogled v zgodovino

France Stelè je s svojim delom profesionaliziral spomeniško stroko; vzpostavil je tehnične, estetske, etične, pravne, teoretične in praktične standarde (Fister, 1985: 42–46). Naša služba tako deluje na podlagi stoletne tradicije. Posamezni poskusi na tem področju pa segajo bistveno dlje v preteklost, saj prvo dokumentirano dopolnjevanje starejšega likovnega gradiva sega v leto 1393 (Kokalj, 1972: 33). To je, mimogrede, povsem primerljivo z Evropo, kjer so se prvi restavratorski posegi prav tako začeli ob koncu 14. stoletja. Stelètov prispevek je v tem, da je sistematiziral prakso, ki je pred tem potekala sporadično in praviloma brez strokovne podlage. Preskoka je bil v resnici velikanski: tako v mišljenju kot tudi na področju organizacije.

Domet stroke, kakršna je konservatorsko-restavratorska, je vselej odvisen od kriterijev, ki jih je razvila, ti pa jasno odsevajo sočasne vrednote in filozofijo. Zgodovinski pregled (slovenskega) restavratorstva se v veliki meri pokriva z uveljavljenimi umetnostnozgodovinskimi razdelitvami: srednjeveški posegi se bistveno razlikujejo od tistih v 19. stoletju, ti pa spet od današnjih. Koncepti, ki jih imamo danes za edino veljavne in pravilne, so skupaj s profesionalno etiko zoreli kar 600 let! Pogled nazaj nam govori o razvoju, ki sicer ni izključeval napak (in to pogosto prav hudih!), vendar je izpričal tudi napredek in vsekakor pripravil podlago za sprejetje današnjih strokovnih in svetovno uveljavljenih kriterijev.

Prav tako postavimo v oklepaj in pod vprašaj že kar pretirano uveljavljeno slovensko samoumevno (in vnaprejšnje) objokovanje zaostajanja za Evropo. Tudi Evropa ni na tem področju kar naenkrat dozorela in se je tudi sama učila na napakah, ki so bile obenem sorazmerno večje in daljnosežnejše. Sicer pa problematika pogosto presega nacionalne okvirje, saj se je slovenski prostor, tradicionalno razpet med severom in jugom, razvijal tako rekoč na prepihu.

Srednji vek in gotika

Izhodišče za prve restavratorske posege izhaja iz precej preproste težnje po ohranjanju pripovedne kontinuitete. Posegi so bili izključno funkcionalnega značaja, v osnovi naj bi šlo za nemoteno branje »biblije za nepismene«. Umetnina še ni bila pomembna sama po sebi in v zavesti ljudi še ni bila ločena od svoje sakralne funkcije. K razvoju je verjetno precej pripomogla tudi lokalna posebnost, ki je pravzaprav posebnost alpskega prostora: motiv sv. Krištofa. Po tedanjem splošnem verovanju naj bi človek, ki je videl upodobitev svetniškega silaka z otročičkom na ramenih, tisti dan ne umrl nagle in nepredvidene smrti. Naši predniki, ki so (kljub vsemu) očitno radi živeli, so tako z vso vnemo skrbeli za na daleč vidno in tehnološko kar se da izpostavljeno¹³ fresko (slika 3).

Srednjeveški kolegi se sicer še niso obremenjevali z etičnimi standardi, vendar pa nas niti njihovo najbolj svobodno preslikavanje danes ne moti tako zelo, saj gre za avtorje, ki časovno, slogovno, tehnološko in miselno niso bili kaj preveč oddaljeni med seboj in tako tudi v estetskem smislu še danes učinkujejo skladno. Nekoliko drugače oziroma precej slabše se je ta praksa obnesla v kiparstvu: na gotških figurah Kristusa danes najdemo tudi po deset (in več!) plasti različnih preslikav: pri vsakem novem nanosu se vtis originala nekoliko izgubi – dokler ni na koncu že nerazpoznaven, saj so med prvim in zadnji slojem minila stoletja. Poučen je primer Križanega iz Pirana (Vukovič, 1972: 26–29).

Prvi znani restavratorski poseg pri nas – pri tem je šlo za obnovo cerkvene notranjščine – je leta 1393 izvedel Janez Aquila v Turnišču, tudi sam odličen freskant, ki pa v tem primeru ni razmišljal slikarsko, ampak je urejal arhitekturno celoto. Prvi, ki se je na naših tleh kontinuirano ukvarjal z restavratorstvom, je bil Jernej iz Loke,¹⁴ vidni, čeprav ne vodilni predstavnik srednjeveškega freskoslikarstva (Höfler, 1996: 30–31). In že smo pri stereotipu o restavratorju – spodletelem umetniku. Predsodek sicer ni brez stvarne podlage, vseeno pa je treba vedeti, da so se ob vseh neštevilnih »vaških malarjih« delo lotevali celo vrhunski in zelo iskani ustvarjalci.¹⁵ Tako je bilo že od samega začetka, v 19. stoletju pa med restavratorji zasledimo celo prezaposlena meščanska portretista Stroya in Goldensteina, vse do našega velikega impresionista Sternena, nesojenega dvornega konservatorja cesarja Franca Jožefa.¹⁶

13 Freske na zunanjščinah spadajo v najbolj ogrožen segment dediščine. O tehnoloških značilnostih, dinamiki propadanja ter modelu celovitega reševanja gl. Pirnat (1972), Mole (1987) in Šeme (2007).

14 Janez Höfler navaja kar nekaj lokacij, kjer je Jernej iz Loke deloval kot restavrator. Na Gorenjskem so to Lovrenc nad Škofjo Loko, Suha pri Škofji Loki, Bodovlje in Sv. Janez ob Bohinjskem jezeru, na Primorskem pa Koprivišče (Höfler, 1996: 30–31, 75–76, 167).

15 Dokazuje, da so vrhunski umetniki praviloma imeli spoštovanje in razumevanje za delo predhodnikov, tudi kadar ti niso bili ravno najbolj v modi, najdemo že v letu 1515, ko je Raffaello Santi vodil prvi urad za vrednotenje antičnih umetnostnih najdb, ter v klasicizmu, ko je Canova zavrnil brušenje povrhnjice na kipih, ki naj bi jih restavriral. Dürer pa je glede indijanskih zlatih kipov, ki so jih vsevprek pretapljali, izjavil, da so nekaj najlepšega, kar je videl v življenju.

16 Imenovanje Sternena za dvornega konservatorja je preprečil izbruh prve svetovne vojne.

Reformacija in renesansa

Niti reformacija niti renesansa pri nas nista pognali globljih korenin, kar je svojevrstno vplivalo tako na umetnost kot tudi na odnos do nje, v smislu ohranjanja dediščine pa je bilo celo izjemno ugodno. Prevladujoče vzdušje tistih časov je nekoliko drastično označil knezoškof Martin Brenner: »Če je kje kakšna deželja, v kateri vlada knez temine (hudič), ki širi svoja povelja preko alkimistov, čarovnikov in prerokovalcev, je to (Slovenija).« (Citat Mikuž 1991: 16–17.) Aeneas Silvius Piccolomini (kasnejši papež Pij II.) pa je menda izjavil, da se je na Kranjskem znašel med divjaki. Čeprav je pozneje »to podobo bistveno popravil, naše dežele pohvalil in Ljubljano celo imenoval odlično mesto«, pa si lahko kar mislimo, kako je »Piccolominija, gospodiča iz finih italijanskih mest, pretresla divjina naših pokrajin« (Škamperle, 1996: 13). Reformacija, ki se je sicer trudila za red in dvig kulture, je bila po svojem bistvu umetnosti, predvsem cerkveni, sovražna, celo samemu Trubarju je ušla kakšna krepka na račun zidave novih cerkva. »Te iste cerkve« so po njegovem »le od tih hudičevih, lažnivih bab gori prišle«, v obrambo proti tovrstnim graditeljem je celo sestavil »Molitu zuper Turke, Papeža, smrtinu zcludja« (Mikuž 1991: 17), medtem ko je bil glede fresk po navadi mnenja, da bi bilo bolje za isti denar kupiti kakšen par volov in ga podariti revežem, da bi se vsaj lahko preživljali. Renesansa je po drugi strani umetnost sicer nadvse cenila, a ne v celoti in bi predhodno gotško obdobje najrajši izbrisala (kar se je nekajkrat tudi zgodilo), predvsem v Italiji.

Da se kaj podobnega ni dogajalo tudi pri nas, niso bili krivi le materialni pogoji, čeprav je bilo to obdobje tudi v gospodarskem smislu eno najtežjih pri nas. Še toliko bolj bo veljalo, da se je gotika pri nas »tako spojila z našim umetnostnim doživljanjem, čustvovanjem in ustvarjanjem, da je postala zlasti v poljudnejši plasti skoraj nepogrešljiva«¹⁷ (Cevc, 1966: 59). Na ta način ni bilo niti prave volje, da bi s pomočjo sredstev, ki jih ni bilo (renesančna velikopoteznost pa jih je zahtevala obilo), stare, srednjeveške ideale zamenjali z renesančnimi, ki so komaj komu lahko kaj pomenili, saj so nagovarjali bolj elito kot preproste ljudi. Slovenski prostor sicer premore kar nekaj kakovostne (Krečič, 1997: 7–10) sočasne arhitekture (dvorce, kot sta Zemono in Dobrovo, Mudina vrata v Kopru, župnijsko cerkev v Svetem pri Komnu, nekatere hiše in mestne hiše v starih mestnih jedrih itd.), na področju premične dediščine pa je stanje kdo ve zakaj slabše. Izjeme, čeprav imenitne, bolj kot ne potrjujejo pravilo, saj bi pridobitve del pomembnejših renesančnih avtorjev lahko prešteli na prste ene roke. Med oltarnimi slikami sta največji pridobitvi Carpaccieva *Sacra conversazione* v koprski stolnici in Tintoretov *Sveti Miklavž* v novomeški kapiteljski cerkvi. Na področju stenskega slikarstva pa nove ideale zasledimo predvsem v freskah na gradovih Brestanica in Fužine pri Ljubljani, v sevniški Lutrovski

17 O prevladi gotike nad renesanso pri nas priča že dejstvo, da v slovenskih umetnostnozgodovinskih pregledih praviloma nimamo poglavja o renesansi, pač pa o renesančnih odmevih (Cevc, 1966), ali sledovih renesanse (Menaše, 1998), Stelè (1924) pa je to obdobje v svojem *Orisu* naslovil kar Reformacija. Nace Šumi je to obdobje pri nas ocenil pozitivno.

kleti, sem spada tudi Celjski strop, deloma pa tudi freske pri sv. Primožu nad Kamnikom. In če sprejmemo razlago Tomaža Vignjeviča,¹⁸ ki je temeljito raziskal stilistična nihanja te umetnine, se lahko celo pohvalimo, da je bila ta freska, ki deloma še vedno pripada gotskemu obdobju, prvič restavrirana že leta 1592. Nekako v tem času pa se začena zgodovina restavriranja fresk tudi v Italiji, kjer je bilo pred tem uničenih veliko gotških poslikav, med njimi celo Giottovih. »Ko so cikle, ki so jih bili naslikali gotski slikarji, presojale oči Lodovica Mora in Beatrice d' Este, so se morali zdeti kot nekaj zastarelega, naravnost smešnega, kot nekaj, kar je brez slehernega pomisleka treba zavreči.« (Zeri, 1994: 103.) Nevede pa se je vendarle naredilo nekaj pomembnega za ohranitev gotških fresk. Po vsaki epidemiji kuge so bili z apnom prepleškani vsi zidovi v vasi, še posebej cerkveni: ti seveda s freskami vred. Pod apnenimi opleski so stenske poslikave nedotaknjene pričakale 20. stoletje in bile na ta način celo učinkovito zaščitene vsaj pred destruktivnimi atmosferskimi vplivi, če že ne tudi pred človeškim faktorjem, ki utegne biti še bolj problematičen.

Sicer pa se je renesančna umetnost prvokom naše protireformacije zdela sumljiva, kratko malo protestantska. Kar je sicer zgrešeno, da ne bi moglo biti bolj, vseeno pa premore neko logiko: v obeh primerih gre za nove, precej radikalne ideje, ki so v temeljih zamajale srednjeveški red. In končno: na ta način je verjetno prišla do svojega imena naša Lutrovska klet.

Barok

Tako kot gotika je tudi barok izjemno plodno obdobje slovenske umetnosti. Še več: kombinacija obeh slogov se je v naši zavesti že dodobra udomačila.

Baroku radikalni posegi v ambient nikakor niso bili tuji in današnji strokovni kriteriji bi tedanje ustvarjalce najverjetneje močno začudili. Kljub temu pa se je članom akademije Operosorum zdelo potrebno nekako upravičiti rušenje stare gotške¹⁹ ljubljanske stolnice sv. Nikolaja, na mestu katere so postavili novo baročno (to, ki jo poznamo danes). Janez Gregor Dolničar²⁰ je poskrbel za brezhibne argumente (Lavrič, 2003: 54). Gotska stavba naj bi bila po nekaj potresih statično problematična že do te mere, da naj bi ogrožala varnost vernikov: pri tem pa je mogoče občutiti celo nekaj iskrenega obžalovanja. Tega je sicer kmalu prekrilo navdušenje nad rastjo nove, bleščeče stavbe, v osnovi pa se je prvokrat, čeprav zelo

18 Avtor glede svetoprmoških fresk poudarja njihovo zasidranost v tradiciji slovenskega gotskega slikarstva, čeprav jim priznava tudi kvalitete inovativnega in povsem osebnega sloga. Domnevni restavratski poseg iz leta 1592 dokazuje s primerjalno kemično analizo materialov. Ivo Nemeč kot avtor analize sicer pritrdilno odgovarja na ciljno zastavljena vprašanja, od zaključkov pa se distancira (Nemeč, 1997: 41–45).

19 V Ljubljani je gotška predhodnica stolnice sv. Nikolaja prvič omenjena že leta 1262, v 17. stoletju je bila upodobljena na grafiki v Valvazorjevi *Slavi vojvodine Kranjske*. Prenavljali so jo predvsem po požaru leta 1386, po potresu leta 1511 in leta 1613, ko je bil popolnoma obnovljen eden od stolpov (Jerovec, 2012: 95–96).

20 O tedanji »dvoumni zavesti ohranjanja kulturne dediščine« govori tudi Mateja Neža Sitar (Sitar, 2008: 87).

po tihem, oglasila pieteta, ki predstavlja samo bistvo današnje konservatorske etike.

Na terenu²¹ pa se je naš restavrador srečal še z enim zanimivim primerom gotsko-baročnega sožitja. Med mnogimi barokisti, ki so se razkošatili prek gotske osnove, se je namreč našel celo tak, ki se je trudil zvesto posneti poteze gotskega angela in se svojemu predhodniku čim bolj prilagoditi (slika 4).

Uglašenost obeh obdobjih lahko precej pogosto občudujemo v prezbiterijih z gotskimi poslikavami in baročnimi zlatimi oltarji. Največkrat so bile gotske freske v obdobju baroka že zdavnaj prebeljene, ne pa vedno. In če so bile, lahko danes samo ugibamo, kaj bi umetniki, ki so načrtovali in ustvarjali zlate oltarje, menili o tem, da se bodo njihova resnobno preobložena dela lahko kdaj znašla v soseščini z živopisnim gotskim podobjem. V kasnejših stoletjih se je z odkrivanjem gotskih poslikav pogosto zgodilo prav to. A vendar gre za harmonijo, ki ne moti nikogar, nasprotno: freske, ki so tehnološko dokončno dozorele, pridobile zlahten nadih in izgubile najbolj kričeče poudarke, se zdijo kar najlepša podlaga zlati patini oltarjev. Lep primer imamo na Muljavi²² (Bogovčič, 1998: 98–114), čeprav so bili v tej cerkvi mnogi drugi gotski elementi neusmiljeno uničeni v času barokizacije (slika 5).

Baročno obdobje, ki je prineslo izjemen razmah v ustvarjalnem smislu, pa že zaznamuje upad kakovosti tehnologije. Gotske poslikave so praviloma odpornejše od baročnih, ki si pogosto že privoščijo slikanje *a secco*²³ in razširjeno, tehnološko že vprašljivo paleto (Mole, 1987: 123–136).

Ustvarjalna evforija se ni obremenjevala niti s tako »banalnimi« vprašanji, kot je primernost terena. Šolski primer tovrstnih zmot je Kalvarija iz Šmarj pri Jelšah.²⁴ Že res, da je lega romarskih kapelic kar se da lepa in slikovita, čudovito okolje za izbrano prepletanje naravne in kulturne dediščine, res pa je tudi, da tako stavbe kot oprema komajda kljubujejo vlagi, in to že od samega začetka (Dolenc Kambič, 2004: 83–86). Obnove, praviloma nedokumentirane, so si vse od nastanka

(1743–1753) sledile tako rekoč na vsakih nekaj let: v zapisih in kronikah so se navajale le letnice, brez vsakršnih vsebinskih opisov, o obnovah pa pričajo tudi številne plasti²⁵ preslikav (Dolenc Kambič, 2008: 34–37).

Barok, tako poln samega sebe, je samega sebe ne le ustvarjal ali vsaj cepil na staro osnovo, ampak tudi že restavriral. Obenem pa je v belem svetu v delu vodilnih mislecev že dozorevala (čeprav v kontekstu drugih idej) teoretična podstat spomeniškovarstvene misli. Zanj so zaslužni tako G. F. W. Hegel, s svojo filozofijo zgodovine, kot Johann Joachim Winckelmann, »oče umetnostne zgodovine«, avtor prve knjige o zgodovini umetnosti starega veka, pa francoski razsvetljenci, ki so se že sklicevali na izraz »spomenik«, enciklopedista Denis Diderot in Jean Le Rond D'Alembert, ki sta izraz opredelila, ter Johann Wolfgang Goethe, ki je prvi prestopil mejo med »namernimi« in »nenamernimi« spomeniški vrednotami in s tem simbolično, neuradno že leta 1771, pričel nemško zgodovino spomeniškega varstva²⁶ (Pirkovič 1993: 8).

Devetnajsto stoletje

Ob izteku baroka, ki se je pri nas marsikje in v mnogih različicah kar precej zavlekel, se je z dobrimi, a tudi slabimi posledicami zgodil prvi večji, predvsem pa zavestni premik v dojemanju preteklosti in spomeniških vrednot (Fister, 1982: 42–46). Raziskovanje zgodovine, in to ne le antične, je postalo eminentna intelektualna dejavnost, ki je bila med drugim zaslužna tudi za izoblikovanje narodne zavesti – po vsej Evropi.

Tedanja (habsburška) oblast se je hitro odzvala na nove težnje, in tako je bila s cesarskim dekretom Franca Jožefa leta 1850 ustanovljena dunajska Centralna komisija za proučevanje in ohranjanje stavbnih spomenikov. Sto eno leto je starejši edikt prosvetljenega absolutizma o zavarovanju arhivalij – ki predstavljajo sploh prvo zavarovano spomeniško gradivo (Baš, 1955: 14–15).

Po vsem cesarstvu je bila vzpostavljena mreža profesionalnih ali častnih (pri nas do Stelëta zgolj častnih) konservatorjev in korespondentov z nalogo odkrivanja, evidentiranja in zaščite dediščine. Na seznamu sodelavcev Centralne komisije je bilo na Kranjskem od leta 1850 do leta 1914 145 oseb različnih poklicev, poleg duhovnikov, zdravnikov, odvetnikov, profesorjev, filozofov in zgodovinarjev so se med njimi znašli tudi finančniki, trgovci, veleposestniki in poštni upravniki. Služba je bila častna: prostovoljna in neplačana. Predstavljala je, čeprav zavezana Dunaju, neke vrste civilno iniciativo oziroma zainteresirano javnost.

25 Stratigrafijo vzorcev preslikav so leta 1999 opravili Ivo Nemeč, Sonja Fister in Petra Bešlagič (Naravoslovni oddelek Restavratorskega centra).

26 J. W. Goethe je v svojem eseju o strasbourški stolnici poudaril, da nemški narod ne potrebuje nobenega spomenika. Najlepši spomenik si je postavil sam, in sicer prav to stolnico. Spomenik je tako zgradba, ki je bila sicer zgrajena z drugačnim namenom, a tako dobro odraža duha svojih graditeljev, da ti za svojo slavo ne potrebujejo ničesar drugega več (Pirkovič, 1993: 8).

21 Kred, cerkev sv. Nikolaja, občina Kobarid. Odkrivanje fresk je od septembra do novembra 2012 vodil Andrej Jazbec, odgovorna konservatorka je bila Minka Osojnik.

22 V publikaciji o konservatorskih in restavratorskih posegih na Muljavi (Bogovčič, 1998: 98–114) sta Nataša Golob in Ivan Bogovčič predstavila tudi računalniške simulacije gotske faze (želenega stanja), z rekonstrukcijo poslikanega lesenega stropa. Sicer pa so multidisciplinarno ob Janezu Ljubljanskem predstavljeni tudi baročni avtorji klopi, oltarja in oltarne plastike.

23 Slikanje *a secco*, se pravi na suho, v primerjavi s slikanjem na povsem svež omet ne premore tehnološke solidnosti prave freske. V navado je prišlo med freskanti, ki so iskali posebne učinke (npr. svetlobne poudarke, večjo živost barv, žametno površino) ali preprosto niso bili dovolj disciplinirani za dosledno izvedbo te izjemno zahtevne tehnike.

24 Poseg v Šmarju pri Jelšah (odgovorni konservator Bogdan Badovinac), ki poteka že od leta 2001, vključuje restavriranje arhitekture, predvsem 14 kapelic, pripadajočih fresk, 44 kosov lesene polihromirane plastike v naravni velikosti, ki predstavljajo kiparsko scenografijo postavitev pasijonskih prizorov v kapelicah, ter oltarnih slik nadpovprečne velikosti. Zaradi obsežnosti, raznovrstnosti ter izjemne ogroženosti materialov, predvsem pa zaradi umetniške kakovosti je sanacija eden najzahtevnejših projektov Restavratorskega centra. Posamezne plastike so bile (zaradi preprečevanja nadaljnjih poškodb in postopnega izsuševanja pred samim posegom) prepeljene v ateljeje in depoke že konec osemdesetih let prejšnjega stoletja.

Prav tako se je do obrobni območij cesarstva z ustanavljanjem deželni muzejev razširila tudi muzejska dejavnost: Ljubljana je leta 1821 dobila Kranjski stanovski (od leta 1826 dalje deželni) muzej, Gradec, ki je prav tako bil deželna prestolnica, pa svojo že leta 1811.

Ekspanzija katoliškega gibanja je kasneje (1894) botrovala ustanovitvi Društva za krščansko umetnost, v Mariboru pa je deloval Spomeniški svet za lavantinsko škofijo. Idejni okvir vseh teh prizadevanj je sicer značilen za 19. stoletje: zanimanje za preteklost je bilo še povsem pod vplivom romantike in historizma, sicer pa je društvo samo sebe videlo v vlogi »nekakega spomeniškega urada, ki naj bi umetnine čuval«. Med vplivnimi člani so se našli posamezniki z veliko občutka in odgovornosti: tako je idejni vodja društva Janez Flis kot prvi od leta 1881 v semenišču predaval umetnostno zgodovino in s tem dal vedeti, da je za ravnanje z umetninami potrebna izobrazba. Njegova je tudi prva slovenska umetnostnozgodovinska knjiga: *Stavbinski slogi: zlasti krščanski, njih razvoj in kratka zgodovina* (1885). Monsinjur Josip Dostal je bil prav tako strog zastopnik spomeniškovarstvenih načel in s tem na isti valovni dolžini kot Stelè, ki se je društvu pridružil ob nastopu službe deželnega konservatorja. Po drugi strani pa so prav prek društva prišli do dela mnogi izvajalci z vprašljivim pristopom: med drugim nazarenski avtorji (Simon Ogrin, Matija Bradaška in Matija Koželj), ki so se neusmiljeno lotevali usodnih predelav.

Navduševanje nad preteklostjo je namreč privedlo tudi v neko precej čudno prenapetost. Vprašanjem sloga so se začeli posvečati povsem zavestno. Slog ni bil več nekaj spontanega, ampak so njegove prvine natančno razčlenjevali ter po potrebi na novo uporabili in jih skorajda poljubno kombinirali, podobno kot bi šlo za naročila po katalogu.²⁷ »Človek 19. stoletja je izgubil občutje za organsko povezavo umetnosti in življenja.«²⁸ (Cevc 1966: 152.) Tako ni čudno, da so načela o čistih zgodovinskih slogih in historiziranju v umetnoobrnem oblikovanju, s tem pa tudi v arhitekturi in obnavljanju zgodovinskih spomenikov pogosto dala tudi precej dvomljive rezultate. Daleč najbolj priljubljen slog je bil namreč gotski, še posebej v cerkvenem²⁹ kontekstu, kjer so prav temu obdobju pripisovali tudi najčistejšo duhovnost.³⁰ Pri tem so bili pogo-

sto, in ne le pri nas, bolj papeški kot papež, bolj gotski kot sama gotika. V praksi se je tako naziranje izrodilo v pravcate slogovne čistke, za dajanje prednosti gotiki – oziroma neogotiki namesto baroku.

»Vrh regotizacijske mrzlice je pomenila obnova mariborske stolnice v drugi polovici osemdesetih let, ki je odstranila iz ladje razen enega vse baročne oltarje in jih zamenjala s psevdogotskimi.« (Cevc, 1967: 156.) V Kranju (Globočnik, 1991: 54) se je ista zgodba odigrala precej po butalsko: za kritje stroškov gotizacije farne cerkve so prodali originalni gotski oltar, ki je danes na Dunaju v velik ponos muzeju Belvedere (Vignjevič, 1996: 13). Pri vsej vnemi slogovnih čistunov je najbolj tragikomično prav to, da nas njihovi dosežki po sto letih niti najmanj ne spominjajo na gotiko, spominjajo nas na 19. stoletje.

Seveda pa tudi slikarji niso držali križem rok, ko se je ponudila priložnost, da bi stare mojstre naučili malo »dobrega okusa«. Predvsem nazarenski slikarji³¹ so se pogosto vtikali v kompozicije baročnih del in jih poskušali predelati po svoje: baročni zamah so želeli utišati na sobno jakost, obrzdati bujnost sloga in mu namesto razviharjene mistike navdihniti intimno uglašenost domačega ognjišča. V letih 1997–2000 smo na Restavratorskem centru med pripravami na retrospektivno razstavo del Valentina Metzingerja³² (ne) pričakovano dobili zanimiv in obširen vpogled v delo restavratorjev nazarenske šole. Veliko slik tega reprezentativnega baročnega avtorja je bilo prav v 19. stoletju na debelo preslikanih. Ob tako ugodnih možnostih za primerjavo smo nazadnje že prepoznali posamezne preslikovalce: Ogrin se je nad Metzingerja spravljal nadvse togo in v obupni želji spraviti ga v red, Koželj³³ (A. Cevc, 2000: 86–87) pa ga je rajši posladkal, po filmsko retuširal trepalnice svetnic, njihovim draperijam pa za nameček vsilil še vse barve svojih sončnih zahodov (sliki 6 in 7). Najbolj zloglasnega med diletanti, Mihaela Kavko, je Viktor Steska³⁴ predstavil z živahnim zgražanjem, medtem ko je bil pri opisih velikih ustvarjalcev zadržan in pogosto suhoparen. Tako si lahko tudi sami predstavljamo stereotipnega »vaškega malarja«, zanikrnega mazača in morda celo alkoholika, ki v zatohlih časih z mračnim obrazom opravlja sumljivo obrt. »Dokler je bil pod vodstvom svojih učiteljev, je še napredoval, ko pa se je osamosvojil, izkazuje le nazadovanje radi premajhne splošne izobrazbe ... Starejše slike je Kavka zelo slabo obnavljal in na ta način pokvaril več lepih slik, n. pr. v Mengšu Mencingerjeve. V starosti se je čedalje bolj zanemarjal.« (Steska, 1927: 282.)

27 »Katalogi« kot predložne knjige so tudi v resnici obstajali, pri čemer niso ponujali le predlog za ornamente, ampak kar cele kompozicije najbolj iskanih nabožnih motivov (Žigon, 1982: 32). Na podoben način, s pomočjo vzorcev, ki so jih vnaprej pripravili ponudniki, se je naročala tudi cerkvena oprema (Globočnik, 1991: 54). Pri tem je šlo že domala za industrijski pristop, ki je preraščal tradicionalno obrtniškega in stavil na množično produkcijo, iznajdljivo prilagojeno povpraševanju.

28 Emilijan Cevc v svoji knjigi govori celo o »patetični spretnosti in kuliski romantiki slogov, ki jih ni bilo mogoče več oživeti« (Cevc 1966: 154).

29 Posvetna arhitektura pozna sicer tudi neorenesanso in neobarok, cerkvena pa razen neogotike kvečjemu še kakšen osamljen primer neoromanike. Po Stelètovih besedah »parola časa ni bila, zidati razmeram in potrebam primerno, ampak v Ljubljani podobno, kot sta zidala Dunaj in Gradec, v malih mestih pa ljubljansko« (Cevc, 1966: 154–155).

30 Neogotika se je tehnično opirala na arhitekta Villet le Duca, idejno pa na knjige, kakršna je bila uspešnica iz leta 1796 z naslovom *Srčni izlivi samostanskega brata – ljubitelja umetnosti* (Žigon, 1982: 13).

31 Nazarenski avtorji so kot uradni cerkveni slikarji prevzeli večino restavratorskih del. Njihova mentaliteta je bila tipično obrtniška, nekritično so uporabljali predloge in šablone, izvedba je bila hladna in rutinska. Po preslikavah sodeč, baročnega zamaha ne le da niso obvladali, ampak ga tudi v estetskem smislu niso prenašali.

32 Pobudo za retrospektivno razstavo del Valentina Metzingerja je dala Anica Cevc, ki je prispevala tudi zasnovi postavitve in besedilo za katalog z naslovom *Valentin Metzinger, življenje in delo baročnega slikarja* (Ljubljana, Narodna galerija 2000).

33 Metzingerjevo sliko Družina sv. Ane je leta 1998 restavriral Jasna Radšel.

34 Župnik Viktor Steska, član Društva za krščansko umetnost, je svojo knjigo *Slovenska umetnost* leta 1927 sicer objavil kot ljubiteljski raziskovalec, z neverjetnimi podrobnostmi, ki jih predstavlja, pa ostaja zanimiv vir vse do danes.

Kljub vsemu pa so se polagoma (saj se učimo iz napak) vendarle izoblikovale razmere, v katerih so kasnejša prizadevanja Franceta Stelèta in njegovih sodelavcev padla na plodna tla.

Dvajseto stoletje

Stoletje, ki je konservatorstvo in restavratorstvo vzpostavilo kot stroko, se je začelo kar se da dobro, z imenovanjem Franceta Stelèta za deželnega konservatorja. Njegov prispevek je na tem mestu že opisan. Naj le omenim, da je Spomeniški urad vodil do leta 1938, ko je za Izidorjem Cankarjem na Filozofski fakulteti prevzel katedro za umetnostno zgodovino. Kasneje je le še za kratek čas nadomestil svojega naslednika Franceta Mesesnela in leta 1945 prepustil mesto Franu Šijanču. Kljub pedagoškemu delu pa je ostal s stroko v kar najtežjih stikih.

Druga svetovna vojna in dogodki po njej so zahtevali svoj davek. Zgodb o bombardiranjih in požigih ter rušitvah pod različnimi pritiski ter umetninah, ki so poniknile po različnih kanalih, je brez števila in o nekaterih se ni nehalo šušljati vse do danes. Kljub temu bi se bilo v okviru tega zapisa smotno omejiti na pozitivne tendence, ki so vsemu navkljub v drugi polovici prejšnjega stoletja prispevale k razvoju stroke (Fister, 1982: 42–46).

Uspehi preteklega dela so se najprej pokazali na pravnem področju, saj je bil že 23. julija 1945 sprejet Zakon o varstvu kulturnih spomenikov in naravnih znamenitosti. Posamezni odloki so bili izdani sicer že januarja in februarja istega leta (še v času vojne) in tudi kasneje so se določbe še ves čas dopolnjevale in spreminjale, toda dejstvo, da je bil zakon, ki prej desetletja ni mogel iziti, sprejet takoj po vojni, pove veliko o volji, da se ponovno vzpostavi prekinjena kontinuiteta, in to na novih, trdnejših temeljih.

Zaradi novonastalih razmer in soočanja z medvojno škodo je bilo treba prilagoditi nekatere temeljne principe dunajske šole, v prvi vrsti prav osnovnega – konservirati in ne restavrirati. France Stelè je problematiko prikazal v svojem članku *Estetika in dokumentarnost v restavriranju spomenikov* (Stelè, 1955: 5–13). V njem je povzel tako lastna razmišljanja kot tudi izkušnje iz tujine, predstavljene na mednarodnih simpozijih, in razširil uveljavljeno pojmovanje spomenika. Spomenik ni le posamezna umetnina v svojem izoliranem galerijskem obstoju, ampak ima spomeniške lastnosti oziroma estetski potencial lahko tudi kulturna krajina s svojo specifikko; prav tako se ne smemo omejevati zgolj na visoko umetnost, ampak moramo biti pozorni tudi na ljudsko ustvarjalnost.

Spomeniškovarstvena problematika se je zaradi pospešenega povojnega razvoja zaostрила na mnogih področjih, še posebej na urbanističnem (Železnik, 1966: 85–94), saj je pospešena industrializacija skupaj z razširjeno prometno infrastrukturo vse bolj posegala v kulturno krajino in že povzročala degradacijo prostora. Tu je Stelè nešteto krat zastavil svojo besedo in bil, povsem drugače kot v časih Centralne komisije, zavržen, če ne celo ignoriran, vendar nikoli ni obupal in je tudi svojim učencem predstavljal zgled bojevitosti. »Dolga leta je kot predsednik gradbenega odbora varoval kulturno podobo

Ljubljane – rešiti je ni mogel.« (Cevc, 1975/76: 53–74.) Stelè, čeprav avtor okrog 600 člankov in več knjig,³⁵ je po duši vedno ostal empirist – in popotnik, poudarjal je, da »mora biti konservator vedno na poti«. Med študenti so bile izjemno priljubljene njegove ekskurzije, na katerih so ga še pol stoletja mlajši ljudje komaj dohajali, Marijan Zadnikar pa se spominja, da »smo ga tudi zavodovi ljudje vabili s seboj, ko smo z 'drvarnico' pod direktorjevim šofiranjem hodili na teren, da bi nam s svojimi bogatimi konservatorskimi izkušnjami pomagal pri kakšni bolj tvegani odločitvi in v kočljivih situacijah tudi s svojo nesporno avtoriteto« (Zadnikar, 1991: 135). S Stelètom se je spomeniško varstveno delo v 20. stoletju pri nas seveda šele začelo in ne končalo. Delovno mesto za enega samega konservatorja je v sto letih preraslo v zavod z 203 zaposlenimi,³⁶ ki se tudi že lahko pohvali s stoletno tradicijo. Že leta 1945 je nekdanji Spomeniški urad nadomestil Zavod za zaščito in znanstveno proučevanje kulturnih spomenikov in naravnih znamenitosti Ljudske republike Slovenije, s prostori, ki so se nekoliko kasneje iz Narodnega muzeja preselili v Narodno galerijo (slika 8). Leta 1950 je v njegovem okviru začela delovati restavratorska delavnica. Kasneje je bilo ime zavoda priročno skrajšano v Zavod za spomeniško varstvo LRS. Revija *Varstvo spomenikov* izhaja že od leta 1948.

Pokritost se je izboljšala z razvejeno mrežo regionalnih zavodov: leta 1957 je bil ustanovljen Zavod za ureditev Stare Ljubljane (predhodnik Zavoda za spomeniško varstvo Ljubljana in Ljubljanskega regionalnega zavoda), leta 1959 je bil regionalni zavod ustanovljen v Mariboru, leta 1961 v Novi Gorici, leta 1962 v Kranju, Celju in Piranu ter leta 1983 v Novem mestu. Leta 1982 je bil ustanovljen Restavratorski center, leta 1999 pa so se samostojni regionalni zavodi in Restavratorski center združili v Zavod za varstvo kulturne dediščine Slovenije (ZVKDS). Zavod se je kadrovsko nekoliko okrepil s sodelavci iz nekdanje Uprave za kulturno dediščino Ministrstva za kulturo.

Še pomembnejši premiki so se zgodili na področju profesionalizacije. »Kadrovska struktura v zavodih predpisuje arheologe, arhitekte, etnologe, krajinske arhitekte, umetnostne zgodovinarje, zgodovinarje, strokovnjake za tehnično dediščino, restavratorje in dokumentaliste.« (Zupan, 1999: 264–273.) Zahtevana visoka (tudi magistrska in doktorska) izobrazba zaposlenih se še izboljšuje, predvsem pa izpopolnjuje z udeležbami na (domaćih in mednarodnih) simpozijih in delavnicah. V sodelovanju s tujimi strokovnjaki se pri nas vpeljujejo nove, vse bolj dognane metode in tehnologije, v zadnjem času se stroka tudi vse bolj popularizira.

Problemov³⁷ seveda nikoli ni manjkalo, ti segajo vse od neenotne teorije in dokumentacije ter različnih pristojnosti lokalnih skupnosti pri razglasitvi spomenikov do koncep-

35 Med Stelètove najbolj znane knjige sodijo, poleg spodaj naštetih, vsaj še *Monumenta artis Slovenicae I–II* (1935–1938), *Cerkveno slikarstvo med Slovenci* (1937), *Umetnost v Kamniškem okraju* (1938), *Architectura perennis* (1941), *Slovenski slikarji* (1949), *Arhitekt Jože Plečnik v Italiji* (1967), *Umetnost v Primorju* (1960), *Slikarstvo v Sloveniji od 12. do srede 16. stoletja* (1969), *Slovenski impresionisti* (1970).

36 Podatek, ki velja za 31. december 2012, je posredovala Maja Horvat.

37 Robert Peskar je leta 2008 ob 60. obletnici izhajanja *Varstva spomenikov* nadrobno in celovito razčlenil težave v poslovanju ZVKDS.

tualne nedorečenosti, slabe prepoznavnosti v javnosti in nizke ozaveščenosti med nestrokovnjaki ter (seveda) večne zgodbe o slabih materialnih pogojih. »Manjka nam civilni del varovanja, nevladne organizacije, osveščena društva in posamezniki, ki bi delali kot prostovoljci.« (Zupan 1999: 264–274.) Prav tu pa smo, ob siceršnjem očitnem napredku in nekaterih odmevnih uspehih, na slabšem, kot smo bili leta 1850, in marsikateri spomenik pade prav kot žrtev splošne nerazgledanosti. Kakor koli: Stelètov čas ostaja v zavesti stroke kot nedosegljivo zanesenjaška pionirska doba. Pikra Zadnikarjeva pripomba, da »hodijo zdaj njegovi univerzitetni nasledniki in njihovi učenci v stroki druga pota in se morda celo norčujejo iz 'stelètovčkov', ki še lazijo po cerkvah z beležnicami in fotografskimi aparati, namesto da bi o umetnosti le filozofirali«, pa je danes z razvojem novih tehnologij na žalost še toliko bolj na mestu (Zadnikar 1991: 235). Zato bi bilo najbolje zaključiti z besedami samega Stelèta: »Konservatorstvo je neprestan boj; noben, niti najboljši spomeniški zakon mu ne more prihraniti tega značaja. Čas je oblasten gospodar nad vsem, kar človek ustvari, človek ustvarjavec sam pa pogosto najbrezobzirnejši uničevalec vsega podedovanega. Proti obema se mora konservator boriti, proti prvemu s tehničnimi ukrepi, proti drugemu s poukom in prepričevalno besedo. Svoj cilj mora vztrajno zasledovati, mora pa biti potrpežljivi strateg, ki oblegane trdnjave ne bo zavzel s silo in je ne bo porušil, marveč bo izmanevriral njeno predajo.« (Stelè: 1965: 24.)

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1. France Stelè v Crngrobu (arhiv INDOK centra, Ministrstvo za kulturo)

1. France Stelè in Crngrob (INDOK Centre Archive, Ministry of Culture)



2. France Stelè in Matej Sternen pri odkrivanju fresk na Vrzdencu (arhiv INDOK centra, Ministrstvo za kulturo)

2. France Stelè and Matej Sternen uncovering frescoes in Vrzdenc (INDOK Centre Archive, Ministry of Culture)



3. Ribčev Laz v Bohinju, trikrat preslikana freska sv. Krištofa (foto: Valentin Benedik)

3. Ribčev Laz, Bohinj, fresco of St Christopher, overpainted three times (photo: Valentin Benedik)

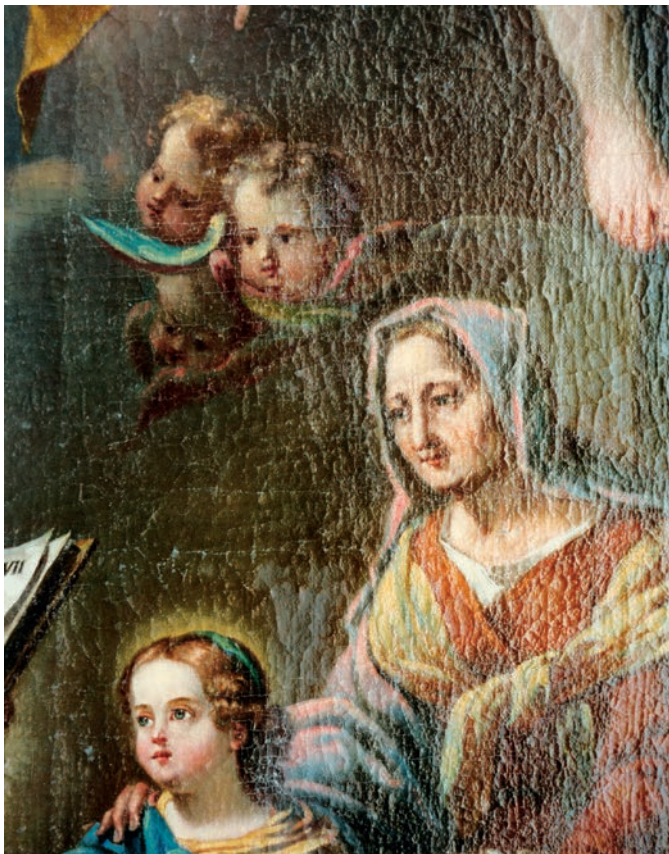


4. Kred v občini Kobarid, baročni angel, naslikan prek gotskega (foto: Andrej Jazbec)

4. Kred, municipality of Kobarid, baroque angel painted over an earlier Gothic angel (photo: Andrej Jazbec)



5. Cerkev Marijinega vnebovzetja na Muljavi, baročni oltar na ozadju gotskih fresk (foto: Valentin Benedik)
5. Church of the Assumption, Muljava, baroque altar in front of Gothic frescoes (photo: Valentin Benedik)



6. Koželjeva preslikava Metzingerjevega originala (foto: Valentin Benedik)
6. Koželj's overpainting of Metzinger's original (photo: Valentin Benedik)



7. Metzingerjev original po odstranitvi preslikav (foto: Valentin Benedik)
7. Metzinger's original painting after the removal of overpaintings (photo: Valentin Benedik)



8. Restavratorska delavnica leta 1958 (arhiv Mihe Pirnata)
8. Restoration workshop in 1958 (archive of Miha Pirnat)

Lucija Stepančič

France Stelè and the history of cultural heritage protection in Slovenian lands

Regarding the centenary

Professional article

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Abstract

2013 marks a hundred years since the appointment of France Stelè to the office of accredited conservator for Carniola Province. With Stelè, Slovenian art attained recognition and unbiased treatment, and it was he who based our protection profession on the Vienna School doctrine. Still, restorations – sporadic and lacking a scientific basis – had been taking place in our country at least since the end of the 14th century. The article also addresses such interventions which were strongly dependent on the particular artistic trends in their respective periods.

In the past, the professional ethics¹ of restoration and conservation – today defined, published, generally recognised and accepted – depended on contemporary artistic trends, only gaining its present form in the late 19th century. In Slovenia it was introduced by France Stelè (1886–1972), pioneer and founder of Slovenian monument protection. In 2013 we celebrate the centenary of the inception of the Monument Bureau for Carniola (predecessor to the present Institute for the Protection of Cultural Heritage of Slovenia – IPCHS); Stelè was its first, and for a long time sole, accredited conservator. The roots of our present-day service were thus established in the time of the Austro-Hungarian monarchy, where issues pertaining to protection were the purview of the Central

Monument Commission². Locally this body exerted its influence through decentralisation and appointing locals to do the work on the ground. Stelè (Picture 1) proved an ideal choice³, despite only earning his PhD the previous year. His doctoral thesis *Gothic Wall Painting in Carniola*⁴, completed under legendary teacher Max Dvořak, was a groundbreaking paper of its time. Stelè and Dvořak opened a brand new chapter in the activities of conservation services, as previously this segment of heritage had been much neglected and was indeed practically unknown.

The protection doctrine of the Vienna School (Höfler, 2006: 12–13) laid the foundations for the protection of cultural heritage in Austro-Hungary. Apart from its tendencies to consolidate art history studies in a manner similar to exact science, through Alois Riegl (1858–1905) it also finalised the elusive concepts of artistic volition (*Kunstwollen*), with Riegl's successor Max Dvořak (1874–1921) applying the system⁵ in practice.

1 *The Code of Ethics* was released in handbook format, published by the IPCHS together with the Association of Conservators.

2 The Imperial-Royal Monument Commission was established on 31 December 1850 and reorganised in 1853.

3 Stelè's opposing candidate for the position of the accredited conservator was Michelangelo Baron Zois. Despite the latter's high-sounding name, the commission unanimously voted for Stelè (Stelè, 1966: 18).

4 Another proof that the Gothic was Stelè's "Alpha and Omega" is his last, posthumously published book, which also deals with that subject (France Stelè: *Gothic Wall Painting*, *Ars Sloveniae*, Mladinska Knjiga, 1972).

5 Dvořak applied the system in practice; later on, particularly with the shifting priorities after World War II, Stelè additionally adapted it to circumstances unanticipated by its two creators.

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The central premise of Riegl's and Dvořák's *cult of monuments* is systematic and still relevant to this day: the conflict between *commemorative* and *modern values*. Commemorative values fall into *age*, *historical* and *intentional (volitional)* values⁶. On the other hand, modern values represent the *useful* or *artistic* value (the latter again divided into *novelty* and *relative* value). Other accomplishments are the concepts of *authenticity*, *equality of styles* and even *democracy*.

A single monument can hold several distinct values which supplement one another or, more frequently, stand in opposition. While describing them individually, he also briefly instructs us how to handle cases when individual types of values stand in opposition. (Pirkovič, 1993: 14)

A century later, all of the above sounds quite familiar and is even taken for granted. After all, this is the basis of our professional ethics. But in their time, Riegl and Dvořák made an incredible step forward. Implementing their motto "conservation, not restoration", they turned away from rigid historicist formulas and created a refined system with precise concepts, one that could be applied to individual cases and enabled individual treatment. The concepts of *authenticity* and *equality of styles*, an alternative to the clichéd Neo-Gothic, allowed art to be studied as it is, without prior judgments, providing us with an opportunity to learn from the past without imposing our tastes on it. In his *Catechism (Katechismus der Denkmalpflege*, 1916), Dvořák even showed that the conflict between commemorative and modern values is at times merely fictitious and that monuments are often destroyed unnecessarily, victims of (false) progress. Even today, these passages still sound incredibly fresh and relevant. It is needless to point out that the factors putting heritage at risk – the author specified "ignorance and negligence, greed and deceitfulness, misunderstanding of concepts of progress and requirements of modernity, misplaced desire for beautification and restoration, the lack of art education or inappropriate education" – are still alive and active today.

Of special importance to us is the *democratic* facet of Riegl's protection doctrine: its interest in the local tradition and peripheral regions (Höfler, 2006: 12), of which Slovenia – then Carniola⁷ – was part. Through Stelè, the first step was made to stop regarding Slovenian art a backward provincial variant of world art and finally fathom its peculiar expression. He was the first to inform the Slovenian nation that we had art of our own – just as we have our own history.

France Stelè as the first conservator

France Stelè was made head of the Monument Bureau in 1913 in a troubled but constructive atmosphere: he preserved professional and friendship ties with Dvořák⁸, while at home he was supported by honorary conservators, Central Commission correspondents⁹, the Provincial Central for Household Protection, and the Association for Christian Art, with which he generally did not clash. His high professional standing at the very start is evidenced by the fact that the Central Commission never rejected any of his proposed interventions – even though it naturally had to contribute towards the costs. He recalled the authority of his calling thus:

It was not difficult to assert myself upwards. In the home province I was answerable to no one, and the name of my highest protector, Archduke Franz Ferdinand, carried enough weight; no official would challenge my authority. Such a role would be unusual in modern eyes, particularly since it was played by a novice; still, it was beneficial to the monument protection, as even politicians sought to avoid my disapproval. (Stelè, 1966: 13–38)

He encountered rather more problems in asserting his will downwards, in negotiating with craftsmen, but this was to be expected.

Unfortunately, the promising start was cut short by well-known events: Stelè's military service in Lvov (in the 30th Austrian infantry regiment) and his subsequent confinement in Siberia as prisoner of war meant that he was only able to resume work in 1919. Stelè was then entrusted with a new heroic task: to organise the protection service (now called the Monument Bureau for Slovenia) and thus break new ground as the new circumstances greatly exceeded the parameters of the Vienna School of Art History.

All Stelè's efforts¹⁰ were influenced by two historical factors, each in its own way exacerbating the position of cultural heritage: on the one hand, with the dissolution of the large feudal estates, castle fittings (movable heritage collections) were put on sale; on the other, increasing modernisation and urbanisation were putting immovable heritage at risk. Thus the profession immediately faced a serious test, and proved itself indispensable.

In addition, Stelè was forced to do battle for legal regulation¹¹ of heritage protection, particularly from 1919 to 1932. His terms of reference were still prescribed by the old decrees of the Austro-Hungarian Ministry of Education and Worship; national-level cultural heritage legislation prepared by him

6 The article does not delve into details of the system but merely describes its individual aspects.

7 However, Riegl's value system can be misunderstood, as evidenced by an article written by honorary conservator Avguštin Stegenšek and published in *Voditelj v Bogoslovnih vedah* in 1915. Still, by that time Stelè had already correctly interpreted and positioned the system, presenting it to the lay public in *Dom in Svet* magazine and to professional circles in *Čas* magazine – both in 1914 (Hoyer, 2007: 743–754). Despite this misunderstanding, Stegenšek's work remains important and he is, among other things, considered a pioneer of Slovenian art history topography: in 2007 an entire (3–4) issue of *Studia historica slovenica* magazine was dedicated to him.

8 Dvořák even corresponded with Stelè in war captivity in Siberia. Stelè published part of the correspondence in 1965 in the 10th issue of *Monuments* in his article "From the Memoirs of a Conservator" (Stelè, 1965: 30–37).

9 Protection measures in Austro-Hungary are discussed further in the chapter "The 19th Century".

10 The entire 10th issue of *Monuments* was dedicated to Stelè and his 80th birthday. His sphere of activities, shown both by Stelè's memoirs and articles by his associates, is enormous, as is the extent of work performed.

11 During the period of the Kingdom of Serbs, Croats and Slovenes, Stelè was only able to assert some amendments in the Forest Act (1929) and Construction Act (1931).

was not enacted until 1945. Owing to the absence of regulation, Stelè was forced to cooperate with town building authorities and to attend their sessions or at least send a representative.

The first decisive shift was in fact to take place not in legislation, but rather in higher education: the newly established Chair for Art History of the University of Ljubljana was given to Izidor Cankar. Thus Stelè gained a valuable associate (and was to replace Cankar in the position in 1938 when the latter entered the diplomatic service). The two cooperated in selecting the material for the permanent collection of the National Gallery (established in 1918), in the Association for Art History; the *Anthology of Art History* was first published in 1921. Their interests were complementary: cosmopolitan Izidor Cankar would publish various volumes of *History of Art in Western Europe* (starting in 1927) and release *An Introduction to Understanding Visual Art* (1927), while France Stelè appraised art in our country in *An Outline of History of Art in Slovenia* (1924). Still, being the accredited conservator, most of Stelè's work was performed in the field in connection with specific tasks. Among other things, associates for every field of the profession had to be found. Stelè was particularly proud of his team of painters: "this group brought me the envy of every Yugoslav conservator" (Stelè: 1965: 22). The near-legendary first period of the Slovenian conservation started with our medieval frescoes being brought to light. Under Stelè's guidance, restoration interventions were undertaken by renowned impressionist Matej Sternen. The cooperation (Picture 2) of two remarkably charismatic individuals yielded appropriate results.

My first and only associate to remain true to me until death was painter and restorer Matej Sternen. I first met him around 1910 when preparing my thesis on Gothic wall painting in Carniola, as per Dvořák's recommendation – he was already grooming me for the position of the conservator for Carniola. I developed respect for Sternen's abilities when Dvořák bid me to visit Sv. Primož above Kamnik where honorary conservator I. Franke came into conflict with the painter in regard to restoring the frescoes in the local church. (Stelè, 1965: 22)

The stereotype of restorers being unfulfilled artists, even dilettantes, was thus disproved at the very start. Although the prejudice is unfortunately not without an element of truth, Stelè set new standards in selecting his associates, finding the very best candidate in Sternen. Things did not turn out so well regarding sculptors for restoration tasks, however: the decline of many noted 19th-century workshops had sentenced much trade expertise to oblivion. On the other hand, in the architectural field Stelè was able to enlist the very best: the great Plečnik himself and Vurnik, while he also involved the first architect to specialise in heritage protection, Marijan Mušič. It seems that it was the charisma of his most competent associates that led him to alter Riegl's system to a degree: he would put much more emphasis on artistic values, acting more as an art historian than a conservator.

Still, topographic studies in the field remained closest to his heart, as they allowed direct contact with artworks in their natural environment. Ptuj (the Convent of Franciscans Minor and Ptujška Gora), Turnišče, Bogojina, Kostanjevica, Stična, Vrzdenc, Crngrob – these are just some of the favourite

memories from Stelè's vast collection. His younger associates and students invariably remembered him clad in travelling clothes:

In his trademark attire, toting a backpack (with a hefty camera and large glass plates!), black-caped, a walking stick in his hand and travelling notebook in his pocket (many pages show traces of rain-drops), he walked all Slovenia within and without its political borders. This created the rich documentary photo archive of the present Republic Institute for the Protection of Monuments, and (through transcriptions of his field notes) the card catalogue of monuments of the same institution and the Institute for History of Art (named after Stelè) of the Slovenian Academy of Science and Arts. More than 130 such notebooks remain, filled in his distinct, often scarcely readable hand and with many hasty sketches of floor plans and other details. Today these are already a valuable source for art history, as in many places the situation has changed, monuments and archives falling into ruin. ... These notebooks are the basis of our conservation and scientific work. (Cevc, 1975/76: 53–74)

Stelè conducted his research at a time when the office car was still mere wishful thinking, in turbulent times when travelling could be a veritable adventure, particularly for a person of such a rare and unfamiliar vocation. In his memoirs, Stelè recalls numerous misunderstandings with appreciable humour. His energetic writings include great many anecdotes and at the same time reveal a strong personal commitment: *The nationalistic Carinthians saw me as an unwelcome guest, which was made known to me even before the Great War, when I temporarily managed Carinthia as well; in Slavia Veneta I, a suspicious traveller, was forced to avoid risky encounters and was truly safe only when reaching Udine.* (Stelè, 1966: 23–24)

In Bled the local priest had the newly discovered frescoes hastily plastered over before Stelè's arrival, wishing to avoid the nuisance of having the restorers present. Stelè also reported a theft in the church of a remote mountain parish, but was then himself arrested for the deed. With the collapse of Austro-Hungarian monarchy and creation of the Kingdom of Serbs, Croats and Slovenes (later renamed Yugoslavia), his scope extended nationwide: an esteemed expert, he was showered with invitations. Representing Slovenian art at international conventions took him all over Europe (to The Hague, Barcelona, Paris, Prague, Bucharest, Belgrade, Sofia, Athens, Rome, Palermo, London, Amsterdam and Venice).

A fine example of his far-sightedness, of going above and beyond what duty required, is a booklet entitled *In the Defence of the Roman Wall in the Mirje Neighbourhood of Ljubljana* (published by the Monument Bureau, Ljubljana, 1928). In its 33 pages, Stelè compiled statements by the greatest Yugoslav and foreign archaeologists of the time. The publication was still useful three decades later¹², when another Roman wall was presented in Ajdovščina and the Mirje Antique Reserve was realised.

The work of the Monument Bureau was (and remains today) beset by numerous problems. Nevertheless, the head of the then Institute of the SRS for the Monument Protection was

¹² In 1966, in the 10th issue of *Monuments*, most authors stated that the publication was helpful to them in enforcing heritage protection interests.

quite right to write about Stelè, “Many a younger person would only make impatient demands upon the society, grow despondent and appalled by the ‘primitivism’, and conclude by remarking that ‘this is no way to work’.” (Černigoj, 1966: 5–12). Stelè, on the other hand, aware that the results of such work are delayed as a rule, would calmly soldier on and spent his life adding to his expertise. The profession remembers him not only as its founder and pioneer of remarkable influence, but also as a man of utmost broadmindedness. His interest in the arts was all-encompassing, not bounded either by his job of working with monuments or by glorification of heritage and the past. He stayed abreast of the latest developments in the arts and, being particularly fond of expressionism and even abstractionism, he often entreated his colleagues not to avoid modern art.

Today we have difficulty picturing the pioneer spirit of those enthusiastic times (although working conditions were even less favourable than today). The interwar period was marked by men of great charisma and, if nothing else, their work (and cooperation!) yielded tangible material results. The best of Ljubljana as we know it today sprang from coordinated endeavours by architect Jože Plečnik, the city authorities and conservator France Stelè.

Conservation and restoration: looking backwards

France Stelè and his work professionalised the protection service, establishing its technical, aesthetic, ethical, legal, theoretical and practical standards (Fister, 1985: 42–46). Our service is thus based on a century-long tradition. However, the first attempts in this field took place much further in the past – the first documented supplementing of earlier painted matter was performed as long ago as in 1393! (Kokalj, 1972: 33). Incidentally, this is perfectly in line with elsewhere in Europe, where the first restoration interventions also start in the late 14th century. Stelè’s contribution was to systemise practice which had hitherto been sporadic and mostly lacking a scientific basis. The leap was truly gigantic, in terms of mentality and organisation alike.

The range of a profession such as conservation/restoration always depends on criteria developed by that profession; in turn, the criteria reflect contemporary values and philosophy. To a significant degree, the history of (Slovenian) restoration corresponds to established divisions in art history: medieval interventions are very different from those in the 19th century and the latter from modern ones. What we now consider the only valid and correct concepts took 600 long years to mature, as did the professional ethics. Looking back reveals development which, although not free of (often quite serious!) errors, nevertheless led to progress, preparing the ground for adoption of modern professional criteria well established worldwide.

Likewise, we must in passing call into question Slovenian laments (often excessive, matter-of-course and done in advance) that we are lagging behind Europe. In this context, even Europe did not reach maturity all at once, learning –

just as we did – through its errors, which were proportionally bigger and more far-reaching. Often, the issue goes beyond the national context, as the Slovenian lands were traditionally torn between North and South.

The Middle Ages and the Gothic

The rationale of early restoration interventions was driven by the simple aspiration to preserve narrative continuity. Interventions were strictly functional in nature, aiming to provide an unimpeded reading of “the Bible for the illiterate”. An artwork was not yet important by itself or in the mind of people separate from its sacral function. A peculiarity of the Alpine region gave a significant contribution to development: the motive of Saint Christopher. A belief then prevalent held that seeing a depiction of this saintly strongman with the infant on his shoulders would prevent one from a sudden and unexpected death that day. Our ancestors, apparently fond of living, would eagerly take care of to the far-visible and weather-exposed¹³ fresco (Picture 3).

Even though our medieval colleagues did not yet fret about ethical standards, today even their freest over-painting does not seem overly annoying: with no significant distance between authors in terms of time, style, technique or mentality, there is aesthetical coherence in their work. In sculpture this approach worked out somewhat differently, however, and with much less success: Gothic sculptures of Christ bear as many as ten (or even more!) over-painted layers; with each coat, part of the original effect is lost, until it is discernible no more as centuries lie between the first and last layer. An informative example of this is the Crucifix in Piran (Vukovič, 1972: 26–29).

The first attested intervention in our country – a restoration of a church interior – was performed in 1393 in Turnišče by Janez Aquila. Though himself an excellent painter of frescoes, in this case Aquila was not thinking as a painter but was more interested in creating an architectural whole. The first person to engage in restoration in a continued fashion in our country was Jernej of Loka¹⁴, a notable, though not a leading, representative of medieval fresco painting (Höfler, 1996: 30–21). Thus we are immediately confronted with the stereotype of the restorer – as failed artist. Admittedly the prejudice is not entirely baseless, but we must be aware that the work was performed not only by countless “village daubers” but also by top artists in high demand¹⁵. This was the case from the

13 Frescoes on exteriors are among the most threatened segments of heritage. For technological characteristics, the dynamics of degradation and the integral restoration model, see Pirnat (1972), Mole (1987) and Šeme (2007).

14 Janez Höfler lists a number of locations where Jernej of Loka was active as a restorer – in Gorenjska in Lovrenc above Škofja Loka, Suha near Škofja Loka and Brodovje and at St John’s Church by Lake Bohinj; in Primorska in Koprivišče (Höfler, 1996: 30–31, 75–76 & 167).

15 Evidence that top artists as a rule respected and understood works of their predecessors even when the latter were not very fashionable can be found as early as 1515, when Raffaello Santi headed the first bureau for the evaluation of finds of antique artworks, and in Clas-

very beginning, while in the 19th century even Stroy and Goldstein, hard-driven portrait painters for the bourgeoisie, could be found in the ranks of restorers. Another example was our great impressionist Sternen, the would-be court conservator of Emperor Franz Josef¹⁶.

The Reformation and Renaissance

In our country, neither the Reformation nor Renaissance managed to grow roots of any depth, a peculiarity which, affecting both the arts and attitudes towards them, was very favourable for heritage conservation. The prevailing sentiment of the time was somewhat drastically summed up by Prince-bishop Martin Brenner: "If there is a country where the Lord of Darkness rules, spreading his will through alchemists, sorcerers and soothsayers, it is (Slovenia)" (quote from Mikuž, 1991: 16–17). Aenas Silvius Piccolomini (later Pope Pius II) supposedly stated that in Carniola he had found himself in the midst of savages. Although he subsequently "significantly revised his judgement, expressing praise for our lands and even calling Ljubljana a fine town" we have no difficulty picturing how "Piccolomini, a young master accustomed to elegant Italian towns, was shocked by our wilderness" (Škamperle, 1996: 13). The Reformation, albeit striving for order and cultural development, was essentially hostile towards art, particularly church art: even Trubar himself was known to occasionally thunder against new churches being built; in his opinion, "those selfsame churches only came about on account of devilish, deceitful women". To defend against such undertakings he even wrote a "Prayer against the Ottomans, Pope, Death and Devil" (Mikuž, 1991: 17); his typical reaction to frescoes was that the money would have been better spent buying a yoke of oxen to donate to the poor and help them make a living. On the other hand, while the Renaissance generally held art in high regard, it did not hold all of it thus and would just as soon simply erase the preceding Gothic period (actually doing so on several occasions), particularly in Italy.

The reason that Slovenia was spared this does not lie only in material conditions, although it is true that regarding the economy these were some of our hardest times. More importantly, in our country the Gothic had become "so fused with our artistic experience, emotion and creativity as to become nearly indispensable¹⁷, particularly at the more popular level" (Cevc, 1966: 59). Therefore there was no true will to replace – using resources which did not exist, but were much demand-

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sicism when Canova refused to sand the topmost layer off statues he was supposed to restore. Regarding Indian gold statues (re-melted en masse), Dürer stated that he had never seen such beauty.

16 The appointment of Sternen as court conservator was prevented by the outbreak of World War I.

17 The dominance of the Gothic over the Renaissance is evidenced by the simple fact that in Slovenian reviews of art history there is no "Renaissance" chapter; rather it is entitled "Renaissance echoes" (Cevc, 1966) or "On the Trail of the Renaissance" (Menaše, 1998), or, in Stelè's *Description* (1924) simply "Reformation". Nace Šumi's appraisal of this period in our county is positive.

ed by the bold concepts of the time – old medieval ideals with Renaissance ones meaningful to only a few, addressing mostly the elite, not the common people. Although Slovenia has some high-quality (Krečič, 1997: 7–10) period architecture (mansions such as Zemono and Dobrovo, the Muda Gate in Koper, the parish church in Sveto near Komen, certain houses and town halls in old town centres, etc), regarding movable heritage the situation, for whatever reason, is rather worse. Although some grand exceptions exist, the rule is that only a handful of works by prominent Renaissance artists can be found in Slovenia. The most important acquisitions among altarpieces are the *Sacra conversazione* by Carpaccio in Koper Cathedral and Saint Nicholas by Tintoretto in the Novo Mesto chapter church. In wall paintings, new ideals can be found primarily in the frescoes in the Brestanica and Fužine near Ljubljani castles, the Lutheran Cellar in Sevnica, and the Celje Ceiling, partially also in the frescoes in St. Primus' Church above Kamnik. And if we accept the explanation of Tomaž Vignjevič¹⁸, who researched exhaustively the stylistic fluctuations of that particular work of art, we can even boast that the fresco – partially still belonging to the Gothic – was first restored as early as 1592. This roughly corresponds to first restorations of frescoes in Italy, where many examples of Gothic wall art had previously been destroyed, even some by Giotto: "When cycles painted by Gothic artists were appraised by the eyes of Lodovico Moro and Beatrice d'Este, they must have seemed outmoded and downright ridiculous, something to be discarded without further thought" (Zeri, 1994: 103).

Still, an unexpected factor helped to preserve Gothic frescoes. After every plague epidemic, all the walls in a village were whitewashed with lime, particularly the church: frescoes and all, naturally. Under these layers of lime, wall art reached the 20th century intact, at the very least protected against destructive weathering, if not also against the potentially even more problematic human factor.

Otherwise, champions of our Counter-Reformation regarded Renaissance art as suspect, quite simply Protestant. Although this logic is faulty, it still holds true to a point: both cases involved new, rather radical ideas which had rocked the foundation of the medieval order. And finally; this was probably how our Lutheran Cellar got its name.

The Baroque

The Baroque, like the Gothic, was an exceptionally fruitful period for Slovenian art. Even more: the combination of both styles has become very familiar in our minds.

In the Baroque, radical interventions were common, and artists of the time would probably marvel at modern profes-

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18 The author emphatically states that the Saint Primus frescoes are rooted in the Slovenian Gothic painting tradition, but he also recognises qualities of their innovative and utterly personal style. According to him, the supposed restoration intervention of 1592 is evidenced by comparative chemical analysis of materials. Author of the analysis Ivo Nemec, although answering the queries posed in the affirmative, distances himself from such conclusions (Nemec, 1997: 41–45).

sional criteria. Still, members of the Academia Operosorum felt compelled to vindicate razing the old Gothic¹⁹ Ljubljana cathedral of Saint Nicholas to be replaced by a new Baroque edifice (which survives to the present day). Janez Gregor Dolničar²⁰ supplied flawless arguments for this (Lavrič, 2003: 54). After a number of earthquakes, the integrity of the Gothic building was supposedly problematic to a degree where the safety of worshippers was at risk. Some genuine regret can be detected, but this was soon silenced by enthusiasm over the new, gleaming construction. Nevertheless, this was the first, albeit barely audible voice of the piety that now lies at the very heart of the conservation ethics.

In the field²¹ our restorers encountered yet another interesting example of Gothic–Baroque coexistence. Among many Baroque artists to apply themselves without restraint to Gothic art, there was an attempt to accurately copy the features of a Gothic angel and adapt as much as possible to his predecessor (Picture 4).

Often, the symphony of both periods can be admired in presbyteries with Gothic paintwork and Baroque gold altars. By Baroque times, most Gothic frescoes had long been whitewashed, but not all. And for those that had been, we can now only guess what the designers and creators of gold altars would think of placing their sombrely ornate works so close to colourful Gothic imagery frequently rediscovered in subsequent centuries. However, such harmony is far from disruptive: the frescoes, having matured, acquiring a noble tinge and losing the harshest highlights, exquisitely match the golden patina of the altars. There is a beautiful example of this in Muljava²² (Bogovčič, 1998: 98–114), despite many other Gothic elements of this church being ruthlessly destroyed during refurbishments in the Baroque style (Picture 5).

The Baroque period, although fostering an extraordinary boom of creativity, was already characterised by a decline in technology. Gothic paintwork is, therefore, as a rule more enduring than that from the Baroque, with its common paintings *a secco*²³ and an extended, technologically problematic palette (Mole, 1987: 123–136).

Furthermore, the creative euphoria did not bother with “triv-

ial” issues such as the suitability of locality. A textbook example is the Calvary in Šmarje pri Jelšah²⁴. On the one hand, the pilgrimage chapels stand in beautiful, picturesque surroundings – an exquisite blend of natural and cultural heritage; on the other, the buildings and their fittings have been much troubled by damp from the very start (Dolenc Kambič, 2004: 83–86). Ever since their construction (1743–1753), restorations – for the most part undocumented – have been taking place practically every few years, as evidenced by the numerous over-painted layers²⁵; records and chronicles only provide dates without any further description (Dolenc Kambič, 2008: 34–37).

The Baroque, so full of itself, did more than create itself or graft itself onto old rootstock: it sought to restore itself as well. On the other hand, the leading minds of the world were already laying the theoretical groundwork of monument protection thought (albeit in the context of others ideas). Credit here goes to G. F. W. Hegel and his philosophy of history, “the father of art history” Johann Joachim Winckelmann with the first book on the history of the Classical Era arts, members of the French Enlightenment (already using the term “monument”), Encyclopaedists Denis Diderot and Jean Le Rond D’Alembert (who defined the term), and finally Johann Wolfgang Goethe, the first to cross the boundary between “intentional” and “unintentional” monument values and thus symbolically and unofficially start off the German history of the protection of monuments²⁶ in 1771 (Pirkovič 1993: 8).

The 19th Century

With the end of the Baroque, a rather protracted process for our country and many others, the first major intentional shift in perceiving the past and monument values occurred, with both positive and negative consequences (Fister, 1982: 42–46). Research of history – and not only ancient history at that – became an eminent intellectual activity throughout Europe, among other things also contributing to the formation of national consciousness.

19 The Gothic predecessor to the St. Nicholas’ cathedral was first mentioned in 1262 and in the 17th century depicted on a print in Valvasor’s *Glory of the Duchy of Carniola*. It saw major refurbishments after a fire in 1386 and earthquakes in 1511 and 1613; at the latter date a tower was completely restored (Jerovec, 2012: 95–96).

20 Another author to discuss “the ambiguous awareness of the cultural heritage conservation” is Mateja Neža Sitar (2008: 87).

21 Saint Nicholas’ Church, municipality of Kobarič. The discovery of frescoes between September and November 2012 was headed by Andrej Jazbec, with Minka Osojnik as the responsible conservator.

22 In a publication on the conservation and restoration interventions in Muljava (Bogovčič, 1998: 98–114), Nataša Golob and Ivan Bogovčič also presented computer simulations of the Gothic phase (desired state) and a reconstruction of the paintwork on the wooden ceiling. In addition to Janez of Ljubljana, the publication presents the Baroque authors of the benches, altar and altar sculptures.

23 Painting *a secco*, i.e. on dry rather than fresh plaster, lacks the technological strengths of a true fresco. It was commonly utilised by painters seeking special effects (e.g. highlights, more vivid colours or a velvet-like surface) or simply lacking the discipline required by the extremely demanding *buon fresco* technique.

24 The intervention in Šmarje pri Jelšah (responsible conservator Bogdan Badovinac), ongoing since 2001, includes the restoration of architecture, primarily the 14 chapels, associated frescoes, 44 polychromatic life-size statues (sets for scenes from the Passion of Christ enacted in the chapels) and unusually large altarpieces. Due to the large extent, diversity and extremely fragile condition of the materials and their artistic qualities, the restoration is one of the most demanding projects of the Restoration Centre. Some of the statues, to prevent further damage and gradually dry them prior to the intervention itself, were relocated to workshops and depositories as early as in the late 1980s.

25 The stratigraphy of over-paintings was carried out in 1999 by Ivo Nemeč, Sonja Fister and Petra Bešlagič (of the Natural Science Department of the Restoration Centre).

26 In his essay on Strasbourg Cathedral, J. W. Goethe emphasised that the German nation did not need any monument as such, as it had already erected, in building the Cathedral, the fairest monument to itself. A monument is thus a building which, although erected for another purpose, reflects the spirit of its builders so well that they require nothing more in order to achieve glory (Pirkovič, 1993: 8).

The Habsburg authorities were quick to respond to the new trends: in 1850 the Central Commission for the Study and Conservation of Architectural Monuments was established in Vienna by a decree of Emperor Franz Josef. There is also a 101-year-earlier edict from the period of enlightened absolutism on the safekeeping of archival matter – creating the first protected monument material ever (Baš, 1955: 14–15).

Throughout the Empire, a network was established of professional or honorary (in our country only the latter, until Stelè) conservators and correspondents tasked with discovering, recording and protecting heritage. Between 1850 and 1914, the list of Central Commission associates in Carniola comprised 145 individuals of various professions: in addition to priests, physicians, lawyers, professors, philosophers and historians there were also financiers, merchants, large landowners and postmasters. The position was honorary: voluntary and unpaid. Albeit subject to Vienna, it was a civic initiative of the interested public of sorts.

With provincial museums being founded, museum activity also spread to peripheral regions of the Empire. The Museum of Carniola Estates (after 1826 the Provincial Museum) in Ljubljana opened in 1821; Graz, another provincial capital, got its museum even earlier, in 1811.

In 1894, the expansion of the Catholic movement resulted in the founding of the Association for Christian Art and the Monument Council for the Diocese of Lavant, active in Maribor. The concept behind all such endeavours was characteristic for the 19th century: interest in the past was still completely influenced by Romanticism and historicism, the association regarding itself as “a monument office of sorts, tasked with protecting works of art”. Among its influential members there were individuals of great sensibility and responsibility: starting in 1881, the leading thinker of the association, Janez Flis, was the first to teach history of art in the theological college, an indication that anyone charged with handling artworks should be educated. Flis also wrote the first Slovenian book on art history: *Architectural Styles; Particularly the Christian, Their Development and Brief History* (1885). Msgr Josip Dostal was another strict representative of protection principles, on the same wavelength as Stelè, who joined the association on being made the provincial conservator. On the other hand, the association employed many contractors whose approach was questionable: among others, Nazarene authors (Simon Ogrin, Matija Bradaška and Matija Koželj) who pitilessly performed fateful alterations.

As enthusiasm about the past brought about a rather strange tension, questions of style started to be explored methodically. Style is no longer something spontaneous: its elements are analysed with precision, and if necessary reused and combined almost at will, similarly to selecting from a mail-order catalogue²⁷: “The 19th-century man had lost his sense of

27 “Catalogues” in the form of books of templates actually existed, offering not only hints for ornamentation but even entire ensembles of the most popular religious motifs (Žigon, 1982: 32). Church fittings were also ordered similarly, using samples prepared by providers in advance (Globočnik, 1991: 54). This nearly industrial approach superseded the traditional commissioning through craftsmen by skillfully adapting mass production to the demand.

an organic bond between the arts and life.²⁸” (Cevc 1966: 152). It is thus no wonder that the principles of pure historic styles and historicism, when applied in arts-and-crafts design, architecture and restoring historic monuments, would frequently yield rather dubious results. To wit, by far the most popular style was Gothic, particularly in the church context²⁹ where the purest spirituality³⁰ was attributed to the period. Often, and not only in our country, this made such experts more Gothic than the Gothic itself. In the practice, such views degenerated into veritable stylistic purges favouring the Gothic or Neo-Gothic at the expense of the Baroque.

The re-Gothic fever reached its peak in the restoration of Maribor Cathedral in the second half of the 1880s; all Baroque altars except one were removed from the nave and replaced by pseudo-Gothic ones. (Cevc, 1967: 156)

In Kranj (Globočnik, 1991: 54) the story repeated itself in an even more fatuous fashion: to pay for the Gothic refurbishment of the parish church, its original Gothic altar was sold – now the pride of the Belvedere Museum in Vienna (Vignjevič, 1996: 13). Tragicomically, nowadays the works of these zealous style purists do not seem Gothic at all, but rather 19th century.

Of course, painters also did not stand idle if there was opportunity to teach old masters “some taste”. Nazarene painters³¹ in particular would frequently intrude into compositions of Baroque artworks, attempting to alter them as they saw fit: they sought to reduce the Baroque flair to a decent level, curb the exuberance of the style, and replace its stormy mysticism with the intimate harmony of the domestic hearth. When preparing a retrospective exhibition of works by Valentin Metzinger³² in 1997–2000, the Restoration Centre employees (un)expectedly gained an interesting and broad insight into the work of Nazarene School restorers: in the 19th century many painting of this representative Baroque author were thickly over-painted. With ample opportunities for comparison, in the end we were able to distinguish individual over-painters: Ogrin tackled Metzinger quite rigidly, desperately

28 In his book, Emilijan Cevc even speaks of “the pathetic skill and theatrical-scenery-like romanticism of styles which were beyond resuscitation” (Cevc 1966: 154).

29 Secular architecture also employs the Neo-Renaissance and Neo-Baroque, but for church architecture the Neo-Gothic is everything, apart from a few solitary Neo-Romanticists examples. In Stelè’s words, “the motto of the period was not to build according to circumstances and needs, but in Ljubljana to build as in Vienna and Graz and in smaller towns to build as in Ljubljana” (Cevc, 1966: 154–155).

30 For technical advice, the Neo-Gothic employed architect Viollet-le-Duc, and for concepts to books such as the 1796 bestseller entitled *Heartfelt Effusions of an Art-Loving Friar* (Žigon, 1982: 13).

31 As official church painters, the Nazarene authors contracted the majority of restoration works. Their mentality was typically craftsman-like: non-critical use of templates and stencils executed coldly and by rote. As evidenced by their work, they were not only incapable of Baroque flair but also did not suffer its aesthetics.

32 The incentive for a retrospective of works by Valentin Metzinger came from Anica Cevc, who also contributed its draft layout and the text for the catalogue entitled *Valentin Metzinger: Life and Work of a Baroque Painter* (National Gallery, Ljubljana, 2000).

trying to put him in order, while Koželj³³ (A. Cevc, 2000: 86–87) preferred to make him sweeter, retouching the eyelashes of female saints as if they were in a movie and imposing all the colours of his sunsets on their drapery (Pictures 6 & 7). Viktor Steska³⁴ described Mihael Kavka – the most notorious of the dilettantes – with energetic indignation, while his descriptions of great authors were reserved and often laconic. We thus have no trouble picturing a stereotypical grim-faced “village dauber”, a seedy bungler, perhaps even an alcoholic, performing a dubious trade in stuffy times:

Governed by his teachers he would still make progress, but when he became independent, there is only decline owing to the lacking general education ... Kavka was quite inept at restoring older paintings, spoiling several fine works, e.g. Mencinger's in Mengeš. In his old age he became increasingly slovenly. (Steska, 1927: 282)

Nevertheless, gradually (after all, one learns from trial and error) circumstances were created where subsequent efforts by France Stelè and his associates could meet with success.

The 20th Century

The century during which conservation and restoration became a scientific discipline started on a positive note, with the appointment of France Stelè as the province conservator. His contribution was described earlier; here it will suffice to mention that he headed the Monument Bureau until 1938, when he replaced Izidor Cankar as Chair for Art History of the Faculty of Arts, and later briefly substituted for his successor France Mesesnel, in 1945 ceding the position to Fran Šijanec. Despite his pedagogical work, he kept the closest of contacts with his profession.

World War II – and events after it – took a high toll. From bombing raids, torchings and demolitions under various pressures to artworks disappearing through diverse channels, there are countless stories, some still whispered about today. Still, it seems wise to focus here on the positive trends which contributed to development of the profession in the second half of the previous century (Fister, 1982: 42–46).

Successes of past work first became evident in the legal field: as early as 23 July 1945, the Protection of Cultural Monuments and Natural Landmarks Act was adopted. Some decrees had been promulgated in January and February of the same year (still during wartime), and even later there were constant amendments and alterations. The fact that an act which had stalled for decades was passed immediately after the war speaks volumes of the will to re-establish the interrupted continuity on new, stronger foundations.

The new conditions and war damage made it necessary to adjust certain basic principles of the Vienna School, primarily its core motto – not restoration but conservation. France Stelè discussed the issue in his article “*Aesthetics and the Documen-*

tary Aspect in the Restoration of Monuments” (Stelè, 1955: 5–13), where he recapitulated both his own contemplations and experiences from abroad presented in international symposia and expanded the accepted interpretation of a monument. A monument is not only a specific artwork with its isolated gallery existence; rather monument features and aesthetic potential can also be found in a cultural landscape with its specificity; in addition, we must not limit ourselves to high arts, but pay attention to the creativity of the people too. Rapid post-war development exacerbated monument protection issues in many areas, particularly urban planning (Železnik, 1966: 85–94), with the accelerated industrialisation and expanded transportation infrastructure increasingly encroaching upon the cultural landscape and already causing degradation of space. Although Stelè's countless intercessions were, in contrast to his Central Commission period, rejected (if not ignored altogether), he never gave up, his fighting spirit inspiring his students: “As the chairman of the Building Commission, he spent many years protecting the cultural image of Ljubljana, but was unable to save it” (Cevc, 1975/76: 53–74).

Stelè, although the author of about 600 articles and several books³⁵, always remained an empiricist at heart – and a traveller: he would stress that “a conservator must be constantly on the move”. His field trips were quite popular among students, although even 50-year-younger people struggled to keep up with him. Marijan Zadnikar recalls that “even we Institute employees liked to have him with us in the field, in our ‘woodshed’ of a car driven by the director; Stelè's rich conservation experiences helped us in making certain risky decisions, and his undeniable authority served to our advantage in difficult situations” (Zadnikar, 1991: 135).

Of course, Stelè was only the beginning, not the end, of monument protection in our country in the 20th century. A hundred years later, the position of a single conservator has grown into an institute with 203 employees³⁶ that can already boast a century-old tradition.

In 1945 the erstwhile Monument Bureau was replaced by the Institute for the Protection and Scientific Study of Cultural Monuments and Natural Landmarks of People's Republic of Slovenia, which a short time later moved its premises from the National Museum to the National Gallery (Picture 8). After five years the name was conveniently shortened to the Institute for the Protection of Monuments of the PRS. *Monuments* magazine has been in publication since 1948.

Coverage improved with a wide network of regional institutes: the Institute for Ljubljana Old Town (the predecessor of the Ljubljana Institute for the Protection of Monuments and the Ljubljana Regional Institute) was established in 1957, that in Maribor in 1959, in Nova Gorica in 1961, in Kranj, Celje and Piran in 1962, and in Novo Mesto in 1983. The Restoration

35 Stelè's most widely known books, apart from those listed below, are *Monumenta artis Slovenicae*, I–II (1935–1938), *Church Painting among Slovenians* (1937), *Art in Kamnik District* (1938), *Architectura perennis* (1941), *Slovenian Painters* (1949), *Architect Jože Plečnik in Italy* (1967), *The Arts in the Slovenian Littoral* (1960), *Painting in Slovenia from the 12th to the Mid-16th Century* (1969) and *Slovenian Impressionists* (1970).

36 As of 31 December 2012. Information provided by Maja Horvat.

33 Metzinger's painting *Family of St Anne* was restored in 1998 by Jasna Radšelj.

34 Although parish priest Viktor Steska, a member of the Association for Christian Arts, published his 1927 book *Slovenian Art* as an amateur researcher, it remains an interesting source even today due to the incredible details presented therein.

Centre was founded in 1982. In 1993 the autonomous regional institutes and Restoration Centre merged into the IPCHS: the Institute for the Protection of Cultural Heritage of Slovenia. The Institute reinforced its staff to a degree with associates of the former Cultural Heritage Office.

Shifts of even greater importance took place in professionalisation: "The prescribed staffing structure of the institutes includes archaeologists, architects, ethnologists, landscape designers, art historians, historians, experts in technological heritage, restorers and documentalists" (Zupan, 1999: 264–273). The required tertiary (including Master's and PhD) education of the employees is constantly improved and primarily updated by participating in domestic and international symposia and workshops. In collaboration with foreign experts, new methods and technologies of increasing sophistications are introduced; of late, popularisation of the profession is rising in importance as well.

Of course, there was never a shortage of problems³⁷, from disunited theory and documentation to competences of local communities in the designation of monuments, conceptual inconsistency, poor public recognition and low awareness among laypeople, and (naturally) the never-ending story of poor material conditions. "What we lack is the civic part of the protection, non-governmental organisations, associations of high awareness, and individuals to works as volunteers." (Zupan, 1999; 264–274). This is the reason why, despite otherwise evident progress and some notable successes, we are in a situation worse than that in 1850, with many a monument falling victim to widespread unsophistication. In any case, Stelè's time remains in the awareness of our profession as an unreachably enthusiastic pioneer era. Still, the cynical remark by Zadnikar that "his successors at the University and their students now take a different professional route, perhaps even mocking 'mini Stelès' who still wander around churches carrying notebooks and cameras, instead of merely engaging in philosophical discourse about art" is nowadays even more appropriate, with new technologies developing (Zadnikar, 1991: 235). Therefore perhaps it would be best to close in Stelè's own words:

Conservation is an unending struggle; even the very best protection legislation cannot change that. Time is a despotic master over all that man creates, but man-creator himself is often the most ruthless destroyer of all that he inherited. A conservator must fight both, the former with technological measures, the latter with education and a word of persuasion. Persistently following his goal, he must be a patient strategist who will not rush a fortress under siege nor raze it to the ground, but rather bring about its surrender through manoeuvring. (Stelè, 1965: 24)

37 When *Monuments* celebrated the 60th anniversary of its publication in 2008, Robert Peskar carried out a detailed and integral analysis of issues in IPCHS activities.

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Konservatorstvo v Sloveniji med teorijo in prakso. Primer zastekljivanja kulturnih spomenikov

Pregledni znanstveni članek

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Povzetek

Prispevek obravnava konservatorske pristope zastekljivanja srednjeveške in novoveške arhitekture v zadnjih desetletjih v Sloveniji. V uvodnem delu so orisani splošne značilnosti vitrajev, njihov pojav in zgodovinski razvoj ter njihova vloga v arhitekturnem učinkovanju. Sledi pregled maloštevilnih ohranjenih gotskih slikanih oken, pri čemer je posebna pozornost posvečena tudi drugim oblikam zasteklitev, zlasti iz okroglih pihanih stekel. Pri teh je vseskozi v ospredju tehnični vidik ohranjenih fragmentov, od razvoja svinčenih profilov do samih stekel, ki večinoma izvirajo iz 15. stoletja (Gradišče pri Podsredi, Mirna). Ker pa ohranjeno gradivo v Sloveniji doslej ni doživelo podrobne strokovne ali znanstvene obravnave, so se pri rekonstrukcijah vitrajev pojavile tudi neposrečene tehnične rešitve, ki so vplivale na prvotno arhitekturno izraznost. Šele s temeljitim dokumentiranjem in analizo stanja nekaterih ključnih srednjeveških spomenikov ter analizo zgodovinskih procesov je restavriranje pri nedavnih posegih na oknih križnega hodnika na Ptuju uspelo doseči, da so nekatere pozabljene tehnične podrobnosti postale bolj zavezujoče vodilo znotraj sodobne konservatorsko-restavratske prakse.

Konservatorsko dejavnost v Sloveniji je v 20. stoletju ključno zaznamoval France Stelè (1886–1972), ki se je tudi po umiku iz aktivne konservatorske službe leta 1938 še naprej posvečal njenim teoretičnim izhodiščem. Nekatere njegove razprave, zlasti na primer o estetiki in dokumentarni vrednosti spomenikov,¹ opirajoč se na dognanja pionirjev te dejavnosti

Aloisa Riegla, Maxa Dvořaka in drugih,² so še danes veljavno teoretično izhodišče v slovenskem konservatorstvu oziroma je sodobna konservatorska praksa v Sloveniji v številnih primerih razumljiva predvsem na podlagi Stelètovih besedil. Medtem ko so se mlajše povojne generacije konservatorjev še lotevale raziskovanja teoretične plati konservatorstva, največkrat z vidika njegovega zgodovinskega razvoja in metodologije dela,³ pa v zadnjih dveh desetletjih beležimo predvsem študije, ki se posvečajo večinoma strukturam in oblikam spomeniške službe in njenim nalogam, ne pa toliko teoretičnim podlagam za sodobno konservatorsko dejavnost in spomeniško prezentacijo.⁴ To nalogo vse bolj prevzemajo dognanja tujih strokovnjakov in določila raznih mednaro-

2 Riegl, 1903; Dvořak, 1916.

3 V tem kontekstu je treba omeniti prispevke Ive Curk, Marijana Zadnikarja, Ivana Komelja, Nataše Štupar-Šumi in Ivana Sedeja v 4. številki revije *Vestnik* iz leta 1977, ki jo izdal tedanji Zavod SR Slovenije za spomeniško varstvo, od katerih posebej izstopa prispevek Ivana Sedeja (Sedej, 1977: 66–107).

4 Medtem ko je bilo za zgodovino konservatorstva v Sloveniji pred drugo svetovno vojno že narejenih več zadovoljivih analitičnih pregledov (npr. Baš, 1955: 13–37), konservatorska dejavnost v desetletjih po drugi svetovni vojni še vedno čaka na ustrezne analize. Sicer beležimo nekaj poskusov orisov konservatorske dejavnosti tudi za ta čas, zlasti od Jelke Pirkovič in Sonje Ane Hoyer (npr. Pirkovič, 1993: 39–44; Hoyer, 1997; Hoyer, 1998), a so bodisi okvirne narave ali pa gre le za uvod druge problematike. Resda bi na tem mestu lahko omenili tudi nekaj kritičnih prispevkov Damjana Prelovška, Barbare Murovec in drugih prav v zadnjih letih v *Umetnostni kroniki*, dnevnem časopisu in drugih publikacijah, a jih bolj zaznamujejo principi rumenega tiska kakor pa znanstvena oziroma strokovna metodologija.

1 Stelè, 1955: 5–12; Stelè, 1965.

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dnih listin in konvencij. Seveda tudi ta sestavek ne pomeni koraka naprej v tej smeri, je pa lahko zaradi konkretne problematike, ki se sooča tako s teoretičnimi izhodišči kot tudi s praktično izvedbo in njenimi pomanjkljivostmi, dober metodološki smerokaz za reševanje nekaterih dilem in problemov v kontekstu obnov in prezentacij starejše arhitekture in njenih sestavnih delov.

Če se nekoliko približamo naslovni problematiki, moramo v uvodu poudariti, da se je arhitekturno snovanje v slovenskih deželah tekom stoletij razživel v vseh glavnih zahodnoevropskih umetnostnih slogih, ki se zrcalijo v bogati materialni zapuščini, zajeti s pojmom nepremična kulturna dediščina, a so v njenem okviru nekatere likovne zvrsti ali podzvrsti zaradi različnih zgodovinskih neurij, ki so pestila slovenske dežele, komajda preživele. Kot najznačilnejše med njimi lahko označimo slike na steklu, ki zaradi nenehno spreminjajočih se učinkov naravne svetlobe sodijo med najbolj svojevrstna likovna izrazna sredstva. Toda te redke ohranjene priče spretnosti, znanja in zmožnosti preteklih obdobij so zaradi različnih dejavnikov še vedno ogrožene in lahko brez ustrezne izpovedi izginejo v senco pozabe ali uničenja. V sklopu načrtovanja posegov v objekte kulturne dediščine je namreč v fazi dokumentiranja stanja in raziskav pozornost konservatorja, ki naj bi vodil in izvajal ta opravila, navadno usmerjena le v najizrazitejše segmente kulturne dediščine, kot so prvotna podoba stavbe in izrazitejše likovne sestavine (oltarji, freske, stavbna plastika), redkeje pa vrste in načini gradnje. Še bolj redko pa je konservatorjeva pozornost usmerjena v vrste in načine originalnih zasteklitev, kar je navadno posledica preprostega dejstva, da te zaradi svoje krhkosti običajno niso več ohranjene. Najbolj zgovorno dejstvo za takšno ugotovitev predstavljajo srednjeveška slikana okna v cerkveni arhitekturi v Sloveniji, od katerih je ohranjenih le nekaj skromnih fragmentov oziroma je stekla ostalo komajda za vzorec. Več je ohranjenih fragmentov okroglih pihanih stekelc z ostanki svinčenih profilov, precej bi našli tudi originalnih dvokrilnih oken baročnih dvorcev ali meščanskih hiš, prevladujejo pa zasteklitve, ki so nastale šele v 19. stoletju, se pravi v času oživljanja historičnih slogov. Toda ne eni ne drugi doslej pri nas še niso bili deležni večje strokovne obravnave. Zato so njihovi dosedanji evidentiranje, dokumentiranje in ohranitev bolj skupek slučajev kot pa rezultat sistematičnega pristopa. Vendar je treba poudariti, da je z dovolj pozornim opazovanjem mogoče dokaj hitro ugotoviti, da je ostankov historičnih zasteklitev veliko več, kot večina priznava. In še pomembneje, ti ostanki so ponekod dovolj indikativni, da omogočajo zanesljive predstave o načinih in vrstah zasteklitev, zlasti v starejši arhitekturi iz obdobja gotike in baroka, na podlagi katerih je mogoče izoblikovati tudi jasnejša konservatorska izhodišča za spomeniško prezentacijo, še posebej, če upoštevamo tudi primerjalno gradivo in sodobno konservatorsko prakso v sosednjih deželah, kjer je ta likovna podzvrst že dolgo časa predmet posebnega proučevanja in raziskovanja.⁵

5 Med starejšimi pisci vzbujata pozornost zlasti avstrijski konservator Franz Kieslinger (Kieslinger, 1920; Kieslinger, 1940) in Eva Frodl-Kraft (Kraft, 1947; Frodl-Kraft, 1970; Frodl-Kraft, 1973), med nekaj mlajšimi pa Ernst Bacher (npr. Bacher, 1979) in Elisabeth Oberhaidacher-Herzig (npr. Oberhaidacher-Herzig, 2005). Sicer pa bo na tem mestu dovolj

Zaradi vsega naštetega je namen naše razprave dvojen. Najprej bi želeli z nekaterimi izbranimi primeri nakazati določene razvojne karakteristike in osnovne likovno-tehnične značilnosti, ki bi lahko v bodoče spodbudili celo nadaljnje podrobnejše raziskave in oblikovanje kataloga vitrajev v Sloveniji, saj se nastanek in obstoj te likovne zvrsti bistveno ne razlikujeta od razmer drugod po Evropi. Po drugi strani pa bi seveda želeli opozoriti na določeno problematiko zastekljevanja slovenskih kulturnih spomenikov v dosedanji praksi, v kateri neredko zasledimo ne le pomanjkanje podrobnejšega znanja o tehničnih posebnostih historičnih zasteklitev, temveč tudi zavedanja, da so (bile) zasteklitve v svojih različnih oblikah tako kot arhitekturna plastika in stenske slike sestavni del arhitekture in njene izraznosti. To pomeni, da ni vseeno, ali v gotško okno s krogovičjem ali baročno dvokrilno okno namestimo navadno steklo, termopan zasteklitev, pihano steklo v tehniki vitraja, barvasta stekla v t. i. tiffany tehniki ali kaj drugega. Ker pa je tematika izredno široka in raznolika in praktično sega skorajda v vse vrste in oblike arhitekturne tvornosti, kar bi zahtevalo bistveno obsežnejše raziskave, se bomo na tem mestu morali omejiti predvsem na nekaj primerov zlasti iz starejše sakralne arhitekture, čeprav bomo zaradi nekaterih karakteristik upoštevali tudi mlajše primere.

Že iz uvodnih besed je razvidno, da srednjeveške in novoveške oblike zasteklitev pri nas zaradi skromnega obsega ohranjenosti ali premajhne časovne distance in drugih razlogov skorajda niso bile predmet znanstvenega zanimanja in raziskovanja. Na to je med prvimi opozoril France Stelè, ki je v sklopu pregleda srednjeveškega slikarstva v Sloveniji naštel predvsem štiri tedaj edine znane primere gotških slikanih oken (Stelè, 1969: 339–341). Gre za fragmente slikanih oken iz cerkve sv. Lenarta na Bregu pri Preddvoru, cerkve sv. Katarine v Lomu nad Tržičem (sl. 1), cerkve sv. Andreja v Gostecih in cerkve sv. Janeza Krstnika v Spodnji Muti (sl. 2),⁶ ki jih je Stelè obenem tudi stilno opredelil. Za le arhivsko izpričane podobe apostolov v okenih cerkve sv. Martina v Martjancih je domneval nastanek v poznem 14. stoletju (Stelè, 1969: 339). Medtem ko so ostanki slikanih oken iz Mute izginili že med drugo svetovno vojno, so najboljše ohranjena slikana okna v Sloveniji, v cerkvi sv. Lenarta v Bregu pri Preddvoru, žal podobno usodo doživela leta 1990. V zadnjih desetletjih se seznam srednjeveških slikanih oken kljub številnim bolj ali manj kompleksnim obnovam starejših spomenikov ni bistveno spremenil; nanj bi lahko dodali le nedavno odkrite skromne fragmente poslikanih stekelc v zazidanem oknu severne stene nekdanje dominikanske cerkve na Ptujju iz

opozoriti na dve združeni *Corpus Vitrearum Medii Aevi* in *Corpus Vitrearum International*, ki na svojih spletnih straneh poleg temeljnih značilnosti nudita tudi sezname vse pomembnejše literature ter sezname in fototeko eminentnih spomenikov srednjeveškega slikarstva na steklu.

6 Žal vitraj v jugovzhodnem oknu cerkve v Muti ni fotografsko posebej dokumentiran. Iz Stelètove fotografije notranjščine prezbiterja je videti, da je bil gotski vitraj (najverjetneje iz sredine 14. stoletja) s podobo nekega svetnika nameščen le v zgornji polovici in da je bil že močno poškodovan, saj nekaj stekelc že manjka. Spodnja polovica okna in tudi ostala okna prezbiterja pa so bila zastekljena z vitrajem iz šesterkotnih stekelc kot rezultat ene od obnov v 17. stoletju.

zrelega 14. stoletja. Tudi zbirke slovenskih muzejev niso bistveno bogatejše. V zbirki Pokrajinskega muzeja Ptuj–Ormož hranijo del gotskega vitraja, ki izvira še iz zbirke Franza Ferka, vendar njegova natančna provenienca ni znana. Enako velja za fragment svetnice iz okoli leta 1520, ki ga hrani Narodni muzej v Ljubljani. Zato ni presenetljivo, da je na izrazito ogroženost originalnih slikanih oken prva konkretnije opozorila restavratorka Nuška Dolenc–Kambič, vendar je temo v okviru velike tematske razstave Gotika v Sloveniji leta 1995 v Ljubljani obravnavala zelo splošno in predvsem z vidika tehnologije izdelave srednjeveških slikanih oken ter načelnega konservatorskega pristopa k njihovi ohranitvi (Dolenc–Kambič, 1995: 22–26). V sklopu iste razstave je Mateja Kos opozorila na širšo problematiko produkcije stekla v obdobju gotike v Sloveniji ter na pomemben segment slikanih oken in njihovih izdelovalcev ter pri tem poudarila majhno število ohranjenih primerov (Kos, 1995: 197–201).

Bolj celovito se je doslej pri nas problematike slikanih oken lotila še slikarka Veselka Šorli–Puc, ki jo je obravnavala tako z zgodovinskega kot tudi s tehnično–likovnega in simbolnega vidika, pri čemer so bila v ospredju obravnave predvsem okna slikarja Staneta Kregarja, čigar izjemni opus slikanih oken je vidno zaznamoval likovni izraz številnih slovenskih cerkva (Šorli–Puc, 1999). Pomembno je, da je avtorica najprej opozorila na terminološko zmedo pri uporabi izrazov vitraž in vitraj, orisala kratek zgodovinski razvoj, predvsem pa poudarila njihovo duhovno vsebino, pri kateri so v zgodovini ključno vlogo odigrali spisi zgodnjekrščanskega mistika in teologa Dionizija Areopagita in njihova arhitekturna refleksija, za katero je bil zaslužen opat Suger iz francoskega St. Denisa (Šorli–Puc, 1999: 40–47). V nadaljevanju prispevka je avtorica Kregarjeve vitraje obravnavala z likovnega, tehničnega in vsebinskega vidika, pri čemer je ugotovila, da sta Kregarjev opus v vseh njegovih razvojnih fazah zaznamovali predvsem barva in svetloba in da je Kregar v vseh pogledih doumel bistvo vitraja (Šorli–Puc, 1999: 30–40). Da je takšna avtorčina ugotovitev utemeljena, bosta v nadaljevanju pokazal tudi naš kratki zgodovinski oris in pregled dosedanje prakse.

Zasteklitve od srednjega veka do zgodnjega 20. stoletja in njihove splošne značilnosti

Še preden se bomo posvetili osrednji problematiki, bi veljalo na tem mestu opozoriti na nekatere osnovne pojme in zgodovinska dejstva, ki so za razumevanje problematike ključnega pomena. Najprej moramo opozoriti, da je izraz zasteklitvev v našem kontekstu presplošen termin in ne odraža osrednje tematike oziroma predmeta naše obravnave. Na tem mestu nas bodo namreč zanimale predvsem starejše oblike okenskih zasteklitvev, sestavljenih iz različnih vrst stekla, za katere se je pri nas sicer uveljavil francoski izraz vitraž (*vitraux*). Vendar pa ta, kot je opozorila Veselka Šorli–Puc, ni natančen, saj pomeni le zasteklitvev na splošno (Šorli–Puc, 1999: 47–48). V resnici imamo opraviti z okni, sestavljenimi iz brezbarvnega ali raznobarvnega stekla, pogosto mestoma poslikanega, in svinčenih profilov. Ta tip zasteklitvev pa natančneje označuje izraz vitraj, ki je prav tako francoskega izvora (*vitrail*), a ga

je prevzel tudi slovenski knjižni jezik. Govorili bomo torej o vitrajih, ki zajemajo vsebinsko tudi nekoliko ožjo skupino, slikana okna, ki jih Nemci imenujejo *Glasmalerei*, Angleži pa *Stained Glas*.

Pogled v preteklost nam razkrije, da se je raba stekla v arhitekturi v primerjavi z njegovo rabo na drugih področjih razvijala razmeroma počasi. Prvi zapisi o rabi barvnega stekla segajo šele v obdobje antike, v 4. stoletje, iz antike pa izvirajo tudi najstarejši ostanki stekla, ki so bili del stavbne opreme. Poraba stekla za zasteklitve oken je v 1. stoletju izrazita npr. za terme in razkošne vile ob južnoitalijanskih obalah (McKay, 1977: 139–140), kjer so bile zasteklitve po tipu, obliki in namenu zelo blizu današnjim. V zgodnjekrščanski arhitekturi so bila okna navadno zaprta z različnimi vrstami prosojnega kamna (alabaster, oniks), ki je bil kot *petra specularis* znan seveda že prej, ponekod v mediteranskih deželah pa celo s pergamentom (Ševčíková, 1990: 9). Zanimivo je, da so bile v 7. in 8. stoletju določene antične tehnike zasteklitvev s številnimi majhnimi koščki stekel močno razvite v islamskem svetu. Vendar naj bi se slikana stekla s figuraliko prvič pojavila v Franciji v 9. ali 10. stoletju, iz 11. ali zgodnjega 12. stoletja pa poznamo v Augsburgu najstarejši *in situ* ohranjen primer (Frodl–Kraft, 1970: 24–29). Čeprav so imela slikana okna v obdobju romanike že določeno tradicijo, se je zlata doba vitrajev pričela z gradnjo prve gotske cerkve v Franciji, v opatiji St. Denis pri Parizu, posvečene leta 1144, za katero je bil posebej zaslužen tamkajšnji opat Suger. Po njegovem konceptu so bili poleg arhitekture zasnovani tudi vitraji (Kozina, 2011: 29), ki so s svojimi svetlobnimi, likovnimi in simboličnimi učinki ustvarjali izredno sugestivno prostornino, ki je več kot dve stoletji služila kot model za arhitekturno produkcijo tudi zunaj francoskih meja.

Ko govorimo o slikanih oknih, je treba posebej opozoriti, da se od drugih slikarskih tehnik razlikujejo predvsem v tem, da je njihov učinek pogojen s svetlobo. Svetloba ima v krščanski simboliki izredno velik pomen, kar je v evangelijih in različnih srednjeveških besedilih večkrat poudarjeno.⁷ V Janezovem evangeliju je npr. Kristus označen kot prava luč (*Lux vera*), samega sebe pa je Kristus označeval kot luč sveta (*Lux mundi*), z obljubo, da bodo tisti, ki bodo verjeli vanj, postali otroci luči (Jn 1,9; Jn 8,12; Jn 12,36, 46). Bernard iz Clairvauxa, največja avtoriteta na področju duhovnosti tistega časa, je prehod svetlobe skozi steklo primerjal celo s čudežnim prihodom Svetega duha ob Marijinem oznanjenju, medtem ko je že omenjeni zgodnjekrščanski mistik in teolog Dionizij Areopagit vse stvarstvo, vidno in nevidno, označil kot luč, ki jo kliče k obstoju Oče luči, Bog (Šorli–Puc, 1999: 44). V smislu sholastične filozofije in drugih interpretacij so verjetno pisani vitraji odločilno pripomogli k simboličnim razlagam cerkve kot uresničitvi nebeškega Jeruzalema na zemlji (Grodecki, Brisac, 1985: 22), ne gre pa pozabiti, da je v zadnjem času močno poudarjena tudi njihova bolj profana estetska raven, ki jo je mogoče razbrati iz številnih srednjeveških tekstov. Večina opisov srednjeveških vitrajev je namreč omejena predvsem na njihovo skrivnostno fascinacijo luči in barv,

⁷ Podrobneje o tem: LCI (1971), 3, 95–99; glej tudi: Grodecki, Brisac, 1985: 22–25.

medtem ko je bila njihova vsebina le redko opažena (Kozina, 2011: 29–34).

Slikana okna so bila posebej priljubljena v severnih deželah, kjer je bilo dovolj surovin in bukovega lesa, potrebnega za proizvodnjo stekla, močna produkcija pa je zaznamovala tudi severnoitalijanska mesta, zlasti Benetke. Do 15. stoletja so se v evropskih mestih razvili številni centri proizvodnje slikanih oken, ki so jih vodili bodisi posamezniki bodisi različne družine z dolgo steklarsko tradicijo (Fischer, 1997: 10–14). Čeprav gre za tehnološko posebno likovno zvrst, so pri snovanju slikanih oken sodelovali tudi številni pomembni slikarji in grafiki, kar je posebej razvidno v nemških mestih, zlasti v Nürnbergu v času Albrechta Dürerja (Scholz, 1991). Podobne razmere so bile najbrž tudi pri nas, kar dokazuje omemba mojstra Lenarta, slikarja, ki je leta 1494 v kapeli na škofjeloškem gradu izdelal in popravil nekaj oken (Kos, 1995: 199). Toda v zrelem 16. stoletju, v Italiji pa že prej, je barvna okna počasi začelo izpodrivati cenejše belo oziroma brezbarvno steklo, ki se je v naslednjih dveh stoletjih povsem podredilo novim nalogam in estetskim predstavam novoveške arhitekture. Tako so v 17. stoletju slikana okna nastajala le še redko, predvsem v manjših formatih kot detajl večje zasteklitve iz brezbarvnega stekla (navadno iz okroglih pihanih stekelc ali šesterkotnih oblik), in so krasila zlasti manjše kabine profanih stavb večinoma v alpskih deželah (Švica, Avstrija), redkeje pa jih najdemo v cerkveni arhitekturi (Wolf, 2005: 63). Edina izjema je Anglija, kjer se tradicija slikanih oken monumentalnih dimenzij ni nikoli v resnici prekinila (Frodl-Kraft, 1970: 59).

V 19. stoletju so z oživitvijo historičnih slogov vitraji znova pridobili veljavo. Sicer na splošno velja, da so slikana okna iz obdobja historičnih slogov pogosto brez večjih umetniških ambicij slepo posnemala gotske in druge oblike, a je takšna oznaka presplošna in zavajajoča. Tem izdelkom namreč v prvi vrsti nikakor ne smemo odrekati izredno visokih izvedbenih kvalitete, po drugi strani pa imamo v posameznih primerih opraviti tudi s pomembnimi umetniškimi deli kot rezultatom splošnih razmer v umetnosti 19. stoletja. Med temi posebej izstopajo dela münchenskega združenja *Königliche Glasmalereianstalt* (1827–1874), v katerem so pod pokroviteljstvom bavarskega kralja Ludvika I. delovali vodilni umetniki nazarenske stilne usmeritve in s svojimi izdelki opremili številne evropske katedrale (Vaasen, 2003: 35–45; Vaasen, 2012). Dalje ne smemo pozabiti na številna umetelna obrtniška dela tirolske tovarne *Tiroler Glasmalerei und Mosaikanstalt*, ki je bila ustanovljena leta 1861 v Innsbrucku in tam še danes deluje kot specialistični proizvajalec cerkvenih slikanih stekel (Neuhauser, 1911: 1 in dalje). Njihova stekla krasijo več kot 4000 cerkva in katedral po vsej Evropi in zunaj nje. Poznamo jih tudi v Sloveniji; med obsežnejšimi velja omeniti vitraje v župnijski cerkvi sv. Petra v Ljubljani in sv. Jurija na Ptujju iz let 1896 in 1897 ter v župnijski cerkvi na Bledu iz leta 1904 (Neuhauser, 1911: 35, 49), dalje v nekdanji kapiteljski (danes škofijski) cerkvi sv. Nikolaja v Novem mestu iz let 1901 in 1904 (Neuhauser, 1911: 43; Peskar, 2006b: 220) in nekdanje vitraje v župnijski cerkvi sv. Kancijana v Kranju, ki so jih sicer večinoma nadomestili vitraji Staneta Kregarja iz šestdesetih let 20. stoletja (Leben, Sagadin, 2008: 42). V Evropi je bilo v 19.

stoletju znanih še nekaj specialističnih izdelovalcev vitrajev, kot sta npr. Glasmalerei Carl Geyling na Dunaju in Glasmalerei Oidtmann v nemškem Linnichu. Tudi njuna dela bi mogoče našli v slovenskih cerkvah. Zaradi izrazite gradbene dejavnosti po potresu leta 1895 v Ljubljani in drugod po Sloveniji bi verjetno posebej mikavne in stilno naprednejše primerke vitrajev lahko iskali tudi v obdobju secesije, ki so drugod po Evropi zaradi velikega števila in visoke umetniške kvalitete predmet številnih obravnjav.⁸ Eden takšnih primerov vitraja je bil nedavno odkrit v nekdanjem prezbiteriju frančiškanske cerkve v Brežicah, ki je nastal ob obnovi po potresu leta 1917.⁹ A podrobnejši pregled produkcije tega časa seveda že presega okvire našega prispevka.

Posebno poglavje v produkciji slikanih oken oziroma vitrajev v moderni dobi predstavlja dejavnost ameriškega slikarja Louisa Comforta Tiffanyja (1848–1933), ki je leta 1878 pričel masovno uporabljati raznobarvno steklo ne samo za okenske zasteklitve, temveč tudi v okviru druge uporabne umetnosti. V svojem bogatem oblikovalskem opusu je razvil posebne tipe oblik, stekel in tehnik, od katerih je značilna t. i. tiffany tehnika, ki se od klasične razlikuje v uporabi posebne bakrene folije in cina namesto svinčenih profilov (Tessa, 1987: 45–63; Porcelli, 1998: 68–70; Frelinghuysen, 2009: 44–46). Ta tehnika je pogosta oziroma ponekod celo prevladujoča v sodobni produkciji vitrajev. Tehnično je namreč manj zahtevna in zaradi neenakomernosti širine spojev med stekelci zelo prepoznavna, s čimer vpliva tudi na likovni izraz vitrajev, ki se torej razlikuje od vitrajev v klasični tehniki. To je verjetno tudi razlog, da vitraje v tiffany tehniki v modernem zastekljevanju cerkvene arhitekture vsaj v evropskem prostoru redko srečamo. Nekaj več jih je pri nas (npr. župnijska cerkev v Trebnjem), kjer so neredko rezultat slabega poznavanja naročnikov. V kontekstu moderne produkcije vitrajev 20. stoletja je treba poudariti, da so se v Evropi te mikavne likovne zvrsti pogosto lotevali tudi vrhunski umetniki, kot sta npr. arhitekt Frank Lloyd Wright in slikar Marc Chagall; s temi umetniki so se uveljavile tudi povsem abstraktne oblike. Kot rečeno, moderne vitraje poznamo tudi pri nas. Od starejših avtorjev, ki so delovali od šestdesetih let 20. stoletja, bi morali na prvem mestu omeniti Staneta Kregarja, čigar opus obsega več kot 280 del (Šorli-Puc, 1999: 40; Jurkovnik, 1993), Ivo Brišnik-Remec, ki je zasnovala vitraje na Ptujski Gori, slikarko Veselko Šorli-Puc ter slikarja Tomaža Perka in Lojzeta Čemažarja, kiparja in restavratorja Franceta Kokalja in druge. Je pa treba pri nekaterih navedenih razlikovati avtorstvo idejne zasnove oziroma likovnega koncepta in dejansko izdelavo. Med izdelovalci je pri nas nekako do osemdesetih let 20. stoletja prevladovalo zagrebško podjetje Staklo – Zagreb oziroma njegov umetniški oddelek, ki sta ga zaznamovala Pavao in Kruno Sušilović.

Že doslej opisani kratki sprehod po spomenikih starejše cerkvene arhitekture nam je razkril, da bi vitraje lahko razde-

8 Pri preučevanju in pregledu vitrajev iz obdobja secesije je npr. v Nemčiji posebej zaslužen Erhard Remmert (npr. Remmert, 1993).

9 Vitraj z izrazito secesijsko rastlinsko motiviko je bil odkrit poleti 2012 med izvedbo strojne napeljave v zazidanem oknu nekdanjega prezbiterija, ki je danes del brežiške gimnazije. Žal je bilo nato okno ponovno zazidano.

lili v dve skupini. V prvo sodijo slikana okna, se pravi bolj ali manj obsežne figuralne kompozicije, sestavljene iz živopisnih barvanih stekel oziroma poslikanih koščkov stekla, s katerimi se ponašajo velike katedrale in župnijske cerkve severnih dežel, v skromnejših izvedbah pa so, kot smo v uvodu omenili, take kompozicije znane tudi pri nas. V drugo skupino sodijo barvno in likovno nekoliko skromnejše oblike, sestavljene v smislu mozaika iz malih stekelc različnih oblik. Njihova produkcija se je v Franciji začela zlasti v 13. stoletju (Grodecki, Brisac, 1985: 21). Prevladujejo okrogla pihana stekelca, ki jih Nemci imenujejo *Butzenscheibe*, Angleži *Bull's eyes*, Francozi imajo zanje kar osem izrazov (Blondel, 1993: 56), pri nas pa jih poznamo tudi z izrazom pihanci (Kos, 1995: 193). V primerjavi s slikanimi okni so bili pihanci navadno barvno skromnejši, največkrat brezbarvni, čeprav smo pri nas uspeli evidentirati (sl. 8: 1–2) tudi take v oker (Okrog pri Šentrupertu) in rahlo zelenkastem tonu (Rosalnice). V evropskem srednjeveškem gradivu neredko nastopajo tudi stekelca rombastih in kvadratnih oblik. O veliki razširitvi tovrstnih vitrajev tako v cerkveni kot tudi v profani arhitekturi pričajo številne srednjeveške upodobitve v različnih rokopisih, grafiki (npr. opus Mojstra ES) ali tabelnem slikarstvu, od katerih so najbrž najbolj povedni z realizmom prežeti nizozemski primeri zrelega 15. stoletja.¹⁰ Iz različnih srednjeveških upodobitev je obenem razvidno, da so bila okrogla pihana stekelca v oknih razporejena na dva načina. Najpogostejši, ki nastopa tudi v slovenskem gradivu, je bil ta, da se pihanci, razvrščeni po diagonalni, med seboj stikajo na treh točkah, s čimer tvorijo majhne trikotnike s konkavnimi stranicami. Redkeje, zlasti v Italiji, so pihanci razporejeni drug nad drugim in tako tvorijo majhne kvadratke s konkavnimi stranicami. Ta vmesna stekelca so bila v večini primerov brezbarvna, čeprav smo v našem srednjeveškem gradivu zasledili tudi barvasta stekla v kombinaciji z brezbarvnimi pihanci. Eden takšnih primerov je ostanek originalnega vitraja v jugovzhodnem oknu Marijine cerkve na Stari Sveti gori iz zgodnjega 15. stoletja (sl. 8: 4; 12), kjer je bilo steklo, iz katerega je narejen obravnavani košček, tonirano z ustreznim oksidom, ki je steklo obarval v ton, soroden *caput mortuum*.¹¹

Vsekakor je srednji vek dobro poznal razliko v učinkovanju med velikimi barvitimi kompozicijami in brezbarvnimi monotonimi vitraji, saj so se v nekaterih primerih, npr. v asketski cistercijski arhitekturi, močnim svetlobnim učinkom pisanih stekel zavestno odpovedali in celo zapisali v redovna pravila, da morajo biti okenska stekla bela ter brez križev in slikarij (Zadnikar, 1977: 20). Vendar imajo vitraji iz obeh skupin na neki način tudi nekaj skupnih značilnosti. To so konstrukcijske mreže, se pravi sistem posebnih prečk iz kovane železa, ki so imele tudi v najpreprostejših oblikah dvojno vlogo, na eni strani statično-povezovalno med stebriči okenskih krogovičij in steno, na drugi strani pa nosilno funkcijo za zasteklitev. Uporaba železa kot statičnega elementa je sicer

ena od iznajdb in bistvenih značilnosti gotske arhitekture (Binding, 2006: 197–201) in bi zaslužila več pozornosti, toda o tem bomo v nadaljevanju še govorili, saj gre v določenih primerih za segmente, ki pri nas niso pravilno interpretirani. Na tem mestu velja le opozorilo, da se ti kovinski elementi gotskih oken v gotski arhitekturi slovenskih dežel kažejo kot preproste vodoravne prečke iz kovane železa (v obliki ploščatega železa dimenzij približno 3 x 1 cm), na katere so bila pritrjena kvadratna kovinska ušesca s kvadratno predrtino. Le v redkih primerih pri nas, kot na primer v enem od oken prezbiterja cerkve sv. Janeza Krstnika v Muti iz sredine 14. stoletja (sl. 3), oknu zakristije cerkve sv. Janeza Krstnika v Ljutomeru z začetka 15. stoletja (sl. 4) in še posebej v posameznih okenskih krogovičjih Marijine cerkve na Ptujski Gori (sl. 5), nastopajo kovinske prečke v bolj zapletenih oblikah. Razgibane konstrukcijske mreže, kakršne poznamo v velikih katedralah, so navadno temeljile na geometrijskih vzorcih oziroma poljih, kakršni so sicer prisotni tudi v rokopisnih upodobitvah (Kemp, 1997: 54–55). Zadnje študije kažejo, da so te konstrukcijske mreže poleg statične veljave imele vlogo tudi pri lažji berljivosti vsebine upodobitev (Kemp, 1997: 5–21), kar bi pod določenimi pogoji pomenilo, da so bili vsebinski koncepti slikanih oken določeni ali vsaj koncipirani že v procesu gradnje. A je treba ob tem pripomniti, da železne prečke na originalnih gotskih načrtih niso zrisane (primerjaj Koepf, 1969). Sicer pa na splošno velja, da je bila v srednjeveški arhitekturi pripovednost vitrajev le redko v ospredju. Bolj sta bili pomembni njihova duhovna oziroma simbolna vsebina ter seveda njihova širša estetska komponenta, ki je bila odločilna za uravnoteženo učinkovanje arhitekturnega prostora. Bistvo vitrajev je odnos med barvo in svetlobo. Če je ene ali druge komponente manj, potem vitraj izgublja svojo pojavnost. S tega vidika so vitraji, kot smo že omenili, edinstveni tudi po tem, da se njihova izraznost skozi dnevne in letne čase venomer spreminja.

Srednjeveški izdelovalci vitrajev so se naštetih lastnosti nedvomno zavedali, kar je razvidno že iz značilnega izbora barv, se pravi kolorita stekel. Prevladujejo rdeča, modra in zelena, v manjši meri zasledimo še oker in bela stekla. Če pustimo ob strani srednjeveške predstave o simboliki barv, njihov izbor ni naključen niti z vidika fizikalnih lastnosti barv. Kot je ugotovil že Isaac Newton, je bela svetloba seštevka treh primarnih t. i. aditivnih barv: rdeče, zelene in modre (Klajnšek Gunde, 2001: 44–49), kar ponazarja tudi ustrezen grafični prikaz (sl. 6). Te barve torej zagotavljajo nevtralno barvno vrednost prostora. Tovrstni kolorit vitrajev je značilen še v obdobju historičnih slogov, v našem času pa zasledimo tudi manj posrečene rešitve. Najbolj poučen primer predstavljajo vitraji v Marijini cerkvi na Ptujski Gori (sl. 5), delo akademske slikarske Ide Brišnik Remec iz osemdesetih let 20. stoletja. Kolorit stekel je sam po sebi ustrezen, a razporejen neenakomerno po posameznih oknih v smislu velike koncentracije določene barve; posledica tega je bila, da so posamezni deli prostora osvetljeni z različno barvno svetlobo in njeno toplotno vrednostjo (sl. 7). Seveda takšna označba velja le z vidika fizikalnih lastnosti, medtem ko bi z vsebinskega in simbolnega oziroma estetsko-likovnega vidika ptujskogorske vitraje lahko označili tudi kako drugače, vsaj v smislu velike sugestivnosti,

10 Za ilustracijo lahko navedemo zlasti dela Jana van Eycka: npr. slika Oznanjenje iz leta 1435, ki jo hrani National Gallery v Washingtonu, Madona kanclerja Rolina iz leta 1436 v pariškem Louvru, Dresdenski triptih ...

11 Stekelce kaže tudi značilne sledove klešč, s katerimi je srednjeveški steklar oblikoval steklo.

saj gre za simbolno ponazoritev Hvalnice stvarstva oziroma Sončne pesmi sv. Frančiška Asiškega, ki je seveda avtorsko interpretirana.

Kakorkoli že, če nadaljujemo naš kratki sprehod po obdobjih, moramo poudariti, da je v dobi renesanse in baroka barvna stekla vitrajev navadno nadomestilo belo oziroma brezbarvno steklo, čeprav bogata slikana okna, odvisno od naročnikov in njihovega zavedanja samega sebe, tipa arhitekture ali lokalne tradicije, tudi v 17. stoletju, kot smo že omenili, niso bila nobena redkost (Wolf, 2005: 73–76). Prav tako je tehnika vitrajev še nekaj stoletij ostala enaka, kar pomeni, da so posamezna stekla še vedno povezali s pomočjo svinčenih profilov, le da čedalje pogosteje nastopajo leseni okenski okvirji z lesenimi okenskimi krili in različnimi sistemi za odpiranje, pri čemer je posebno estetsko in funkcionalno vlogo igralo kovinsko, pogosto posrebreno okovje (npr. okna v gradu Podčetrtek). Zavetrovalne kovane palice okroglega, pravokotnega ali kvadratnega profila so še vedno sestavni del zasteklitev, opazamo le razlike v obliki stekel. Prevladujejo okrogla pihana stekla, ki so bila v rabi od 14. stoletja. Zaradi značilne izdelave imajo pihana stekla do 17. stoletja zunanje robove zavihane, kar se kaže kot odebeljen in votel rob, sredico pa bolj ali manj neenakomerno odebeljeno kot ostanek spoja s steklarsko pipo. Velikost stekel je lahko precej različna. V kontinentalni Sloveniji je najpogostejša velikost premera od 9 do 12 cm, medtem ko na Primorskem lahko najdemo tudi precej večja stekla. Pri nas je ohranjenih precej tovrstnih primerov iz 15., 16. in 17. stoletja, a žal večinoma le v fragmentih (Drevenik, Okrog nad Šentrupertom (sl. 8: 1), Bodešče, Mirna na Dolenjskem (sl. 19), Vinski Vrh pri Šmarju, Gradišče pri Podsredi (sl. 12) ...). V francoskem gradivu so od 16. do 18. stoletja okrogla pihana stekla lahko tudi brez opisanih odebeljenih robov (Blondel, 1993: 182). Pri nas bi lahko omenili okno severnega transepta ljubljanske stolnice sv. Nikolaja z začetka 18. stoletja, razen če ni bila originalna zasteklitev v 19. stoletju nadomeščena z novo. Pomembno je, da bolj ali manj vzporedno s temi nastopajo tudi stekla drugih oblik, zlasti kvadratna in še posebej šesterokotna. Za ilustracijo naj omenimo okensko krilo iz cerkve sv. Križa v Cirkniku pri Brežicah iz 17. ali zgodnjega 18. stoletja¹² ali *in situ* ohranjena okna v cerkvi Sv. duha ob Bohinjskem jezeru iz okoli leta 1744 (sl. 9), ko je bila izvedena temeljita obnova cerkve. Omeniti velja tudi sicer rekonstruirano zasteklitev zgornjih oken v ladji ljubljanske stolnice. Da gre v tem primeru za originalno obliko oziroma tip zasteklitve, med drugim dokazuje iluzionistična upodobitev oken Giuglia Quaglia. V tej povezavi so zanimive tudi druge upodobitve oken, npr. v kapeli gradu Brežice z začetka 18. stoletja (sl. 10), kjer je slikar z realistično natančnostjo ilustriral estetsko komponento tega arhitekturnega elementa v obdobju baroka. Poleg naštetih so iz zgodnjega 18. stoletja posebno zanimiva tudi v celoti ohranjena okna semeniške knjižnice v Ljubljani, katerih posebnost so velika

12 Okensko krilo je bilo evidentirano na podstrešju cerkve, zato natančna lokacija okna ni ugotovljena. Žal so ob obnovi strešne konstrukcije in kritine marca 2012 domačini v veliki obnovitveni vnemi kljub jasnim navodilom izvajalcu krovskih del okno uničili, tako da je ohranjenih le nekaj svinčenih profilov in stekel, kovinska okovja in zavetrovalne palice (hranjeno v depozu ZVKDS, OE Novo mesto).

kvadratna stekla, povezana s svinčenimi profili znotraj lesenih okenskih kril. Toda pri teh oknih velja dodati, da so na splošno originalna lesena okenska krila v sakralni in še posebej v profani arhitekturi 17. in 18. stoletja vse bolj redka in so navadno žrtev temeljitih prenov v zadnjih desetletjih, ko so namesto restavratorskih posegov na neredko tudi dokaj dobro ohranjenih originalnih izvedene zgolj njihove rekonstrukcije. Bi pa bila zagotovo zanimiva posebna samostojna študija razvoja ali tipologije okenskih kril in njihovih sestavnih delov (okovje, zapirala ...), saj lahko, kot kažejo sorodne študije pri naših severnih sosedih (Lipp, 1982: 42–49) in drugod (Ševčíková, 1990), odločilno prispevajo pri spomeniškovarstvenih usmeritvah ne le za posamezne spomenike, temveč tudi za širša spomeniška območja (Brunner, 1982: 50–57).

V okviru tehnične izvedbe vitrajev posebno pozornost zaslužijo tudi svinčeni profili, ki so bili v najstarejših primerih uliti in nato brušeni v želeni profil, od 16. stoletja pa so bili profili valjani. Starejši primeri profilov, ki so dokumentirani v Franciji, imajo sicer vidni del nekoliko odebeljen, a so navadno proporcionalno ozki (manj kot 4 mm), zato so omogočali bolj prefinjene likovne kompozicije (Viollet-le-Duc, 1866, 9: 431; Blondel, 1993: 137), s časom pa so postajali profili širši, v 16. stoletju in kasneje celo širši od 8 mm. V tem smislu je pri nas uspelo natančneje dokumentirati le nekaj primerov, čeprav je bilo bolj ali manj naključno ohranjenih ostankov najbrž precej več, a so bili po obnovah žal zavrženi ali neopaženi oziroma so hranjeni v privatnih restavratorskih in steklarskih delavnicah. Na srečo pa je nekaj primerov ohranjenih še *in situ*,¹³ kjer čakajo na primerne analize. Nekateri naši analizirani primeri so sicer časovno težje opredeljivi (sl. 11), a so vendarle dragocen dokument, saj že njihovo dokumentiranje ponuja določene indice. Izmed analiziranih bi kot najstarejši svinčeni profil lahko s precejšnjo gotovostjo označili profile vitrajev iz oken prezbiterija cerkve sv. Lenarta v Dreveniku (sl. 11: 1), ki so glede na grbovne insignije grofov Celjskih in opredelitev njene arhitekture nastali v prvi četrtini 15. stoletja (Peskar, 2005: 196). Polji z grboma Celjskih, ki sta bili prepoznani kot najstarejši ohranjen primer slikanih oken v Sloveniji (Badovinac, T., 1996: 88–89), sta danes hranjeni v zbirkah Pokrajinskega muzeja v Celju, medtem ko cerkvena okna *in situ* krasijo kopije (Badovinac, B., 2006: 43). Profilirana je razmeroma vitka in tanka in je v ustreznem razmerju s sočasnimi pihanimi stekli, ki so debela komaj milimeter, razen seveda sredice in odebeljenih robov, ki so rezultat značilnega votlega zavihka (sl. 8: 3). Da so gotski svinčeni profili lahko še bolj vitki, naj za ilustracijo omenimo zgolj fragmentarno ohranjeno zasteklitev v krogovičju jugovzhodnega okna prezbiterija Marijine cerkve v Gradišču pri Podsredi (sl. 12) iz zgodnjega 15. stoletja (Peskar, 2005: 198–200), kjer je poleg

13 Med izrazitejšimi bi omenili ostanke svinčenih profilov v jugovzhodnem oknu župnijske cerkve sv. Janeza Krstnika na Mirni na Dolenjskem, v oknih prezbiterija cerkve sv. Urha v Tolminu in v jugovzhodnem oknu prezbiterija Marijine romarske cerkve v Gradišču pri Podsredi (sl. 12), kjer so ob diletantsko izvedeni obnovi pred nekaj leti stekla kar prepleskali s fasadno barvo. Z določenim zadržkom bi lahko vse našete primere časovno opredelili v 15. in 16. stoletje. V čas okoli leta 1500 najbrž sodijo tudi ostanke vitrajev (okroglih pihanih stekel) v oknih prezbiterija cerkve sv. Barbare v Šmarju pri Jelšah.

nekaj originalnih okroglih stekelc ohranjena tudi profilacija višine 6 mm in širine le 2,5 mm.¹⁴

Podobna stekla so bila odkrita tudi v oknih prezbiterijske cerkve Marijinega vnebovzvetja v Tržišču pri Rogaški Slatini, ki so bila sicer na novo zastekljena pred nekaj leti. Ohranili so se tudi posamezni koščki svinčenih profilov (sl. 11: 2), ki so nekoliko močnejši od tistih v Dreveniku. Glede na arhitekturo poznogotskega prezbiterijskega in stavbno zgodovino cerkve jih je mogoče časovno opredeliti v čas okoli leta 1500. Verjetno nekaj mlajši so fragmenti svinčenih profilov iz zazidanega okna prezbiterijske cerkve sv. Janeza Krstnika v Ribčevem Lazu v Bohinju (sl. 11: 3), najdeni ob restavratorskih posegih leta 2005, in profili, najdeni ob odpiranju oken prezbiterijske cerkve Lurške Matere božje v Rosalnicah pri Metliki leta 2003, čeprav, upoštevajoč rahel zelenkast ton okroglih pihancev (sl. 8: 2), čas nastanka v 16. stoletju ni izključen. Ostanke so bili namreč najdeni v baročni zazidavi prvotnega vzhodnega okna. Prezbiterijske glade na zadnje ugotovitve rezultat dveh gradbenih faz v obdobju gotike, od katerih je za nas zanimiva druga z začetka 16. stoletja, ko je verjetno po poškodbah zaradi turških napadov poleg opornikov obnovo doživela tudi zasteklitev (Peskar, 2005: 267). Sicer pa v novem veku svinčeni profili počasi postajajo širši (okoli 7–8 mm) in so v glavnem dimenzijsko prilagojeni tankim valjanim steklom, kot to kaže fragment zasteklitve oziroma svinčeni profil iz cerkve sv. Križa v Cirkniku (sl. 11: 5), ki ga je mogoče le okvirno datirati v 17./18. stoletje. Enakih oziroma podobnih je v slovenskem gradivu nedvomno veliko ohranjenih, kar velja tudi za kasnejše vitraje, zlasti iz 19. stoletja, ki so večinoma nastali v tirolskih delavnicah; od teh je bil dokumentiran le svinčeni profil zasteklitve iz cerkve sv. Kancijana v Kranju iz poznega 19. stoletja (sl. 11: 6).

Tehnično gledano se torej oblike vitrajev v novoveški arhitekturi razen po barvnih lastnostih in tipih niso bistveno razlikovale od srednjeveških, kar je zelo pomembno pri konservatorskih odločitvah o novih oblikah zasteklitev, ki sicer zaradi funkcionalnosti in drugih razlogov zahtevajo tudi določene kompromisne rešitve.

Izbrani primeri zastekljevanja kulturnih spomenikov v Sloveniji med teorijo in prakso

Doslej je bila naša pozornost namenjena splošnim značilnostim vitrajev skozi stoletja, da pa bi ustrezno zaokrožili naš kratki pregled in osvetlili tudi problematiko zastekljevanja kulturnih spomenikov v sklopu njihovih prenov ter varovanja in ohranjanja te likovne zvrsti v Sloveniji, si moramo podrobneje ogledati nekaj izbranih primerov, ki bodo pokazali nekaj značilnih pomanjkljivosti, ki se tudi sicer zrcalijo v odnosu med teorijo in prakso spomeniškega varstva pri nas. Preden se lotimo prvega primera, bi kazalo poudariti, da je najpomembnejša znanstvena organizacija na področju

raziskovanja in populariziranja historičnih zasteklitev *Corpus Vitrearum Medii Aevi* že leta 1987 predstavila posebne teoretične smernice za konserviranje in restavriranje slikanih stekel (vitrajev) in jih na XXII. mednarodnem kolokviju septembra 2004 v Nürnbergu in Regensburgu skupaj z ICOMOS-ovim komitejem za slikana stekla v nekaterih členih dopolnila (Oberheidacher-Herzig, 2005: 104–107). Tako so bile oblikovane smernice, ki zaradi nekaterih posebnosti, kot je navedeno v točki 1.3 (Oberheidacher-Herzig, 2005: 105), ne ponavljajo splošnih mednarodnih konservatorsko-restavratorskih načel in usmeritev, ki jih zasledimo v različnih konvencijah in listinah za področje ohranjanja kulturne dediščine. Če na kratko povzamemo vsebino smernic, ki obsegajo štiri poglavja, moramo opozoriti, da je v uvodnem poglavju med drugim definiran osnovni pojem slikanih stekel (»*Glasmalerei*«) oziroma vitrajev. Dalje v uvodu avtorji smernic poudarjajo, da po vrednosti vitraji ustrezajo drugim umetnostnim tehnikam, zato morata biti njihovi konserviranje in restavriranje izvedeni z enako skrbjo in profesionalnostjo in neodvisno od njihove starosti in trenutne tržne cene. Vitrajev ni mogoče obravnavati izolirano od njihovega materialnega oziroma arhitekturnega konteksta, zato posegi zahtevajo interdisciplinarno pristope, se pravi sodelovanje strokovnjakov različnih strok, pri čemer mora imeti kvaliteta posegov prednost pred finančno presojo.

Drugo poglavje je posvečeno raziskavam in dokumentiranju. Prvi korak vsakega konservatorsko-restavratorskega projekta morajo predstavljati raziskave zgodovine, namembnosti, materiala, tehnik, zgodovine predhodnih posegov in aktualnega stanja vitrajev. Poseben poudarek je tudi na izvedbi naravoslovnih raziskav in analiz, rezultati vseh pa so osnova za oblikovanje koncepta posegov. Pri vsem tem je seveda obvezno obsežno dokumentiranje predhodnih raziskav, vseh faz posegov, metod in uporabljenih materialov, pri čemer mora biti vsa dokumentacija dostopna pri lastniku, pristojni javni instituciji varstva kulturne dediščine in tudi pri restavratorjih.

Tretje poglavje smernic je posvečeno preventivnemu konserviranju in vzdrževanju kot temeljnim aktivnostim za ohranitev vitrajev. Glavni cilj pri tem je vzpostavitev ugodnih in stabilnih klimatskih pogojev. Zato je eden prvih ukrepov redno preverjanje in opazovanje stanja stekel. Odločilnega pomena za vitraje *in situ*, ki so posebej ogroženi zaradi mehanskih in vremenskih vplivov, so navadno namestitve posebnih zaščitnih stekel z zunanje strani, ki preprečujejo mehanske in kemične poškodbe ter kondenzacijo. Pri tem se je treba zavedati, da je vsaka zasteklitev edinstvena in zahteva poseben pristop, ki upošteva tako arhitekturne in fizikalne kot tudi estetske posebnosti stavbe. V vsakem primeru pa zaščitna stekla, ki so lahko tudi termalna, zaradi svojega učinkovanja pomenijo zmanjšanje obsega drugih posegov na steklih. Za zmanjšanje nevarnosti mehanskih poškodb so možne tudi namestitve zaščitnih kovinskih mrež, pri čemer je treba upoštevati njihov estetski učinek. Glede vzdrževanja vitrajev so avtorji v nadaljevanju poudarili, da vsakršno ravnanje s stekli zahteva posebna znanja, zlasti pri transportiranju, ko morajo imeti stekla dovolj ploskovne opore. Enako velja tudi pri muzejski prezentaciji vitrajev, kjer umetno osvetljevanje ne

¹⁴ Žal je originalnih gotskih pihanih stekelc premera 11,5 cm ohranjenih le skromno število, pa še teh je nekaj že izpadlo. Je pa videti še ostanek nekega širšega svinčenega profila (8 mm), ki je verjetno ostanek obnove zasteklitve v 17. stoletju.

sme biti premočno in ne sme povzročati vročine, ki škoduje tako originalnim sestavinam kot tudi materialom, ki so bili uporabljeni pri konserviranju in restavriranju.

Četrto poglavje smernic je posvečeno konservatorskim in restavratorskim posegom, ki obsegajo različne faze. Poudarek pri vseh je, da morajo temeljiti na podrobnih raziskavah zgodovine restavriranega premeta, pri čemer vsebujejo tudi dolgoročno strategijo ohranjanja in načrtovanja konservatorskih posegov. Pomemben pri planiranju projektov je nedvomno terminski plan, ki mora biti oblikovan tako, da je med izvedbo posameznih faz dovolj časa tudi za tehtno sprejemanje odločitev, svetovanje in ekspertna mnenja ter dokumentiranje. Zaradi varnosti vitrajev med raziskavami in posegi mora biti na originalnem mestu v prvi vrsti zagotovljen ustrezen dostop do njih, in sicer tako z zunanje kot tudi z notranje strani. Ker morajo biti vitraji pogosto vgrajeni v okenske okvirje, je treba za pritržitev posameznih steklenih polj uporabiti reverzibilne in neškodljive materiale. Pred obravnavo steklenih površin, njihove poslikave in obdelave morajo biti opravljene vse preiskave, s katerimi bi lahko prepoznali lastnosti originalnih in propadlih materialov ter tudi recentnih dodatkov. Glavni cilj obravnave steklene površine je ohranitev stekla in ne odstranitev korozije ali patine, s čimer bi morebiti dosegli večjo transparentnost zasteklitve. Čiščenje mora biti izvedeno v omejenem in nadzorovanem obsegu. Izogibati se je treba posegov z namakanjem in oblogami. Utrjevanje poslikave je sprejemljivo le takrat, ko grozi neposredna nevarnost izgube, pri čemer vitrajev in njihove poslikave nikoli ne smemo ponovno zapeči. Napake, kasnejši vstavki in dopolnitve na vitrajih so sestavni del zgodovine vitraja, zato morajo biti v okviru konservatorskih posegov podrobno dokumentirani in preučeni. Nove dopolnitve in nadomestitve starih, retuše in rekonstrukcije so možni le po izvedbi natančnih tehničnih in umetnostnozgodovinskih analiz, pa še to v minimalnem obsegu in z upoštevanjem reverzibilnosti. Vsak nov vstavljen košček stekla mora biti ustrezno označen z datumom ali posebno signaturo. Pri vsem tem konserviranje vitrajev obsega tudi strukturne elemente zastekljenih polj in povezane stavbne elemente, seveda če so vitraji ohranjeni *in situ*. V tem primeru je nujno upoštevati tudi mnenje strokovnjakov z drugih področij. Nosilna konstrukcija vitraja je lahko izvedena iz svinčenih profilov, cinka ali drugih kovin, tudi iz bakrene folije, betona raznih kitov in drugih materialov. Neodvisno od njihove starosti so ti strukturni elementi sestavni del umetniške pojavnosti vitrajev in prispevajo tudi k njihovi zgodovinski vrednosti. Njihova ohranitev mora biti prav tako cilj konservatorjev-restavratorjev, čeprav so pogosto zaradi stanja ali zaradi potreb ohranitve zasteklitve potrebni določeni posegi, zlasti če se tako izboljša berljivost umetniškega dela. Znotraj predelanih polj naj bi se, če je le mogoče, strukturni elementi le konservirali in ne nadomestili z novimi. Ponovna kitanja niso vedno nujna in zaželena in so odvisna od stanja posameznih polj ter možnosti njihove ohranitve.

Povzetek smernic nedvomno kaže, da je treba vse oblike zgodovinskih zasteklitv v okviru temeljitih obnov obravnavati na način, ki ustreza konservatorskim pristopom na ostalih likovnih sestavinah kulturnih spomenikov ali pa jih celo presega. Zato ni presenetljivo, da bo naš kratki pregled posame-

znih primerov rešitev pokazal, da pri nas le redko dosegamo raven, ki se je uveljavila v mednarodni praksi, čeprav je treba v isti sapi poudariti, da ti standardi veljajo šele nekaj let. S kratko analizo tudi ne želimo vrednotiti posameznih posegov ali izvajalcev, ki jih na tem področju ni veliko, saj bi se izkazalo, da sta se doslej v primeru rekonstrukcije gotoske zasteklitve v tehničnem smislu le eden ali dva ustrezno približala srednjeveški originalni izvedbi. Naš pregled prav tako ne bo zajel konservatorsko-restavratorskih posegov na steklenih predmetih, ki sodijo v okvir arheološke dediščine, saj so vsaj na prvi pogled izvedeni na zadovoljivi ravni in upoštevajo standardne postopke (Cronyn, 1990: 128–141), ki jih izvajajo pomembnejše nacionalne institucije, zlasti restavratorske delavnice Narodnega muzeja v Ljubljani in Zavoda za varstvo kulturne dediščine Slovenije (Lemajič, 2001: 1–10; Lemajič, 2002: 1–16; Koračin, 2012: 34).

Pregled prakse konservatorskih posegov na vitrajih v Sloveniji bi morali seveda začeti s pregledom dosedanjega dokumentiranja, a kot smo že v uvodu navedli, posebnih organiziranih baz podatkov o tej zanimivi likovni zvrsti še ni. Obstaja sicer razmeroma bogata fototeka v arhivu Zavoda za varstvo kulturne dediščine Slovenije, a za zdaj še ni digitalno urejena, tako da podatkov po posameznih likovnih sestavinah še ni mogoče pridobiti. Bi pa veljalo v bližnji prihodnosti slediti poskusom katalogizacije slikanih oken, kakršne so v veliki meri izvedli v Avstriji, na Slovaškem in drugod. Za slovenske razmere bi bil mogoče posebej zanimiv slovaški primer, kjer je vsak objekt svoja katalogna enota (primerjaj Cónová, Gajdošová, Lacková, Žažová, Ševíčková, Balážová, 2006: 172–341); v okviru te so najprej zbrani pomembnejši podatki o objektu in njegovih splošnih značilnostih, nato sledijo podatki o vitrajih (število, lokacija) in njihovih splošnih značilnostih, ikonografiji, slogu in dataciji, avtorju (če je znan) in izvajalcu oziroma izdelovalcu ter končno podatki o materialu in tehniki, pri čemer ne bi smel manjkati kratek historiat posegov.

Če takšne katalogizacije v Sloveniji še nimamo, to še ne pomeni, da ne beležimo poskusov ohranjanja oziroma obnavljanja/restavriranja vitrajev. Prav nasprotno. Posegov je bilo v zadnjih desetletjih veliko, čeprav je zaznati, da so se naročniki pogosto odločali za povsem nove kompozicije. Kot primer naj omenimo številna slikana okna Staneta Kregarja (Kranj, Tržič), Franceta Kokalja (Bistrica ob Sotli, Ribno pri Bledu) in drugih umetnikov. Za ilustracijo restavratorskih posegov pa bi kot *pars pro toto* omenili posege in predelave na vitrajih v župnijski **cerkvi sv. Petra v Črnomlju** s konca 19. stoletja, ki jih je kvalitetno izvedla Nuša Dolenc-Kambič, in restavratorske posege na skoraj stoletje mlajših vitrajih v župnijski **cerkvi sv. Lovrenca na Bizeljskem**, katerih poškodovana stekla po katastrofalni toči julija 2011 je kvalitetno restavriral Peter Jankovič iz Rogaške Slatine. Isti izvajalec je izvedel tudi posege na enem od vitrajev Staneta Kregarja v župnijski **cerkvi sv. Kancijana v Kranju**, kjer je bilo treba zaradi zamakanja način umestitve stekla v enem od oken ustrezneje prilagoditi gotski arhitekturni strukturi. Se pa bomo na tem mestu bolj osredotočili na posege v oknih zlasti starejših slovenskih cerkva, predvsem srednjeveških – gotskih, v zadnjih nekaj desetletjih. Pri teh bi namreč lahko hitro našli nekaj izrazitih sku-

pnih imenovalcev, ki omogočajo razvrstitev posegov v dve osnovni skupini. Prva skupina obsega primere, kjer so gotska okna ohranjena le v obsegu okenskih špalet, v katerih zaradi kasnejših predelav, predvsem v obdobju baroka, krogovičja z vsemi svojimi sestavinami (delilni stebriči, kovinske prečke) niso več ohranjena. Drugo skupino pa predstavljajo primeri gotških oken, v katerih so kamnoseški deli, se pravi delilni stebriči in krogovičja z vsem sistemom za zasteklitev, torej tudi kovinske prečke z ušesci, v celoti ohranjeni. V obeh primerih imamo opraviti z rekonstrukcijo gotške zasteklitve, le da je treba v prvi skupini rekonstruirati tudi kamnoseški del okenske členitve.

Primerov, ki bi jih uvrstili v prvo skupino, poznamo v zadnjih nekaj desetletjih veliko, čeprav prevladujejo predvsem manjše podružnične cerkve, v katerih so bila gotska okna navadno enodelna ali dvodelna. Večina primerov rekonstrukcije oziroma restavriranja krogovičij in pripadajočih kamnoseških delov po posegih ni sporna, saj navadno temelji na ohranjenih fragmentih, kot to npr. vidimo pri leta 1989 restavriranih gotških oknih v prezbiteriju **cerkve Žalostne Matere božje v Bušeci vasi** (sl. 13) iz prve polovice 15. stoletja (Benedik, 1989: 353; Peskar, 2001: 48). Enako velja za restavrirana krogovičja oken v prezbiteriju romarske **cerkve sv. Primoža in Felicijana nad Kamnikom** iz leta 1507, kjer so bili kamnoseški restavratorski posegi še posebej skrbno načrtovani in izvedeni (Adamič, Deanovič, 1998). Tudi rekonstrukcija same zasteklitve ni sporna, saj je navadno izvedena iz okroglih pihanih stekelc v tehniki klasičnih vitrajev. Vendar pa je precej zadrege opaziti pri rekonstrukciji kovanih prečk s posebnimi kovinskimi ušesci s kvadratno predrtino, saj so jih v večini primerov nadomestile rešitve, ki niti približno ne ustrezajo originalni izvedbi. Gre seveda za tehnično podrobnost, katere funkcijo smo sicer delno že omenili. V predrtinah so bile navadno nameščene kovinske zagozde (Viollet-le-Duc, 1866: 466; Binding, 2006: 198) ali redkeje vertikalne zavetrovalne palice, katerih namen je bila statična utrditev vitrajev. Da imamo opraviti z resnim problemom, je razvidno prav iz slovenske prakse zastekljevanja gotških oken v zadnjih desetletjih, saj so posamezni izvajalci restavratorskih del uporabljali aluminijaste ali železne prečke v L- ali T-profilu namesto ploščatih kovanih. Zato je bilo treba zasteklitev na takšno prečko tako kot na kamen pritrčiti s pomočjo malte ali kita. Vendar je takšna tehnična izvedba v vseh primerih neposrečena, saj je, kot rečeno, v prvi vrsti v nasprotju z avtentično tehnologijo, poleg tega pa novi konstrukcijski elementi s svetlo malto v večini takšnih primerov preraščajo v nov likovni element, ki okenski odprtini spremeni naravo, saj namesto neopaznih temnih kovanih prečk nastopajo svetli predelni pasovi. Za ilustracijo naj omenimo zasteklitev oken prezbiterija **cerkve sv. Kancijana v Vrzdencu pri Horjulu** (sl. 14) in rekonstrukcijo zasteklitve na celotni **cerkvi sv. Luke v Spodnjih Praprečah** (sl. 15). Cerkev sv. Luke v Praprečah je bila pomembna tudi zaradi izpovednosti originalnega sistema zasteklitve, saj je bil ta svoj čas, vsaj po vedenju pisca tega sestavka, v bolj ali manj prvotni obliki ohranjen le v severnem oknu ladje, kjer so bile videti nameščene vertikalne zavetrovalne palice, ki so

zagotavljale statično stabilnost zasteklitve.¹⁵ Žal pa podrobnosti te tehnične izvedbe danes niso več jasne, saj obstaja le pomanjkljiva fotografska dokumentacija stanja pred posegi, s katerimi so bili originalne kovane prečke in celoten sistem zasteklitve nadomeščeni z novimi, ki imajo razen samega vitraja malo skupnega z originalnim. Zavetrovalne palice – navadno gre za železo okroglega, kasneje kvadratnega oziroma pravokotnega profila v velikosti okoli 5 x 5 ali 5 x 10 mm, ki je na posameznih točkah s pomočjo lotov in svinčenih profilov oziroma žice pritrjeno na svinčeno profilacijo – so sicer pogostejše v horizontalnih različicah znotraj posameznih okenskih polj med posameznimi kovanimi prečkami.

Precej bližje originalnim rešitvam oziroma učinkovanju gotških sistemov zasteklitve so primeri, ki so bili v zadnjih desetih ali petnajstih letih izvedeni na Štajerskem in Dolenjskem. Večinoma gre za zasteklitve cerkva, od katerih nekatere predstavljajo kapitalne primere gotške arhitekture na Slovenskem. Zato bi morebitna neprimerna zasteklitev, s katero bi močno okrnili prvotno arhitekturno izraznost, pomenila tudi opazno razvrednotenje širšega estetskega in likovnega potenciala same arhitekture. Najprej si oglejmo rekonstrukcijo vitrajev v župnijski **cerkvi sv. Ruperta v Šentrupertu na Dolenjskem**, ki predstavlja enega od prvih monumentalnih primerov, saj je poleg petih oken v koru obsegala tudi zasteklitev sedmih oken v dvoranski ladji. Cerkev po kvaliteti sodi med vrhunske spomenike arhitekture iz časa okoli leta 1400 v Sloveniji. V to obdobje sodita dolgi zvezdasto-rombasto obokan kor in zvonik, medtem ko je bila ladja sezidana v drugi polovici 15. stoletja oziroma leta 1497, ko so z njenim obokanjem zaključili skorajda stoletje trajajočo gradnjo. V 15. stoletju so cerkev gotovo tudi zastekli, vendar se je od vitrajev ohranil le skromen fragment v enem od krogovičij v ladji, kjer so sicer prevladovali vitraji izredno slabe kvalitete, izdelani v 19. ali 20. stoletju. Kvalitetnejši so bili vitraji v kornih oknih, delo tirolskih steklarjev s konca 19. stoletja, vendar pa so se ti ohranili v precej okrnjenem obsegu. Nasprotno velja za okno v zakristiji, kjer pa je vitraj v obliki pisane barvne abstraktne kompozicije, delo Franceta Kokalja iz leta 1983, zaradi pomanjkljive tehnične izvedbe danes skorajda razpadel.¹⁶

Konservatorsko izhodišče za posege je bilo za okna v koru in ladji različno (Peskar, 2006a: 206). Medtem ko naj bi tirolske vitraje s konca 19. stoletja v kornih oknih ohranili v maksimalnem obsegu in le uničena polja dopolnili z okroglimi pihanimi stekelci, naj bi obstoječo nekvalitetno zasteklitev v ladijskih oknih odstranili, novo pa izvedli na osnovi najdenega fragmenta, in sicer v obliki skorajda brezbarvnih okroglih pihanih stekelc, kar ustreza tudi splošnemu razvoju vitrajev v času pozne gotike. Rekonstrukcija vitrajev v ladji je bila izvedena v načrtovanem obsegu, le pri restavriranju kornih vitrajev se je izkazalo, da so stekla iz 19. stoletja tako

15 V drugih oknih je bila zasteklitev že rezultat kasnejših posegov (verjetno v 17. stoletju), ko so namestili tudi nove kovane prečke, a ne na originalna mesta. Na teh temelji tudi današnja razdelitev.

16 Avtor ni izvedel prečnih ali vertikalnih zavetrovalnih palic, ki statično stabilizirajo vitraj, zato je prišlo zaradi lastne teže in učinkov vetra do deformacije svinčenih profilov, s tem pa posledično do izpadanja posameznih kosov stekla.

krhka in slabo ohranjena, da njihova ohranitev *in situ* ni bila več smiselna. Kot alternativna rešitev se je seveda izkazala izvedba vitrajev, sorodnih tistim v ladji, le da se kolorit v smislu gotških vitrajev ustrezno obogati. Pri tehnični izvedbi je bila posebna pozornost posvečena tudi konstrukciji, zlasti svinčnim profilom, ki so za spoznanje močnejši od običajnih, kar je bilo pogojeno z nekoliko debelejšimi stekelci (3–4 mm), in še posebej pomožni jekleni konstrukciji oziroma vpenjanju vitrajev med originalne kovane prečke. Pomožna jeklena konstrukcija je bila izdelana na podlagi domnevne prvotne konstrukcije, ki ni zajemala samo dodatne ploščice iz ploščatega železa, z vijaki pritrjene na originalno kovano prečko, temveč tudi vertikalne zavetrovalne palice (okroglega profila), ki obenem pomenijo pomembno dodatno ojačitev konstrukcije svinčenih profilov. Pri tem so bile vertikalne jeklene šibke izdelane in montirane tako, da jih je mogoče po potrebi oziroma pred demontažo posameznih delov vitraja razstaviti.

Podoben koncept je bil uporabljen tudi pri obnovi vitrajev na oknih dolgega kora takrat še kapiteljske, danes škofijske **cerkve sv. Nikolaja v Novem mestu**. Cerkev se kot eden od najpomembnejših kulturnih spomenikov Dolenjske ponaša z bogato umetnostno preteklostjo (Peskar, 2006b: 208–233). Stavba obsega barokizirano ladjo z začetka 15. stoletja, zvonik iz druge polovice 15. stoletja, dolgi kor z zakristijo pa je nastal na začetku 16. stoletja. Sočasno z gradnjo kora so gotovo zasteklili tudi okna, vendar pa o tej zasteklitvi ni več sledov. Cerkev je bila namreč hudo poškodovana v požaru leta 1575, zato so jo v naslednjih desetletjih temeljito posodobili. Najstarejšo zasteklitev v cerkvi je predstavljal vitraj iz okroglih pihanih stekelc industrijske produkcije 19. stoletja v vzhodnem kornem oknu, kjer se je tako kot v severnem oknu ohranilo tudi originalno krogovičje (Peskar, 2006b: 240). Vendar so bili posebej zanimivi vitraji v ostalih kornih oknih, ki jih je leta 1900 po naročilu prošta Sebastjana Jožefa Elberta (1898–1924) in po skicah Ivana Vavpotiča izdelala tovarna *Tiroler Glasmalerei und Mosaikanstalt*. Vitraji so po prvi svetovni vojni zaradi svoje vsebine – prikazovali so zgodovino Habsburžanov – postali politično sporni, zato so bili več let celo zastrti. Žal je bil problem dokončno rešen ob bombnem napadu leta 1944, v katerem je bil večji del kornih vitrajev uničen. Precej polj stekel sicer še hranijo na podstrešju škofijskega dvorca, kjer čakajo na ustrezne posege, *in situ* pa so ostali le fragmenti v krogovičjih, ki so jih ohranili tudi po vojni ob izdelavi novih vitrajev, sestavljenih iz prozornega stekla preprostih geometrijskih oblik (sl. 16). Razlog za novo rekonstrukcijo vitrajev v koru leta 2003 je bila dotrajanost materiala, tako stekla kot tudi svinčenih profilov. Zaradi omejenega proračuna lastnika žal pred rekonstrukcijo niso bile opravljene naravoslovne preiskave, ki bi mogoče odkrile vzroke poškodb. Zato je bilo mogoče osnovno konservatorsko izhodišče oblikovati predvsem na osnovi ocene stanja spomenika, splošnih zgodovinskih karakteristik vitrajev in sodobne konservatorske prakse. Našteti parametri so narekovali, da se ostanki živopisnih vitrajev iz leta 1900 ohranijo, zamenjajo pa se tisti iz povojnega časa. Novi vitraji so tako sestavljeni iz okroglih pihanih stekelc (*Butzenscheiben*) nevtralnih barv ter trikotnih stekelc med pihanci (sl.

17), ki pa naj bi barvno sledili ohranjenim ostankom iz leta 1900 oziroma širšemu koloritu srednjeveških vitrajev. Takšno konservatorsko prakso je mogoče zaslediti v vseh evropskih deželah, med značilnejšimi primeri pa naj omenimo cerkev Maria am Gestade na Dunaju, kjer so tiste dele oken, v katerih se niso ohranili originalni gotški vitraji, zasteklili na enak način. V cerkvi sv. Nikolaja v Novem mestu so bili pred zasteklitvijo ustrezno utrjeni in restavrirani vsi kamnoseški deli oken (Peskar, 2006b: 240), vzporedno z zasteklitvijo pa tudi celoten sistem zavetrovanja s pomočjo vertikalnih kovinskih palic. Na željo lastnika so bile za mehansko zaščito vitrajev nameščene kovinske mreže, tonirane v grafitno črnem odtenku. Posebne varnostne mreže na zunanjih straneh oken sicer zaradi estetskih razlogov niso najbolj zaželene, vendar moramo njihovo namestitev zaradi varnostnih razlogov tudi upoštevati, kar ne nazadnje predvidevajo tudi že omenjene mednarodne smernice. V ta namen je mogoče uporabiti tanke nerjaveče mreže, nameščene na lahke kovinske okvirje, ki se z vijaki pritrdijo v ostenje, čeprav so boljša rešitev mreže, ki so med stebriči pritrjene na kovinske prečke, kot to vidimo v nekaterih evropskih cerkvah (cerkev sv. Klare v Nürnbergu), tako da ne motijo likovnih prvin gotških stavbnih elementov in ne posegajo v originalno kamnito strukturo.

Kljub razmeroma temeljiti študiji tedanje konservatorske prakse zastekljevanja in samega spomenika pa se je pri izvedbi znova porajal določen zadržek pri rekonstrukciji tehnične izvedbe vpenjanja vitrajev v sistem originalnih kovanih prečk. Temeljal je predvsem na dejstvu, da originalnih srednjeveških vitrajev v popolnoma neokrnjeni obliki pri nas ni več, enako pa velja tudi za večino spomenikov sosednjih dežel.¹⁷ Da je bila zasteklitev v partiji kamnoseško izdelanih krogovičij, predelnih stebričev in profilacij okenskih špalet pritrjena z apneno malto, je jasno iz številnih ostankov svinčenih profilov in pri nas v nobenem primeru ni sporna. Vprašljiv je bil le sistem vpenjanja stekla na kovano prečko, ki je bil znova izveden s pomočjo dodatne ploščice iz ploščatega železa, z vijaki pritrjene na gotsko kovano prečko, kakršna je bila uporabljena že pri obnovi po drugi svetovni vojni (sl. 16). Vendar tudi v tem primeru ni bil prepoznan ali prepoznaven kot originalni sistem pritrjevanja vitrajev, saj zaradi posegov v 19. stoletju ustrezna ušesca za zagozde niso bila ohranjena. Soroden problem se je seveda pokazal tudi pri rekonstrukciji zasteklitve stare gotške **cerkve sv. Trojice v kartuziji Pletersjah**, zgrajene med letoma 1407 in 1420. Od originalne ali starejše zasteklitve ni bilo ohranjenih nobenih sledov, zato so bile pri izboru vrste stekla merodajne predvsem analogije. Glede na asketska redovna pravila je bilo bolj ali manj jasno, da barvasta stekla niso primerna, temveč le brezbarvna okrogla pihana stekla. Kot posebnost pleterskih oken se je izkazala njihova profilacija, ki omogoča namestitev vitrajev z notranje strani in ne z zunanje, kot je bilo v srednjem veku skorajda pravilo (Grobvšek, 2008: 49). Pomembno je še, da so se na originalnih prečkah ohranila ušesca s kvadratnimi

17 Informacija temelji na osebni korespondenci med dr. Elisabeth Oberhaidacher-Herzig, veliko poznavalko srednjeveškega slikarstva na steklu, dr. Waltraud Kofler Engl, vodjo spomeniške službe na Južnem Tirolskem, in podpisanim. Navedeni sta poudarili, da niti v Avstriji niti na Južnem Tirolskem ni noben tovrstni primer ohranjen *in situ*.

predrtinami za zagozde, ki so bila v tem primeru sicer uporabljena znova kot vodila za vertikalne zavetrovalne palice. Da bi kovinska ušesca ohranili in obenem ustrezno pritrdili novo zasteklitev iz okroglih pihancev s pomočjo dodatnega ploščatega železa, so bili na tem ploščatem železu izvedeni ustrezni utori, ki so omogočali montažo na originalno kovano prečko, znova s pomočjo vijakov (sl. 18). Čeprav smo se na opisani način, kot bomo kasneje videli, nadvse približali originalnim načinom nameščanja vitrajev v sistem gotških oken, je določen dvom o pravilnosti montaže vendarle ostajal in se še okrepil s pripravami na izvedbo konservatorsko-restavratorskih posegov na oknih križnega hodnika dominikanskega samostana na Ptujju leta 2012. Po drugi strani pa je ravno ta dvom spodbudil dodatne raziskave in analize ohranjenih primerov gotške arhitekture v Sloveniji in tudi v sosednjih deželah, ki so naposled postregle z večino odgovorov na doslej odprta vprašanja.

Nepričakovan ključ za rešitev naštetih vprašanj je ponudilo ponovno dokumentiranje župnijske **cerkve sv. Janeza Krstnika na Mirni**, kjer je sicer v oknih ladje nameščena neposrečena zasteklitev s konca 19. stoletja, v oknih gotškega prezbiterija iz sredine 15. stoletja pa so nameščeni sodobni figuralni vitraji, zaščiteni s termopan steklom, razen v vzhodnem oknu, se pravi za oltarjem, kjer so bili že na prvi pogled vidni ostanki neke starejše zasteklitve. V krogovičju so se namreč ohranila tudi posamezna okrogla pihana stekelca (sl. 19), a kar je še pomembnejše, na zgornji kovani prečki je še viden sistem montirane zasteklitve z zagozdami, ki ga sestavljajo z notranje strani kovana prečka z dvema kvadratnima ušescema, na katerih je naslonjena zasteklitev, nato pa sledi še tanjša kovinska ploščica z utoroma, prilagojenima kvadratnima ušescema, v katerih je nameščena zagozda, ki zaradi stiska onemogoča premikanje zasteklitve (sl. 20). Obravnani ostanki zasteklitve vzhodnega okna so očitno iz dveh obdobj. Okrogla pihana stekelca v krogovičju so nedvomno starejša, verjetno iz 16. ali 17. stoletja, ostali deli pa so najbrž iz 19. stoletja, vendar je opisani sistem montaže stekel še originalen oziroma vsaj iz obdobja zasteklitve s pihanimi stekelci. Pravilnost navedene časovne in tehnične opredelitve je potrdil tudi pregled nekaterih avstrijskih primerov, zlasti zasteklitve znamenite Marijine romarske cerkve v Pöllaubergu iz sredine 14. stoletja, kjer so sicer vitraji iz šesterokotnih stekel nastali šele v baroku, a je baročni steklar v celoti prevzel originalen način vpenjanja zasteklitve. Večinoma pa se v avstrijskem prostoru pojavljajo rešitve, pri katerih so ogroženi originalni vitraji gotških oken zaradi principov njihovega ohranjanja in ogibanja nevarnosti negativnih učinkov UV-žarkov, kondenzacije ter kemičnih in mehanskih poškodb navadno nameščeni na posebnih samostojnih kovinskih nosilcih. Ti zaradi nekajcentimetrovskega umika originalnega stekla v notranjost omogočajo zaščito in ustrezno zračenje stekla z obeh strani, medtem ko je originalno mesto za steklo zasedla sekundarna zaščitna zasteklitev. Soroden sistem je bil prvič realiziran že konec 19. stoletja v Nemčiji, v avstrijskem prostoru pa se pojavlja od konca šestdesetih let 20. stoletja, npr. vitraji Leechkirche v štajerskem Gradcu/Graz (Bacher, 1973: 66–68).

Zaradi naštetih okoliščin je bilo treba opisane tehnične po-

drobnosti zastekljevanja v Sloveniji primerjati vsaj še z morebitnimi nemškimi in še posebej francoskimi primeri.¹⁸ Zlasti slednji so končno na podlagi temeljite študije Nicol Blondel (Blondel, 1993) ponudili več sorodnih oziroma enakih rešitev iz obdobja gotike in pa hkrati vrsto različic izvedbe posameznih detajlov, od kovanih prečk, kovanih ušesc s kvadratnimi ali pravokotnimi predrtinami, sekundarnih kovinskih ploščic z utori do kovanih zagozd različnih oblik. Posebej zgovorni primeri originalnih zasteklitev so vitraji v cerkvi sv. Jurija v Chavangesu (Aube) iz 16. stoletja (Blondel, 1993: 124–127), ki kažejo, da je bila v tehničnem smislu praksa zastekljevanja v preteklosti, zlasti v srednjem veku, pravzaprav v celotnem evropskem prostoru enaka.

Kot smo že omenili, so bile določene raziskave in analize tehničnih podrobnosti gotških vitrajev izvedene tudi zaradi načrtovanja konservatorsko-restavratorskih posegov na oknih pritličja **križnega hodnika nekdanjega dominikanskega samostana na Ptujju**, datiranega okoli let 1415–1420 (Peskar, 2005: 248). Obnova celotnega kompleksa naj bi temeljila na določilih konservatorskega načrta, ki ga je leta 2010 izdelal Restavratorski center Zavoda za varstvo kulturne dediščine Slovenije. Pri tem so bile določene tudi konservatorsko-restavratorske usmeritve za restavriranje oken in rekonstrukcijo zasteklitve, ki so narekovala, da se sekundarna krogovičja, izdelana iz opeke navadnega formata, odstranijo in nadomestijo s kopijami originalnih krogovičij, rekonstruirajo se manjkajoči stebriči, celota pa se nevtralno zastekli. Pri tem posebne podrobnosti niso bile navedene, enako velja za obravnavane podrobnosti tovrstnih dokumentov, kar se je v obravnavanem primeru izkazalo kot velik problem, saj se je vzporedno z načrtovanjem posegov v strokovni javnosti pojavilo mnenje, da gre v primeru rekonstrukcije krogovičij s konca 19. ali začetka 20. stoletja za oblikovalsko in konservatorsko zanimivo rešitev, ki bi jo bilo treba ohraniti.¹⁹ Razmeroma visoko vrednotenje je sicer temeljilo na napačni predpostavki, da gre za krogovičja iz betona in ne iz obklesane opeke navadnega formata, kar pa seveda ni dovolj, da takšno opredelitev kar tako pustimo ob strani. Zato je potrebna vsaj kratka analiza stanja oziroma tedanje obnove, ki mora temeljiti na natančnem dokumentiranju in primerjavi restavratorske prakse na prelomu iz 19. v 20. stoletje, pri sprejemanju odločitev o obsegu restavratorskih posegov pa je seveda treba upoštevati tudi sodobno konservatorsko teorijo. Čeprav se na tem mestu ne moremo spuščati v podrobnosti,²⁰ bi vendarle opozorili,

18 Za dodatne primere in pojasnila o tehničnih karakteristikah se na tem mestu zahvaljujem Robertu Geyerju – Kubisti, steklarskemu mojstru in vodji Glasmalerei Stift Schlierbach GmbH & Co KG iz Avstrije, in še posebej restavratorju Christophu Sanderju iz Glasmalerei Peters GmbH iz nemškega Paderborna, ki mi je posredoval tudi naslov novejšje referenčne francoske literature.

19 To stališče je zastopala predvsem dr. Marjeta Ciglencečki v sklopu predstavitve funkcije dominikanskega samostana na Ptujju na znanstvenem posvetu: Samostani in umetnost na temo projektov *Samostani – povezovalci evropskega umetnostnega prostora* in *Ljubljanski barok – materialna kultura in duhovni kontekst*, 25. aprila 2012 v Ljubljani, ter v avtoričinem objavljenem prispevku (Ciglencečki, 2012: 174).

20 Rezultati raziskav pred obnovo, dokumentiranje ter natančnejši potek

da je dokumentiranje stanja pokazalo, da so okna križnega hodnika v preteklosti doživela več posegov. Od teh je najprej omembe vredna obnova dveh oken v severnem kraku, pri kateri je bilo zamenjanih približno 35 odstotkov originalnih krogovičij, in sicer z ustrezno klesanimi deli iz finoizrnatega svetlega peščenjaka (sl. 21); tega zasledimo tudi v krogovičju okroglega okna v južnem kraku, ki je nadomestilo prvotno krogovičje. Poseg je precej težko časovno opredeliti. Najverjetneje je bil izveden pred rekonstrukcijo osmih krogovičij iz opeke navadnega formata. Vprašanje pa je, ali so že tedaj izdelali preklade iz hrastovega lesa, s katerimi so podprli tudi originalna krogovičja.²¹ Vsekakor so morali vzporedno s prekladami izdelati tudi neka lesena dvokrilna okna.²² Toda ta se niso ohranila, saj so današnje dni dočakala nekvalitetna dvokrilna okna iz smrekovega lesa, nastala najbrž v dvajsetih letih 20. stoletja ali celo kasneje. Nas bolj zanima rekonstruirano krogovičje osmih oken v južnem in zahodnem kraku (sl. 22). Gre za shematizirane oblike gotskih krogovičij, ki so bila izvedena brez ustreznih sestavnih delov, kakršne so izvajali v srednjem veku in tudi ob kvalitetnih restavratorskih posegih poznega 19. stoletja. Eden takšnih primerov za primerjavo je restavriranje oziroma rekonstrukcija treh krogovičij s stebriči nekdanje kapiteljske cerkve v Novem mestu, pri katerih je kamnosek Feliks Toman iz Ljubljane leta 1900 dokaj natančno ponovil tako profilacijo kot tudi osnovne oblike originalnih krogovičij in sistema zasteklitve (Peskar, 2006: 220). Na Ptujju pa manjka profilacija (utori za steklo) in cela vrsta detajlov, kar je imelo za posledico, da so morali partijo krogovičja zastekliti s posebnimi šilastoločnimi okni, ki so jih vpeli v kamnito ostenje na notranji strani. Z namestitvijo lesenih oken so posledično uničili precej originalne strukture klesanih členov, zlasti okenska ostenja, kar nedvomno govori v prid tezi, da imamo opraviti z nestrokovno obnovo. Nadaljnje primerjave s sorodnimi posegi v slovenskih deželah (Kranj, Muljava), zlasti pa drugod po Evropi, bi takšno opredelitev samo še potrdile, čeprav je opisano rešitev najverjetneje narekovalo predvsem pomanjkanje denarja. Leta 1922 je v zahodnem kraku prišlo še do požara, v katerem je bilo med drugim poškodovano tudi edino originalno opečnato krogovičje v oknu sredi zahodnega kraka. Tega je do septembra 1922 ponovno sestavil Adolf Gailhofer, o čemer je dovolj dokumentacije v INDOK centru.

Zanimive rezultate je pokazalo tudi natančnejše dokumentiranje kamnitih delov (sl. 23). Z odstranitvijo lesenih oken in okvirjev so se namreč poleg poškodb pokazali tudi sledovi originalne konstrukcije in sistema zasteklitve. Kot navadno

obnove in konservatorsko-restavratorskih posegov bodo podrobneje opisani v samostojnem prispevku oziroma publikaciji, ki jo bo Zavod za varstvo kulturne dediščine Slovenije pripravil po zaključku obnove.

21 V delu restavriranega krogovičja, in sicer v izteku za stebriče, ni utorov za kovane prečke, kot jih vidimo na originalnih delih. To bi pomenilo, da v tistem času stebriči niso bili več ohranjeni, zato je večja verjetnost, da tedaj stekla okna (niti v krogovičjih) niso bila več na originalnem mestu.

22 Podobno kot na notranji strani so bili tudi na zunanji strani izvedeni utori v originalno ostenje, in sicer zagotovo zaradi montaže lesenih okenskih okvirjev, ki pa niso več ohranjena.

so delilne stebriče prvotno nosile oziroma podpirale po tri kovane železne prečke (v prerezu približno 3 x 1 cm) v vsakem oknu, od katerih so se ohranila skorajda vse ležišča. Toda še pomembnejše pri tem je, da so se ohranili tudi sledovi vodoravnih zavetrovalnih palic (premer okoli 5 mm), ki so statično utrjevale originalne vitraje. Od stekel pa žal ni ostalo nobenih sledov, čeprav smo se pri arheoloških raziskavah v atriju križnega hodnika nadejali tovrstnih najdb. Edini ostanki zasteklitve so bili, kot že omenjeno, najdeni v dveh zazidanih oknih severne stene cerkvene ladje (Habjanič, Vnuk, 2008: 227–228). Poleg ostankov pravih poslikanih stekel iz 14. stoletja so za nas zanimivi predvsem ostanki brezbarvnih pihancev premera okoli 11 do 12 cm, ki časovno sodijo verjetno v pozno 15. ali zgodnje 16. stoletje. Ti so bili pri nas najbolj razširjena oblika zasteklitve vsaj od zgodnjega 15. stoletja, o čemer smo že govorili.

Če smo z dosedanjjo analizo razvoja zasteklitve skozi stoletja in natančnim dokumentiranjem prišli do konkretnih predstav o nekdanji zasteklitvi oken križnega hodnika dominikanskega samostana na Ptujju oziroma smo v dobršni meri metodološko odgovorili na vprašanje, kakšna je bila nekdanja zasteklitve in kako izvesti posege, bi morali seveda odgovoriti tudi na vprašanje, zakaj izvesti posege. Zato da bi ohranili kulturni spomenik, je nedvomno presplošen in nezadosten odgovor, še posebej, ker je vrst in načinov posegov cela množica. Pri tem vprašanju se lahko opremo le na konservatorsko doktrino in teorijo, ki pa že od časov Johna Ruskina, Georga Dehia in Aloisa Riegla nista enotni oziroma omogočata različne pristope. Gre za izredno kompleksno in obsežno tematiko, ki je na tem mestu niti v našem ozkem kontekstu ne bomo mogli zadovoljivo osvetliti. Dilema namreč vzbuja že terminološka opredelitev posegov. Imamo opraviti z restavriranjem, rekonstrukcijo, kopijo ali moderno interpretacijo? Če se držimo sodobnejših definicij,²³ ki jih prinaša npr. 1. člen *Listine iz Burre*, potem bi izvedene posege na oknih križnega hodnika označili med restavriranjem in rekonstrukcijo, še posebej, če jih primerjamo z ostalimi posegi na samostanu, katerih izhodišče je večinoma konserviranje oziroma moderna interpretacija na tistih delih, kjer original ni ohranjen. Avtorji listine, ki je bila revidirana leta 1999, restavriranje razumejo kot »vračanje obstoječega gradiva prostora kulturne dediščine v znano prejšnje stanje z odstranitvijo dodatkov ali s sestavljanjem obstoječih delov brez dodajanja novih materialov«, medtem ko rekonstrukcijo razumejo kot »povrnitev prostora kulturne dediščine v znano, predhodno stanje in se od restavriranja razlikuje po dodajanju novih materialov«. Seveda pa je v 20. členu listine jasno zapovedano, da je rekonstrukcija »primerna le v primerih, ko gre za prostor kulturne dediščine, ki je nepopoln zaradi poškodb ali sprememb, in če obstajajo zadostni dokazi za ponovitev prejšnjega stanja gradiva. V redkih primerih je rekonstrukcija lahko primerna tudi kot del rabe ali dejavnosti, ki ohranja kulturni pomen prostora kulturne dediščine. Rekonstrukcija mora biti prepoznavna ob podrobnem pre-

23 Pomena posameznih izrazov ne bomo posebej pojasnjevali, saj je razlag v sodobni spomeniškovarstveni literaturi ali v mednarodnih listinah dovolj (npr. Pirkovič, 1993: 159; Petzet, 2004: 9–21).

gledu ali z dodatno interpretacijo. « Opraviti imamo torej z dvema principoma, ki sta na ravni konserviranja kulturne dediščine v zadnjih desetletjih kljub močnemu zadržku (Petzet, 2004: 19–21) v Evropi vse bolj aktualna. V zvezi s tem bi lahko naštel vrsto študij, ki bolj ali manj različno interpretirajo oba pristopa (Hubel, 1993: 90–101; Petzet, 2004: 19–21; Nerdinger, 2010: 10–14; Assman, 2010: 16–47), čeprav so si edine, da nobena rekonstrukcija ne more nadomestiti izgubljenega spomenika. Zgodovina pač ni reverzibilna. Zato so tudi restavratorski posegi z etičnega vidika pogosto označeni kot laž, saj prikrivajo dejansko stanje spomenika in njegovo zgodovinsko usodo. V zvezi s tem je zanimiva listina o avtentičnosti »*The Nara Document on Authenticity*«, sprejeta leta 1994 na kongresu ICOMOS v Nari na Japonskem, ki posebej opozarja, da je pri vrednotenju spomenika treba upoštevati poleg (ne)ohranjenosti zgodovinskih struktur tudi druge vidike, ki se razprostirajo od avtentičnih oblik do avtentičnega duha spomenika (materiali in substance, namembnost in uporabnost, tradicija in tehnologije, duh in občutki, ki vladajo znotraj spomenika). Če na spomenik gledamo zgolj z materialnega vidika, seveda lahko bolj ali manj verodostojno definiramo njegov stavbni razvoj in oblike, ni pa mogoče rekonstruirati avtentičnosti »duha« posameznega spomenika, zato se je v prvi vrsti treba zavedati vseh avtentičnih vrednot spomenika skozi njegov celotni razvoj, v določenih primerih celo v obdobju njegovega propadanja.

Na podlagi naštetih doktrinarnih usmeritev bi morali posege na oknih križnega hodnika prej ko ne omejiti zgolj na ohranjanje stanja, a bi zaradi bodoče funkcije križnega hodnika, ki ne bo več muzejski razstavni prostor, temveč povezovalni (to, kar je nekoč že bil), prišli ravno zaradi obstoječe neustrezne zasteklitve (v estetskem in predvsem v tehničnem smislu) do velikih zadreg. Zato smo znova pri vprašanju ciljev obnove spomenika, ki so nedvomno vezani na kontekst njegovega končnega videza in njegove uporabnosti. Okna je treba zastekliti, gotski stavbni členi pa, kot smo videli, narekujejo le sočasni, to je gotski sistem zasteklitve, ki je lahko, če hočemo, le likovno-oblikovno prilagojen sodobnim predstavam; pač v smislu Beneške karte in drugih mednarodnih listin. V postopkih pridobivanja kulturnovarstvenih aktov ta možnost ni bila nikoli zavrnjena in je za prihodnost še vedno odprta. Moderne likovne kompozicije v oknih srednjeveških cerkva niti pri nas (Ptujška Gora, Kranj) niti drugod po Evropi niso nobena redkost (Gemona v Furlaniji, St. Marein bei Knittelfeld). Po drugi strani pa je glede tovrstnih odločitev in reševanja takšnih problemov moderna konservatorska teorija veliko bolj praktična. Zagovarja predvsem odločitve v okviru zdravega razuma (Muñoz Viñas, 2005: 212–214). V glavnem so bolj zaželeno previdne odločitve in premišljena akcija. In kaj je tu vodilo? Ne neka resnica ali znanost, ki je lahko za vsakogar drugačna, ampak bolj uporabnost, vrednost, vrednote in pomen, ki ga ima spomenik v družbi. Zato ključni cilj konservatorstva ni zgolj ohranitev objekta, ampak ohraniti in izboljšati pomen, ki ga ima spomenik v širšem družbenem kontekstu.²⁴ Pri tovrstnih posegih ne gre toliko

za vprašanje izvornosti, temveč prej za potrebo po kontinuiteti in povezavi z zgodovino in njenimi procesi, potrebo, ki naj bi odražala tudi mnenje večine vpletenih, tudi meščanov (Nerdinger, 2010: 14). V našem primeru so ravno ti momenti ključni poudarki, čeprav nam je v veliko pomoč že delno konservatorsko vrednotenje. Namreč nobenega dvoma ni, da je križni hodnik dominikanskega samostana na Ptujju edini iz obdobja pozne gotike v Sloveniji, ki se je do današnjih dni ohranil v tako velikem, skorajda neokrnjenem obsegu. V 15. stoletju, v zlati dobi gotske arhitekture v slovenskih deželah, je bilo zgrajenih veliko križnih hodnikov kot sestavnih delov samostanov (Žiže, Novi Klošter, Bistra, Pleterje), a so se do danes zaradi kasnejših posegov ohranili le v skopih sledovih. Če odštejemo precej starejši križni hodnik v Stični, je edini omembe vreden ohranjeni primer v nekdanji kartuziji Bistra, kjer se je od nekdanjega malega križnega hodnika iz sredine 15. stoletja ohranil le en krak. To dejstvo pa je skupaj z vsem naštetim že tisti razlog, ki restavriranje ali rekonstrukcijo oken križnega hodnika na Ptujju dviguje na raven upravičenih posegov. Še več! S temeljitim predhodnim dokumentiranjem, analizo stanja ter analizo zgodovinskih procesov je na Ptujju z opisanimi posegi uspelo doseči (sl. 24), da nekatere pozabljene tehnične podrobnosti postanejo bolj zavezujoče vodilo tudi v sodobni konservatorsko-restavratorski praksi, kajti v primeru zasteklitve srednjeveške arhitekture je ustrezna tehnična plat ena od pomembnih sestavin za njeno prvinško učinkovanje in izraznost.

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24 Da se lokalna skupnost vse bolj zaveda pomena spomenika, priča že med obnovo opaženo veliko zanimanje Ptujčanov za sam spomenik in

potek obnove, za kar gre zasluga tudi lastnici, Občini Ptuj, ki je projekt predstavila na različne načine. Pred kratkim je izšla tudi prva resna znanstvena monografija (Mlinarič, Curk, 2009).

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1. Slikano okno iz sredine 15. stoletja z motivom sv. Katarine, prvotno nameščen v cerkvi sv. Katarine v Lomu nad Tržičem, danes hranjen v Muzeju krščanstva na Slovenskem v Stični (foto: Robert Peskar)

1. Mid-15th century stained glass window with the motif of St. Catherine, formerly in the St. Catherine's Church in Lom above Tržič, now in the Slovene Museum of Christianity in Stična (Photo: Robert Peskar)



2. Muta, cerkev sv. Janeza Krstnika, pogled v prezbiterij iz 14. stoletja (foto: France Stelè – INDOK center MK)

2. Muta, St. John the Baptist's Church, view of the 14th-century presbytery (Photo: France Stelè – the INDOK Centre of the Ministry of Culture)



3. Muta, cerkev sv. Janeza Krstnika, detajl originalnih kovanih prečk v južnem oknu (foto: Robert Peskar)
3. Muta, St. John the Baptist's Church, detail of original wrought glazing bars in the southern window (Photo: Robert Peskar)

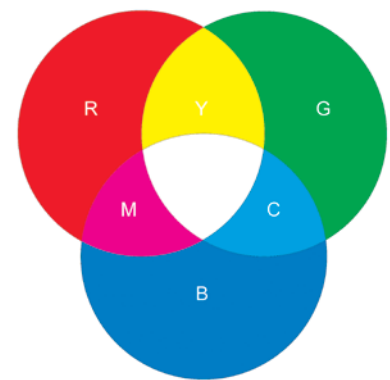


4. Ljutomer, cerkev sv. Janeza Krstnika, okno v zakristiji iz zgodnjega 15. stoletja (foto: Robert Peskar)
4. Ljutomer, St. John the Baptist's Church, early 15th-century window in the sacristy (Photo: Robert Peskar)



5. Ptujška Gora, bazilika Marije Zavetnice, okno v južni steni ladje z originalnimi kovanimi prečkami in zasteklitvijo Ide Brišnik Remec (foto: Robert Peskar)

5. Ptujška Gora, Virgin of Mercy's basilica, window in the southern nave wall with original wrought glazing bars and glazing by Ida Brišnik Remec (Photo: Robert Peskar)



6. Barvni krog aditivnih barv (iz: Klanjšek Gunde, 2001)

6. Colour wheel of additive colours (source: Klanjšek Gunde, 2001)



7. Ptujška Gora, bazilika Marije Zavetnice, pogled v notranjščino ladje proti vzhodu (foto: Robert Peskar)
 7. Ptujška Gora, the Virgin of Mercy's basilica, view of the nave interior facing east (Photo: Robert Peskar)



8. Nekaj primerov originalnih stekel v Sloveniji: 1 – okroglo pihano stekelce iz 15./16. stoletja, najdeno v zazidanem vzhodnem oknu cerkve sv. Barbare na Okrogu nad Šentrupertom; 2 – okroglo pihano stekelce iz okoli leta 1500, iz prezbiterja cerkve Lurške Matere božje v Rosalnicah pri Metliki; 3 – fragment okroglega pihanega stekelca iz zgodnjega 15. stoletja iz cerkve sv. Lenarta v Dreveniku; 4 – stekelce originalnega vitraja iz zgodnjega 15. stoletja iz jugovzhodnega okna prezbiterja cerkve Marije sedmih žalosti na Stari Sveti gori (foto: Robert Peskar)

8. Examples of original panes in Slovenia: 1 – 15th/16th-century crown glass pane found in a bricked-up eastern window in the St. Barbara's Church in Okrog nad Šentrupert; 2 – crown glass pane from ca 1500, from the presbytery of the Church of Our Lady of the Lourdes' in Rosalnice near Metlika; 3 – fragment of an early 15th-century crown glass pane from the St. Leonard's Church in Drevenik; 4 – small pane of original early 15th-century stained glass from the southeast presbytery window of the Church of Mary of Seven Sorrows in Stara Sveta Gora (Photo: Robert Peskar)



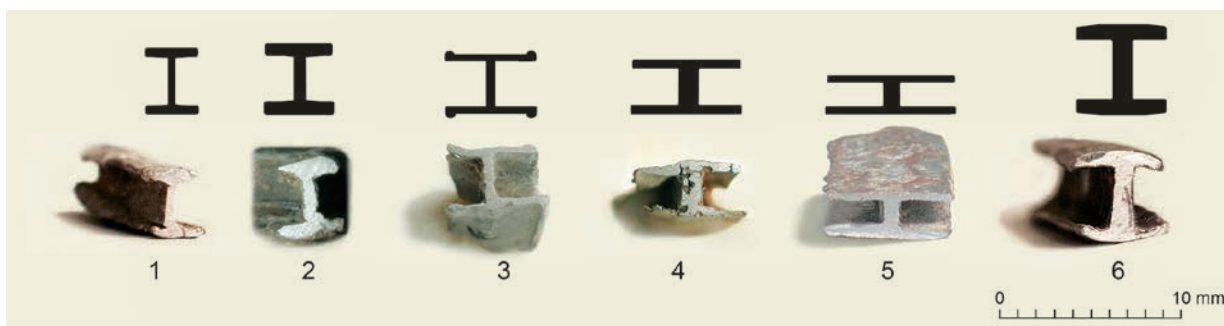
9. Detajl okenskega krila v zakristiji cerkve sv. Duha v Ribčevem Lazu v Bohinju iz okoli leta 1744 (foto: Robert Peskar)

9. Detail of a casement in the sacristy of the Church of the Holy Spirit in Ribčev Laz in Bohinj from around 1744 (Photo: Robert Peskar)



10. Naslikano okno – detajl stropne poslikave kapele v gradu Brežice iz zgodnjega 18. stoletja (foto: Robert Peskar)

10. Painted window – detail of 18th-century artwork in the stairway of the Brežice Castle (Photo: Robert Peskar)



11. Svinčeni profili: 1 – Drevenik, cerkev sv. Lenarta: prva četrtina 15. stoletja; 2 – Tržišče pri Rogaški Slatini, cerkev Marijinega vnebovzetja: okoli 1500; 3 – Ribčev Laz, cerkev sv. Janeza Krstnika: prva polovica 16. stoletja; 4 – Rosalnice, cerkev Lurške Matere božje: 16./17. stoletje; 5 – Cirknik pri Veliki Dolini, cerkev sv. Križa: 17./18. stoletje; 6 – Kranj, cerkev sv. Kancijana: konec 19. stoletja (fotografije in risba: Robert Peskar)

11. Lead Comes: 1 – Drevenik, St. Leonard's Church: first quarter of the 15th century; 2 – Tržišče near Rogaška Slatina, Church of the Assumption of Mary: around 1500; 3 – Ribčev Laz, St. John the Baptist's Church: first half of the 16th century; 4 – Rosalnice, Our Lady of Lourdes' Church: 16th/17th century, 5 – Cirknik near Velika Dolina, Church of the Holy Cross: 17th/18th century; 6 – Kranj, St. Cantianus' Church: end-19th century (Photo and drawing: Robert Peskar)



12. Gradišče pri Podsredi, cerkev Marije sedmih žalosti na Stari Sveti gori, pogled na ohranjeno krogovičje severovzhodnega okna iz zgodnjega 15. stoletja z ostanki originalne zasteklitve (foto: Robert Peskar)

12. Gradišče near Podsreda, Church of Mary of Seven Sorrows, window traceries of the northeast window from early 15th century with remains of original glazing (Photo: Robert Peskar)



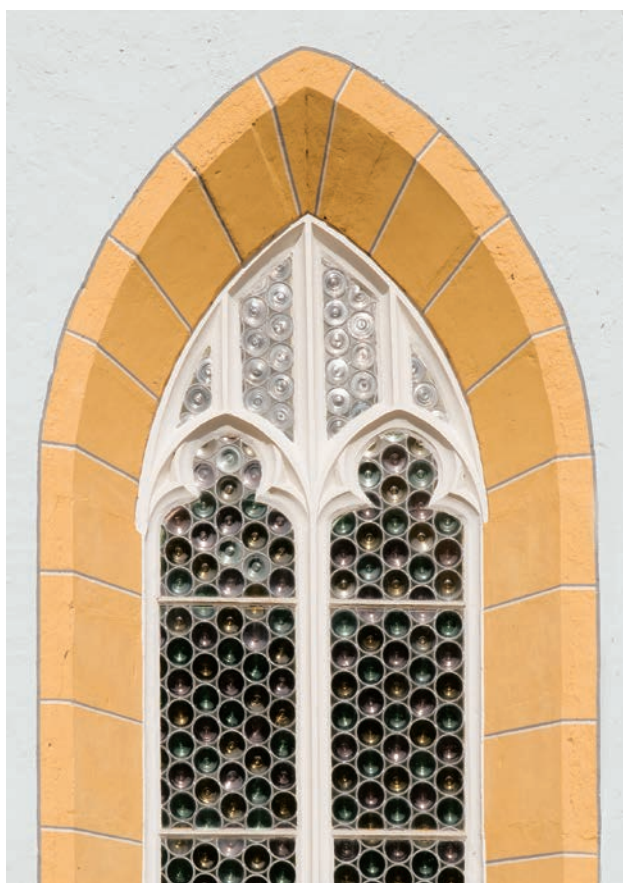
13. Bušeča vas, cerkev Žalostne Matere božje, rekonstruirana okenska krogovičja in zasteklitev v prezbiteriju (foto: Robert Peskar)

13. Bušeča Vas, Church of Our Lady of Sorrows, reconstructed glazing in a presbytery window (Photo: Robert Peskar)

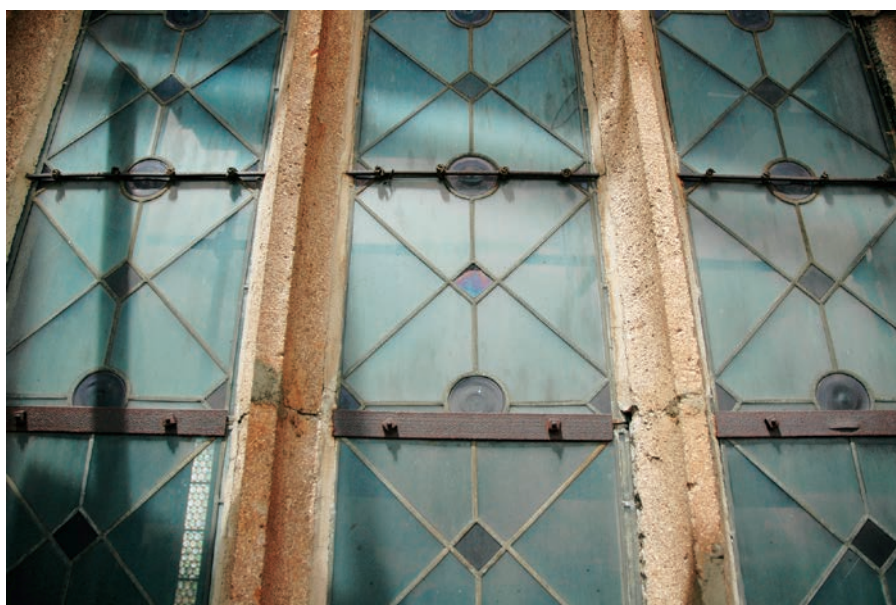


14. Vrzenec, cerkev sv. Kancijana, rekonstrukcija zasteklitve okna v prezbiteriju (foto: Robert Peskar)

14. Vrzenec, St. Cantianus' Church, reconstructed glazing in a presbytery window (Photo: Robert Peskar)



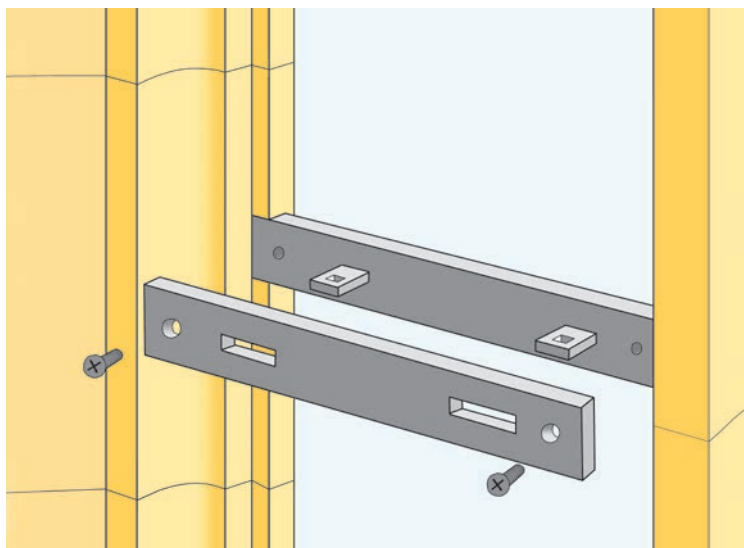
15. Spodnje Prapreče pri Lukovici, cerkev sv. Luke, rekonstrukcija zasteklitve okna v prezbiteriju (foto: Robert Peskar)
15. Spodnje Prapreče near Lukovica, St. Luke's Church, reconstructed glazing in a presbytery window (Photo: Robert Peskar)



16. Novo mesto, cerkev sv. Nikolaja, povojni vitraj jugovzhodnega kornega okna pred obnovo (foto: Robert Peskar)
16. Novo Mesto, St. Nicholas' Church, post-war stained glass in a southeast chancel window prior to restoration (Photo: Robert Peskar)



17. Novo mesto, cerkev sv. Nikolaja, jugovzhodno okno z ohranjenimi vitraji v krogovičju iz leta 1901 in novo zasteklitvijo (foto: Robert Peskar)
17. Novo Mesto, St. Nicholas' Church, southeast window with preserved stained glass in the tracery from 1901 and new glazing (Photo: Robert Peskar)

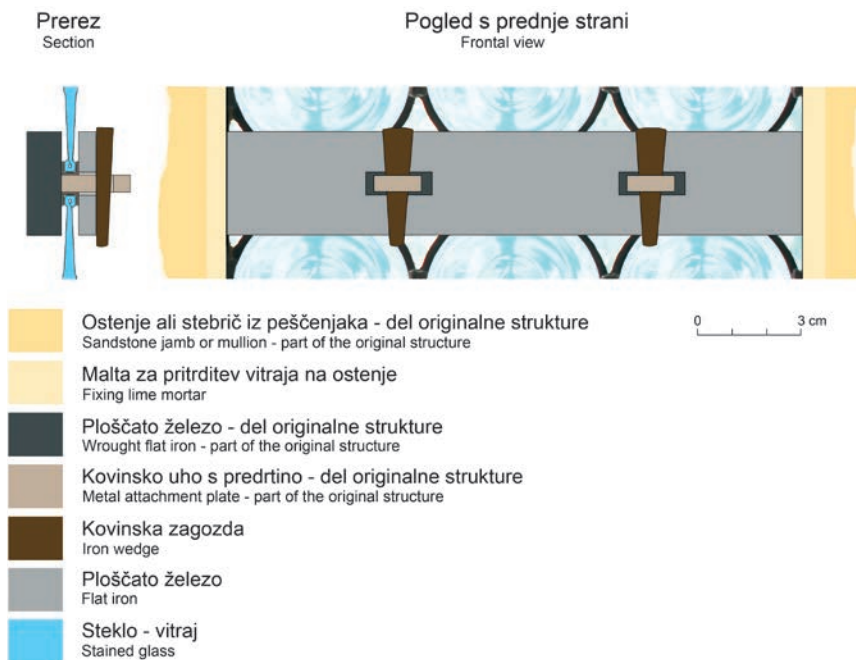


18. Pleterje, cerkev sv. Trojice, shematični prikaz rešitve (risal: Robert Peskar)
18. Pleterje, Church of the Holy Trinity, schematic depiction of the solution (drawing: Robert Peskar)



19. Mirna na Dolenjskem, cerkev sv. Janeza Krstnika, detajl vzhodnega okna z ostankom originalne zasteklitve (foto: Robert Peskar)

19. Mirna in Lower Carniola, St. John the Baptist's Church, detail of an eastern window with remains of original glazing (Photo: Robert Peskar)



20. Mirna na Dolenjskem, cerkev sv. Janeza Krstnika, shematični prerez in naris načina montaže originalne zasteklitve (risal: Robert Peskar)

20. Mirna in Lower Carniola, St. John the Baptist's Church, schematic cross-section and front view drawing of the original glazing mounting (drawing: Robert Peskar)

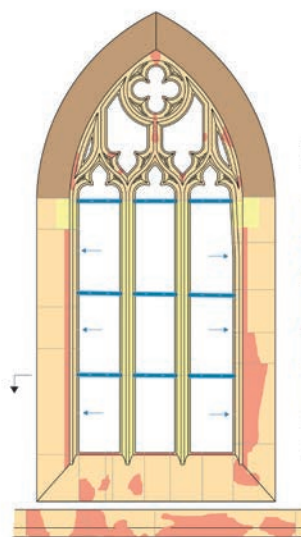


21. Ptuj, dominikanski samostan, krogovičje levega okna severnega kraka križnega hodnika med čiščenjem (foto: Robert Peskar)
21. Ptuj, Dominican monastery, tracery of the left window in the northern cloister tract during cleaning (Photo: Robert Peskar)



22. Ptuj, dominikanski samostan, krogovičje desnega okna zahodnega kraka križnega hodnika pred posegi (foto: Robert Peskar)
22. Dominican monastery, tracery of the right window in the western cloister tract prior to interventions (Photo: Robert Peskar)

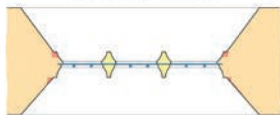
FRONTALNI POGLED IZ ATRIJA
FRONTAL VIEW FROM THE ATRIUM



LEGENDA
KEY

- ORIGINALNA STRUKTURA - PEŠČENJAK
ORIGINAL STRUCTURE - SANDSTONE
- NOVE KOVANE PREČKE - ORIGINALNA POZICIJA
ARMATURE - ORIGINAL POSITION
- UNIČEN ORIGINALNI OMET - NOV APNENI OMET
DAMAGED ORIGINAL PLASTER - NEW LIME PLASTER
- POŠKODBE ORIGINALNE STRUKTURE - KITANO
DECAYED ORIGINAL STRUCTURE - RESTORED
- POŠKODBE ORIGINALNE STRUKTURE - NOVI KOSI PEŠČENJAKA
DECAYED ORIGINAL STRUCTURE - NEW SANDSTONE ELEMENTS
- POZICIJA ORIGINALNIH ZAVETROVALNIH PALIC
POSITION OF THE ORIGINAL SUPPORT BARS

PREREZ OSTENJA
SECTION OF THE JAMB



23. Ptuj, dominikanski samostan, naris in tloris desnega okna vzhodnega kraka križnega hodnika z vrisanimi poškodbami (risal: Bojan Zaletelj; računalniška obdelava: Robert Peskar)

23. Ptuj, Dominican monastery, front and overhead view of the right window in the eastern cloister tract with damaged places indicated (drawing: Bojan Zaletelj, digital processing: Robert Peskar)



24. Ptuj, dominikanski samostan, krogovičje okna vzhodnega kraka križnega hodnika po posegih (foto: Robert Peskar)

24. Ptuj, Dominican monastery, tracery of the right window in the eastern cloister tract after interventions (Photo: Robert Peskar)

Robert Peskar

Conservation in Slovenia between the theory and practice. A case of re-glazing of cultural monuments

Review article

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Keywords: conservation theory and practice, Gothic stained glass windows, history of stained glass, execution technology, lead comes, bull's eyes, Gothic architecture, restoration of the cloister of the Dominican monastery in Ptuj.

Abstract

The article discusses conservation approaches to re-glazing of medieval and modern era architecture in past decades in Slovenia. The introductory section first outlines general characteristics of stained glass windows, their origin, historic development, and role in the functioning of architecture. This is followed by an overview of the small number of preserved Gothic stained glass windows; special attention is also paid to other types of glazing, in particular crown glass. The technical aspects of preserved fragments are central, from the development of lead comes to the panes themselves – mostly they are from the 15th century (Gradišče near Mirna, Podsreda). Because the preserved material in Slovenia has not yet been the subject of any detailed professional scientific study, several ill-conceived technical solutions with an adverse affect on the original architectural discourse appeared in reconstructions of stained glass windows. Still, after a meticulous documentation process, analysis of condition of certain key medieval monuments, and analysis of historical processes, expert conducting recent restoration interventions in the windows of the Ptuj cloister were able to reinstate certain forgotten technical details to the role of a more binding guidepost in the modern conservation-restoration practice.

In the 20th century, the person who left the strongest impression on conservation activities in Slovenia was Dr. France Stelè (1886–1972). Even after retiring from active conservation work in 1937 he kept developing its theoretical foundations. Several of his papers, particularly on the aesthetic

and documentary value of monuments¹ (based on findings of Alois Riegl, Max Dvořak and other pioneers²) still serve as valuable theoretical standards of Slovenian conservation; more precisely, our modern conservation practice is often understandable primarily through Stelè's writings. While younger post-war generations still pursued research of the theoretical aspect of the conservation, mostly concentrating on its historical development and work methodology,³ in the last two decades we are witnessing a proliferation of studies mostly discussing structures, formats, and tasks of the monument service but overlooking the theoretical basis of the modern conservation and presentation of monuments.⁴

1 Stelè, 1955: 5–12; Stelè, 1965.

2 Riegl, 1903, Dvořak, 1916.

3 Noteworthy articles by Iva Curk, Marijan Zadnikar, Ivan Komelj, Nataša Štupar Šumi, and Ivan Sedej appeared in 1977 No 4 issue of the *Vestnik* journal, published by the then Institute of the Socialist Republic of Slovenia for the Monument Protection; the article by Ivan Sedej is especially important (Sedej, 1977: 66–107).

4 While there are many satisfactory analytical reviews of the history of the Slovenian conservation prior to the Second World War, post-war conservation activities still await proper analysis. There have been some such attempts, particularly by Jelka Pirkovič and Sonja Ana Hoyer (e.g. Pirkovič, 1993: 39–44; Hoyer, 1997; Hoyer, 1998), but solely of general nature or serving as a preamble to other themes. We could also mention several critical articles by Damjan Prelovšek, Barbara Murovec, and others published in recent years in the *Umetnostna Kronika*, daily papers, and other publications, but these have been influenced more by principles of yellow journalism than some scientific or professional methodology.

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More and more often, this task is performed by findings of foreign experts and provisions of various international charters and conventions. Of course, even the article at hand is no step forward – but, as it discusses specific issues, theoretical foundations, and practical execution with its shortcomings, it can be a solid methodological signpost for resolving certain dilemmas and problems in the context of restoring and presenting early architecture and its components.

Let us get back to the issues mentioned in the title and for the start emphasise that, through the centuries, the architectural creative thought in Slovenian lands found expression in all major West European art styles. This is reflected in our rich material legacy – referred to as immovable cultural heritage, although some types or subtypes of visual arts have barely survived due to diverse ravages of history afflicting this area. One could argue that the most distinct of those are paintings on glass, a very unique visual expressive medium due to the constantly changing natural light. Still, these rare preserved witnesses of the skill, knowledge, and capabilities of past eras are, due to various factors, in danger of vanishing into the shadow of oblivion or destruction without leaving a testimony. That is to say, when planning interventions in cultural heritage structures, more precisely in the survey, documentation and research phase, the conservator – the one supposed to manage and conduct these tasks – is typically focused only on the most prominent cultural heritage segments such as the initial appearance of a building or distinctive visual elements (altars, frescoes, architectural sculptures), and less frequently to types and methods of construction. Even rarer are times when his focus is on types and methods of the original glazing, usually because of the simple fact that it is no longer present due to its fragility. The most eloquent fact in support of this conclusion are medieval stained glass windows in church architecture of Slovenia of which only some modest fragments still survive, merely enough to provide a sample. Preserved fragments of crown glass panes with remains of lead comes are more numerous, there is also a number of original two-sided casement windows in Baroque mansions or middle-class houses, but the prevalent format is relatively recent 19th-century glazing, i.e. from the revivalism period. In Slovenia, neither the former nor the latter type has ever been the subject of a serious professional study. Such fragment are recorded, documented, and conserved more as a consequence of happenstances than a result of a systematic approach.

Nevertheless, we must stress that remnants of historic glazing are much more numerous than most people would admit. Even more important, in places these remains are indicative enough for us to make reliable conclusions as to the methods and types of glazing, particularly regarding earlier (Gothic and Baroque) architecture. These conclusions in turn form the basis of more elaborate conservation baseline positions for monument presentation, especially if we also consider comparative material and the modern conservation practice in neighbour countries where this subtype of visual arts has long been the subject of special study and research.⁵ Due to

all these factors, our paper has a dual purpose. On one hand we would like to, through certain selected examples, explore development characteristics and basic artistic-technical features; this could potentially encourage further and more detailed research and the compilation of a catalogue of stained glass windows in Slovenia, as the origin and development of this art does not differ much from conditions elsewhere in Europe. On the other hand we also wish to highlight certain issues regarding re-glazing of Slovenian cultural monuments in the current practice where we frequently encounter not only a lack of in-depth knowledge of technical details of historic glazing but also of an awareness that (as are architectural sculptures or wall paintings) glazing in its various forms is (or was) an integral element of architecture and its discourse. This means that it makes a difference whether a Gothic window with tracery or a Baroque double casement window is fitted with ordinary glass, insulated glazing, crown glass in stained glass technique, coloured glass in Tiffany style, or something else entirely. A discussion of this topic would necessitate research of a significantly broader scope as it is very broad and touches almost every type and form of architectural creativity, therefore we will have to confine our examination to several examples primarily in earlier sacral architecture, although later cases with interesting features will also be taken into consideration.

These introductory remarks clearly show that medieval and modern era glazing in our country has barely been subject to scientific interest and research due to the low number of preserved specimens, an insufficient temporal distance, and other reasons. Among the first to point this out, France Stelè in his review of medieval painting in Slovenia itemised and categorised by style the only four then-known examples of Gothic stained glass windows (Stelè, 1969: 339–341), namely fragments of stained glass windows from churches of St. Leonard (Lenart) in Breg near Preddvor, St. Catherine in Lom above Tržič (picture 1), St. Andreas in Gosteče, and St. John the Baptist in Spodnja Muta (picture 2).⁶ Concerning lost depictions of saints on the windows in St. Martin's Church in Matjanci (known from records only), he assumed a late 14th-century origin (Stelè, 1969: 339). The last remnants of Muta stained glass windows vanished during the Second World War, while the best-preserved stained glass windows in Slovenia, those in St. Leonard's Church in Breg

1940) and Eva Frodl-Kraft (Kraft, 1947; Frodl-Kraft 1970, Frodl-Kraft 1973), stand out among earlier authors, and among somewhat later ones Ernst Bacher (e.g. Bacher, 1979) and Elisabeth Oberhaidacher-Herzig (e.g. Heidacher-Herzig, 2005). In addition, the author of the article would like to draw attention to *Corpus Vitrearum Medii Aevi* and *Corpus Vitrearum International* associations – their websites offer basic information, lists of important literature, and lists and a photo archive of eminent medieval glass painting monuments.

6 Unfortunately there is no dedicated photo documentation of the stained glass in the SE window of the Muta church. Stelè's photograph of the presbytery interior shows that the Gothic stained glass window (most likely from mid-14th century) depicting a saint was located in the upper window half only and was already severely damaged, with some panes missing. The lower half of this window, as well as all other presbytery windows, had a glazing of hexagonal pane stained glass windows as a result of a 17th-century restoration.

5 Austrian conservator Franz Kieslinger (Kieslinger, 1920; Kieslinger,

near Preddvor, unfortunately shared a similar fate in 1990. Despite numerous more or less elaborate restorations of earlier monuments, the list of medieval stained glass windows underwent no significant changes, the only addition being recently discovered meagre fragments of stained glass panes in a bricked-up window located in the north wall of the former Dominican church in Ptuj built at the height of the 14th century. Even collections of Slovenian museums are not much richer. The Ptuj-Ormož Regional Museum has a partial Gothic stained glass window originating from the collection of Franz Perko but with unknown precise provenience; the same goes for a fragment of a female saint from around 1520 in the National Museum in Ljubljana. Therefore it is not a surprise that the first to turn the spotlight to prominent threats to original stained glass windows was conservator Nuška Dolenc-Kambič, although her study was conducted for a large thematic exhibition *The Gothic Art in Slovenia – Ljubljana 1995* and therefore quite general in nature, primarily focusing on the technology of medieval stained glass windows manufacture and principles of the conservation approach to them (Dolenc-Kambič, 1995, 22–26). As part of the same exhibition, Mateja Kos pointed to broader issues of Gothic-period glass production in Slovenia, emphasising the importance of stained glass windows and their manufacturers and noting the low number of preserved examples (Kos, 1995: 197–201). The first to address stained glass windows in a more integrated manner was painter Veselka Šorli-Puc with a study of their historic, technical-artistic, and symbolic aspects. She focused primarily on windows made by painter Stane Kregar – his remarkable opus marked many a Slovenian church (Šorli-Puc, 1999). At the very start, the author pointed to the terminological confusion (in Slovenian) in the usage of terms *vitraž* and *vitraj* and summarised the historic development of this art. She emphasised its spiritual aspect and the key historic role of writings of Early Christian mystic and theologian Dionysius the Areopagite and his reflexions on architecture – in this, a very prominent role was played by the Abbot Suger of the St. Denis Abbey in France (Šorli-Puc, 1999: 40–47). The author then addressed the artistic, technical, and subject-matter aspects of Kregar's stained glass windows, arriving at a conclusion that the primary features of Kregar's opus in all development stages were light and colour and that Kregar comprehended the essence of vitail in its every subtlety (Šorli-Puc, 1999, 30–40). Our brief historic outline and review of current practice will confirm that this conclusion is indeed justified.

Glazing from the Middle Ages to the early 20th century and its general characteristics

Before turning to the main topic, it would be proper to use this opportunity and draw attention to some basic concepts and historic facts of key importance to understanding the issues. First we must point out that the term glazing is too general in our context and does not reflect the main topic or the subject of our study. That is to say, we will be mostly devote ourselves to earlier forms of window glazing consist-

ing of various types of glass – in our country, this came to be referred to with the French term *vitraž* (*vitraux*). But this, as pointed out by Veselka Šorli-Puc, is inaccurate as it means glazing in general (Šorli-Puc, 1999: 47–48) while what we are actually dealing with are windows consisting of colourless or polychromatic glass often painted in places, and lead comes. This type of glazing is specifically termed *vitraj*, another word of French origin but incorporated into Standard Written Slovenian. The term also encompasses a somewhat narrower group, windows of what is called *Glasmalerai* in German and *Stained Glass* in English.

A glance into the past reveals that usage of glass in architecture has developed relatively slowly in comparison with its other uses. First references of use of coloured glass only appear in the Classic Era, in the 4th century. The earliest remains of glass serving as part of house fittings are also from the Classic Era. For instance, in the 1st century it was widely used for glazing windows in public bath houses (*thermae*) and luxurious villas along south Italian coast (McKay, 1977: 139–140) – in its type, form, and purpose, this glazing was quite similar to modern one. In Early Christian architecture, windows were usually covered by various types of translucent stone (alabaster, onyx) already known previously as *petra specularis*, and in Mediterranean countries sometimes even by parchment (Ševčíková, 1990: 9). Interestingly, in the 7th and 8th century certain Classic Era methods of glazing with numerous small glass pieces were well developed in the Islamic world. Nevertheless, stained glass featuring figurative art supposedly first appeared in France in the 9th or 10th century, and in Augsburg there is a specimen from the 11th or early 12th century preserved *in situ* (Frodl-Kraft, 1970: 24–29). Although in the Romanesque period there was already a certain tradition to stained glass windows, their heyday begun with the building of the first Gothic cathedral in France, in the St. Denis Abbey near Paris consecrated in 1144 due to efforts to the Abbott Suger. His concept influenced the design of architecture as well as stained glass windows (Kozina 2011: 29) – their combined light, artistic, and symbolic effects created an extremely suggestive volume which served as a model for architectural productivity in France and even beyond for more than two centuries.

When speaking of stained glass windows, we must specifically point out that they differ from other painting techniques mostly by having their effect dependent on light. In Christian symbolism, light is of extraordinary importance – this is emphasised several times in the Gospels and various medieval texts.⁷ For instance, the Gospel of John refers to Christ as the true light (*Lux vera*) while Christ referred to himself as the light of the world (*Lux mundi*), promising that those who believe in him will become the children on light (John, 1, 9; John 8, 12; John 12, 36, 46). Bernard of Clairvaux, the highest spiritual authority of his time, even compared light passing through glass to the miraculous arrival of the Holy Spirit at the Annunciation of Mary while the aforementioned Early Christian mystic and theologian Dionysus the Areopagite

7 For more see: LCI (1971), 3, 95–99; see also: Grodecki, Brisac, 1985: 22–25.

regarded the entire universe, seen and unseen, as light summoned into existence by the Father of Light, God (Šorli-Puc, 1999: 44). Together with the scholastic philosophy and other factors, colourful stained glass windows probably gave a crucial contribution to the symbolic interpretation of the Church as an embodiment of heavenly Jerusalem on earth (Grodecki, Brisac, 1985: 22), but we must not forget that their more secular, aesthetic level has been coming to the forefront recently. Details can be gleaned from numerous medieval texts; that is to say, most descriptions of medieval stained glass windows concentrated on their mysterious and fascinating light and colours while their content was but rarely noticed (Kozina, 2011: 29–34).

Stained glass windows were especially popular in northern countries with abundant raw materials and beech wood necessary for the manufacture of glass. In addition, strong production was characteristic for cities in north Italy, particularly Venice. By the 15th century, European cities have developed numerous centres of the stained glass window manufacture led by individuals or families with a long glassmaking tradition (Fischer, 1997: 10–14). Although this is a technologically distinct and separate type of visual arts, many important painters and printmakers also designed stained glass windows. This was particularly prevalent in German cities, especially Nuremberg in the time of Albert Dürer (Scholz, 1991). Apparently, similar conditions were to be found in our country as attested by a mention of master painter Lenart (Leonhard) who made and repaired some windows in the chapel of the Škofja Loka Castle in 1494 (Kos, 1995: 199). Still, at the height of the 16th century and even earlier in Italy, coloured windows started to be supplanted by cheaper white or colourless glass. In the next two centuries, this new glass became widely utilized for new tasks and concepts of modern era architecture. Thus in the 17th century, stained glass windows were made but rarely, mostly in smaller formats as details in larger glazings of colourless glass (usually of round or hexagonal crown glass panes) – these primarily adorned smaller cabinets in secular buildings, especially in Alpine countries (Switzerland, Austria) and less frequently in church architecture (Wolf, 2005: 63). The sole exception is England where the tradition of monumentally proportioned stained glass windows was never truly interrupted (Frodl-Kraft, 1970: 59).

With the 19th-century revival of historic styles, stained glass windows regained their status. Although many agree that revival stained glass windows were often devoid of higher artistic ambitions, blindly imitating Gothic and other forms, this label is too general and misleading. First, there is no denying that the manufacture and execution of these articles were of remarkably high quality, and second – some of them are important works of art resulting from general conditions in the 19th-century art. Particularly prominent are works by Munich *Königliche Glasmalerianstalt* (1827–1874) sponsored by King of Bavaria Ludwig I where leading Nazarene style artist manufactured glass used in many European cathedrals (Vaasen, 2003: 35–45; Vaasen, 2012). We also must not forget numerous arts-and-crafts products of the Tyrolean factory *Tiroler Glasmalerai und Mosaikanstalt* founded 1861 in Innsbruck

and still in operation as a specialist manufacturer of church stained glass (Neuhauser, 1911: 1 and onwards). Its glass adorns more than 4000 churches and cathedrals all over Europe and beyond. Its largest stained glass windows in Slovenia are located in the parish churches of St. Peter in Ljubljana and St. George in Ptuj from 1896–1897, in the parish church in Bled from 1904 (Neuhauser, 1911: 35, 49), in the former chapter St. Nicholas' Church (now cathedral) in Novo Mesto from 1901 and 1904 (Neuhauser, 1911: 43; Peskar, 2006b: 220) and the former stained glass windows in the parish St. Cantianus' Church in Kranj which were mostly replaced by stained glass windows by Stane Kregar in the 1960's (Leben, Sagadin, 2008: 42). In the 19th century, Europe also had other manufacturers specialized in stained glass windows, such as *Glasmalerai Karl Geyling* in Vienna and *Glasmalerai Oidtmann* in Linnich in Germany. Their works might also be found in Slovenian churches. Due to intense construction in Slovenia after the 1895 Ljubljana earthquake, particularly attractive and stylistically more advanced Art Nouveau stained glass windows could also be discovered – elsewhere in Europe these are subject of many studies due to their high number and artistic quality.⁸ Such a specimen was recently discovered in the presbytery of the former Franciscan Church in Brežice – it was installed after an earthquake in 1917.⁹ However, a more detailed review of the production in that period would go beyond the parameters of this paper.

A special chapter in the production of stained glass windows must be devoted to American painter Louis Comfort Tiffany (1848 – 1933) who in 1878 started to use multicoloured glass at a massive scale, not only for window glazing but also in other applied arts. In his rich design opus he developed special types of forms, panes, and techniques. One of them, the distinct so-called “Tiffany technique”, differs from the classical method by using special copper foil and pewter in place of lead came (Tessa, 1987: 45–63; Porcelli, 1998, 68–70; Frelinghuysen, 2009, 44–46). As it is less demanding, this technique is very common in the modern stained glass window production, even prevalent in some place. Also, the uneven width of seams between glass panes is readily recognisable, making the visual expression of such stained glass windows much different from classical ones. In most probability, this is also the reason why stained glass windows in the Tiffany technique are seldom encountered in modern re-glazing of church architecture, at least in Europe. In our country, they are somewhat more numerous (e.g. the parish church in Trebnje), often as a result of poor knowledge on the part of patrons (and contractors). When speaking of the stained glass window production in the 20th century, we must stress that even top-level artist such as architect Frank Lloyd Wright and painter Marc Chagall would often engage in this

8 A particularly important role in studying and reviewing Art Nouveau stained glass windows in Germany is played by Erhard Remmert (e.g. Remmert, 1993).

9 This stained glass window with pronounced vegetative Art Nouveau motifs was discovered in the summer of 2012 in a bricked-up window of the former presbytery, now part of the local secondary school during the installation of HVAC and electrical wiring. Unfortunately, the window was then bricked-up again.

attractive type of visual arts and introduced completely abstract form into it. As already said, modern stained glass windows can also be found in our country. Among earlier authors active since the 1960's, the most prominent are Stane Kregar with an opus of more than 280 works (Šorli-Puc: 1999, 40; Jurkovnik, 1993), Iva Brišnik-Remec, author of stained glass windows on Ptujška Gora Hill, painters Veselka Šorli-Puc, Tomaž Perko, and Lojze Čemažar, sculptor and restorer France Kokalj, and others. With some of them, distinction must be made between authoring a draft artistic concept and the actual manufacture of a work of art. Until the 1980's, the dominant role among manufactures was played by Staklo company from Zagreb, more precisely its art department led by Pavao and Kruno Sušilović.

Even this brief stroll through monuments of earlier church architecture shows that stained glass falls into two categories. The first consists of stained glass windows, i.e. more or less extensive figural compositions of vibrantly coloured stained glass panes or bits of painted glass – these adorn great cathedrals and parish churches in northern lands while their more modest versions are also found in our country, as already mentioned. The second category covers formats somewhat more restrained in colour and visual appearance, namely mosaics of small glass panes of diverse shapes. They were first produced in significant numbers in France in the 13th century (Grodecki, Brisac, 1985: 21). The most common are round crown glass panes called *Butzenscheibe* by Germans and *bull's eyes* by British, while French have not less than eight terms for them (Blondel, 1993, 56); in our country, they are also known as *pihanci* (Kos, 1995, 193). Compared to stained glass windows, bull's eyes are usually more modestly coloured. Most often they are colourless, although bull's eyes (Picture 8: 1- 2) in ochre (Okrog near Šentrupert) and slightly greenish shade (Rosalnice) have also been recorded in Slovenia. Diamond or square panes are also not uncommon in European medieval material. Stained glass windows of this type were widespread in sacral as well as secular architecture – this is attested by numerous medieval depictions in various manuscripts, prints (e.g. opus of Master ES), and panel paintings – realism-infused Dutch specimens from the height of the 15th century are most illustrative.¹⁰ At the same time, diverse medieval depictions show that there were two ways of arranging crown glass panes in windows. The most common, also present in Slovenian material, was bull's eyes arranged diagonally and touching each other in three points of contact, thus forming small triangles with concave sides. More rarely, mostly in Italy, bull's eyes are arranged one above another, forming small squares with concave sides. In the majority of cases, these intermediate panes are colourless, although coloured panes combined with colourless bull's eyes have been recorded in our medieval material as well. An example is the remnant (fragment) of original stained glass in the SE window of the St. Mary's Church on Stara Sveta Gora from the early 15th century (Picture 8: 4; 12); the fragment is made of

glass toned by a suitable oxide, resulting in a shade similar to *caput mortuum*.¹¹

People in the Middle Ages were well aware of the difference in effect between large colourful compositions and colourless, monotone stained glass windows as certain cases, for instance the ascetic Cistercian architecture, intentionally forgo the usage of intense light effects of colourful glass; the Rule of their Order even prescribes that window glass should be white and without crosses or artwork (Zadnikar, 1977: 20). Still, in a way stained glass window from both groups also have some common features, namely latticework. Even in most basic forms, this system of special wrought iron glazing bars did double duty – on one hand it reinforced and connected window tracery mullions and the wall, and on the other it bore the load of glazing. Usage of iron as a structural element, one of inventions and signature features of the Gothic period (Binding, 2006: 197–201), is deserving of further exploration; we will revisit this topic later as several cases in our country contain incorrectly interpreted segments. For now it will suffice to point out that in Gothic architecture in Slovenian lands these metal window elements take the form of simple horizontal glazing bars of wrought iron (flat iron bars measuring approximately 3 x 1 cm) on which square metal eyelets with a square punch hole were affixed. In some rare examples in our country metal glazing bars take more elaborate forms, for instance in a presbytery window in the St. John the Baptist's Church in Muta from the mid-14th century (Picture 3), a sacristy window in the St. John the Baptist's Church in Ljutomer from the beginning of the 15th century (Picture 4), and above all in individual window traceries in the St. Mary's Church on Ptujška Gora Hill (Picture 5). Dynamic latticework known from great cathedrals was generally based on geometric designs or fields also present in manuscript depictions (Kemp, 1997: 54–55). Latest studies show that such latticework, in addition to its structural role, also served to make the depicted content more readable (Kemp, 1997: 5–21); this could potentially mean that thematic concepts of stained glass windows were already defined or at least outlined during the construction itself. Still, it must be noted that these iron glazing bars do not feature in original Gothic architectural drawings (compare Koepf, 1969). The general opinion is that in medieval architecture the expressive value of stained glass windows was rarely important. The main emphasis was on their spiritual and symbolic content and of course their wider aesthetic component with a decisive role in balancing the effect of an architectural volume. The essence of a stained glass window is the interplay of light and colour. If there is a lack of one or the other, the window loses its register. As already mentioned, one of the reasons stained glass windows are so unique is that their discourse constantly changes with hours and seasons.

Without a doubt, medieval stained glass window makers were well-aware of these aspects. This is obvious from the characteristic selection of colours for panes. Red, blue, and green prevail while ochre and white panes are present in a

10 The foremost are works by Jan van Eyck: e.g. the 1435 *The Annunciation* in the National Gallery in Washington, the 1436 *Madonna of Chancellor Rolin* in the Louvre in Paris, *The Triptych of Dresden* ...

11 The pane also shows distinctive marks made by tongs used by the medieval glassmaker in shaping it.

smaller extent. If we set aside medieval concepts of colour symbolism, the selection is not random even from the perspective of physical colour characteristics. As already discovered by Isaac Newton, white light is made up from three primary or additive colours: red, green, and blue (Klajnšek Gunde, 2001: 44–49) as also shown by an appropriate graphical representation (Picture 6). Thus, these colours provide a neutral colour value to a volume. Such coloration of stained glass windows is also common in the revival era while some less favourable solutions can be found in recent times. The most educative examples are the stained glass windows in the St. Mary's Church on Ptujška Gora Hill (Picture 5) by painter Ida Brišnik Remec, Bachelor of Fine Arts, installed in the mid-1980's. Although pane coloration by itself is suitable, its spread across individual windows is uneven due to strong concentrations of specific colours, resulting in various parts of the volume being illuminated by differently-coloured light with different warmth (Picture 7). Of course this critique only applies to the physical characteristics – from the thematic, symbolic, artistic and aesthetic aspects, the Ptujška Gora Hill stained glass windows could be characterised quite differently, at the very least because of their great suggestiveness as the work is a symbolic rendering of the *Praise of the Creatures or Canticle of the Sun* by St. Francis of Assisi, of course as interpreted by the author.

Anyhow, let us get back to our brief stroll through periods. In the Renaissance and Baroque, coloured glass in windows mostly gave way to white or colourless glass. Still, depending on patrons and their awareness of themselves, the architecture type at hand, and local tradition, lavish stained glass windows were not rare even in the 17th century as already mentioned (Wolf, 2005: 73–76). The stained glass window technique itself remained unchanged for several centuries, meaning that individual panes were still linked by lead comes. The difference was the ever increasing usage of wooden window frames with wooden casements and various opening mechanisms – a special aesthetic and functional role was played by metal, often silver-lined fittings (e.g. windows in the Podčetrtek Castle). Wrought wind load bars of round, rectangular, or square cross section are still components of glazing, pane shapes being the only noticeable difference. Round crown glass panes used since the 14th century are prevalent. Up to and including the 17th century, crown glass panes have, due to the distinctive manufacture method, their outer rims folded in resulting in a thick hollow edge, while the centre is of uneven thickness – this is caused by residue from its fusion with the glassblower's blowpipe. Size of panes varies much. In inland Slovenia, the most frequent size is 9–12 cm in diameter while significantly larger specimens can be encountered in the Slovene Littoral. There are a number of such preserved specimens from the 15th, 16th, and 17th century, but unfortunately most are mere fragments (Drevenik, Okrog above Šentrupert (Picture 8: 1), Bodešče, Mirna in Lower Carniola (Picture 19), Vinski Vrh pri Šmarju, Gradišče near Podsreda (Picture 12) ...). French material from the 16th to 18th century also contains round crown glass panes lacking thickened edges described above (Blondel, 1993, 182). A notable example from our country is

a window in the northern transept of the St. Nicholas's Cathedral in Ljubljana from the start of the 18th century, unless the original glazing was replaced in the 19th century. An important fact is that panes in other shapes are used more or less alongside with those described above, above all square shaped and hexagonal. Such examples are a casement from the Church of the Holy Cross in Cirknik near Brežice from the 17th or early 18th century,¹² and the windows preserved *in situ* in the Church of the Holy Spirit by the Bohinj Lake from around 1744 (Picture 9) when the building underwent a thorough restoration. Another noteworthy example is the glazing of upmost windows in the nave of the Ljubljana Cathedral, although it has been reconstructed. One of the facts indicating that this is the original form of the glazing is an illusionistic depiction of the windows by Giuglio Quaglio. There are also other interesting depictions of windows, e.g. in the chapel of the Brežice Castle from the start of the 18th century (Picture 10), where the painter employed precise realism in illustrating the aesthetic component of this architectural element in the Baroque period. Another interesting example from the early 18th century is found in the entirely preserved windows of the library of the Ljubljana theological seminary. They include distinctive large square panes linked by lead comes in large casements. Here we must remark that original wooden casements are increasingly rare in the sacral and especially secular 17th and 18th-century architecture, frequently becoming victim of thorough rehabilitations in recent decades when even fairly well-preserved originals were simply reconstructed rather than restored. As an aside, it would be interesting to conduct a study dedicated to the development or typology of casements and their components (fittings, fastenings ...) as this can, as shown by similar studies in Austria (Lipp, 1982: 42–49) and elsewhere (Ševčíková, 1990) give a crucial contribution to protection standards not only for individual monuments but also larger protected sites (Brunner, 1982: 50–57).

When exploring the technical execution of stained glass windows, special attention is to be paid to lead comes. These were cast and then filed into the desired shape in early specimens, but rolled from the 16th century onward. Although early examples of comes, recorded in France, have a slight thickening in their visible section, they are commonly narrow in proportion (less than 4 mm), thus allowing finer artistic compositions (Viollet-le-Duc, 1866, 9: 431; Blondel, 1993: 137). Comes then gradually became broader, in the 16th century and later even exceeding 8 mm. Few such specimens have been recorded in our country, although the number of more or less accidentally preserved remains must have been considerably higher but they were disposed of or overlooked during restorations, or are kept in private restoration or glassmaking workshops. Fortunately, a few specimens are

¹² The exact location of the associated window is unknown as the casement was reportedly found stored the attic. Unfortunately, it was destroyed by overzealous locals during a restoration of the roof structure and roofing in March 2012 despite the roofing contractor receiving explicit instructions. All that remains are a few lead comes and panes, metal fittings, and wind load bars (now in the IPCHS, Novo Mesto RO depot).

still preserved *in situ*,¹³ awaiting proper analysis. Although some examples analysed in our county are difficult to date (Picture 11) they are nevertheless a valuable asset, as even the process of their documentation provides useful clues. We can say with considerable certainty that the earliest lead came among those analysed are from the stained glass in the presbytery windows of the St. Leonard's Church in Drevenik (Picture 11, 1); the armorial insignia of Counts of Celje and the architectural style of the building itself place the time of their making in the first quarter of the 15th century (Peskar, 2005: 196). The two panels with the coat of arms, confirmed as the earliest preserved specimen of stained glass windows in Slovenija (Badovinac, T., 1996: 88–89) are now part of the collection of the Celje Regional Museum while the church windows *in situ* are adorned by replicas (Badovinac, B., 2006: 43). Their relatively slender and thin comes are proportionate to the contemporary crown glass panes which are only millimetre thick, of course except for the centre and thickened edges due to the distinctive hollow fold (Picture 8: 3). Gothic lead comes can be even slenderer as illustrated by the glazing (preserved only as fragments) on tracery of the SE presbytery window of the St. Mary's Church in Gradišče near Podsreda (Picture 12) from the early 15th century (Peskar, 2005: 198–200) – remains contain not only some original round panes but also comes measuring 6 mm in height and only 2.5 mm in width.¹⁴

Similar glass panes were also discovered in the presbytery windows (re-glazed some years ago) of the Church of the Assumption of Mary in Tržišče near Rogaška Slatina. Some individual pieces of lead comes are preserved as well (Picture 11; 2); these are somewhat stouter than comes from Drevenik. The architectural style of the presbytery (Late Gothic period) and the construction history of the building allow us to date them to around year 1500. Probably slightly later examples are fragments of lead comes from a bricked-up presbytery window of the St John the Baptist's Church in Ribčev Laz in Bohinj discovered in 2005 during restoration interventions (Picture 11; 3), and comes discovered in 2003 when uncovering the presbytery windows in the Church of Our Lady of Lourdes in Rosalnice near Metlika although these might just as well be from the 16th century, judging from the slightly greenish tint of round bull's eyes and considering that they were found in Baroque brickwork covering the

original eastern window. The latest findings indicate that the presbytery was built in the Gothic period in two stages– the second and more interesting was at the beginning of the 16th century when buttresses but also the glazing were restored, probably because of damage caused by Turkish raids (Peskar, 2005: 267). In the modern era, lead comes slowly become wider (around 7–8 mm) and their dimensions adapted to thin rolled glass panes, as shown by a glazing fragment (lead came) from the Church of the Holy Cross in Cirknik (Picture 11; 5) which can be dated only approximately to the 17th/18th century. Without doubt, Slovenian material contains a large number of equivalent or similar preserved specimens. The same goes for later stained glass windows, particularly those from the 19th century (mostly from Tyrolean workshops), but the only record existing is that of a late 19th-century lead came from the glazing in the St Cantianus' Church in Kranj (Picture 11; 6).

From the technical standpoint, stained glass window shapes in the modern era architecture thus did not differ significantly from those in the Middle Ages – apart from chromatic characteristics and types – a fact very important in conservation decisions regarding the form of any re-glazing which even otherwise (due to the functionality and other considerations) demand certain compromise solutions.

Selected examples of re-glazing of cultural monuments in Slovenia between the theory and practice

After taking a look at general characteristics of stained glass windows down the centuries, it is time that our brief review turns to the topics of re-glazing of cultural monuments as part of their rehabilitation, and of the protection and conservation of this visual art in Slovenia. We will examine several selected examples in order to highlight a few shortcomings characteristic for the relationship between the monument protection theory and practice in our country. Before starting with the first case, we must mention that, as early as 1987, the most influential scientific institution in the sphere of research and popularisation of historic glazing, *Corpus Vitrearum Medii Aevi*, has issued dedicated theoretical guidelines for the conservation and restoration of stained glass windows. During the XXII international colloquium in September 2004 in Nuremberg and Regensburg, some articles were amended in cooperation with the ICOMOS committee for stained glass windows (Oberhaidacher-Herzig, 2005: 104–107). The result was guidelines which, due to some special features stated in section 1.3 (Oberhaidacher-Herzig, 2005: 105), do not repeat general international restoration–conservation principles and guidelines found in various conventions and charters dealing with the cultural heritage conservation sphere. Let us summarise the content of the four chapters. Among other things, the introductory chapter provides a definition of the basic term “stained glass” (*Glassmalerei*). Authors of guidelines then stress that stained glass windows are equal in value to other artistic techniques, therefore their conservation and

13 Among the most distinctive examples are remains of lead comes in the SE window of the parish St. John the Baptist's Church in Mirna in Lower Carniola, in the presbytery windows of the St. Ulrich's Church in Tolmin, and in the SE presbytery window of the pilgrimage St. Mary's church in Gradišče near Podsreda (Picture 12) where a few years ago, during a restoration smacking of outright dilettantism, panes were simply covered with facade paint. With some reservations, all the above-listed examples could be dated to the 15th and 16th century. Remains of stained glass (round crown glass panes) in the presbytery windows of the St. Barbara's Church in Šmarje pri Jelšah probably originate from around 1500 as well.

14 Unfortunately the number of preserved original Gothic crown glass panes 11.5 mm in diameter is quite low, and some of those have already come out. One can also see remains of wider lead comes (8 mm) probably originating from a 17th-century restoration of the glazing.

restoration must be executed with the same care and professionalism, regardless of their age and current market price. As stained glass windows cannot be addressed in isolation from their material or architectural context, interdisciplinary approaches to interventions are necessary – meaning cooperation of experts from various branches, with the quality of interventions given priority over financial considerations.

Chapter 2 addresses research and documentation. Every conservation-restoration project must start with research of the history, function, material, techniques, history of previous interventions, and current condition of stained glass windows. Special attention is also paid to conducting natural science research and analyses. Results of all of the above then serve as the basis for intervention concept formulation. Another obligation is to prepare extensive documentation on previous interventions and to document all intervention stages, methods, and materials used. All documentation must be available through the owner, competent public institution cultural heritage protection, and the restorers.

Chapter 3 is dedicated to the preventive conservation and maintenance as the basic stained glass window conservation activities. The primary goal is to create favourable and stable climatic conditions. Therefore, one of the first measures is to inspect panes regularly and check their condition. It is crucially important that stained glass windows *in situ* – much at risk of mechanical and meteorological impacts – should be fitted with special protective external panes which prevent mechanical and chemical damage and condensation. On the other hand, we must be aware that each example of glazing is unique and demands an approach which takes into consideration both architectural and physical, as well as aesthetic special features of the building at hand. However, protective panes – which can also take the form of insulated glazing – reduce the extent of other interventions in glazing. Another way to reduce the risk of mechanical damage is to fit protective metal frameworks, but their aesthetic impact must also be considered. Further on and regarding stained glass window maintenance, the authors emphasised that any handling of panes requires special skills, particularly transportation when panes must have adequate flat support. The same goes for displaying stained glass windows in museums; artificial lighting must not be too strong or cause heat detrimental both to original components and materials used in the conservation and restoration.

Chapter 4 of the guidelines deals with various stages of conservation and restoration interventions. All must be based on detailed research of the history of the object restored, and must also include a long-term strategy of the conservation and conservation intervention planning. An important aspect in planning a project is its timetable; if properly formulated, it allows ample time during the execution of individual stages for making informed decisions, consultations, obtaining expert opinions, and documentation. In order to ensure safety of stained glass windows during research and interventions *in situ*, the first step is to provide appropriate access, both from the exterior and the interior. As stained glass must often be mounted into window frames, we must select reversible and safe materials for affixing individual glass panes. Before in-

terventions in glass surfaces, their artwork, and finishes, we must conduct research in order to identify characteristics of original and deteriorated materials, and also of recent additions. The primary goal of such intervention is to preserve the glass and not to remove corrosion or patina to achieve a better transparency of the glazing. Cleaning must be performed in a limited extent and constantly monitored. Interventions employing soaking and poultices should be avoided. Stabilisation of artwork is acceptable only when there is imminent danger of loss, and even then stained glass and its artwork should never be re-fired. Flaws, later inserts, and additions to a stained glass window are parts of its history, thus they must be thoroughly documented and studied during conservation interventions. Replacing old additions and adding new ones, retouching, and reconstructing are allowed only in a minimal extent and after rigorous technical and art historical analyses; they must also be reversible. Each newly inserted piece must be marked by date or a special signature. With stained glass windows preserved *in situ*, the conservation also involves structural elements of glazed panels and associated architectural elements. Cooperation of experts from other fields is indispensable. Support construction of a stained glass window can employ came of lead, zinc, or other metals, as well as copper foil, concrete, various putties, and other materials. Independently of their age, these structural elements are components of the artistic power of manifestation of stained glass windows, and also contribute to their historical value. Their conservation must also be the goal of conservators-restorers, although they frequently require certain interventions due to their condition or in the interest of the conservation of the glazing, particularly if this enhances its legibility. Structural elements within remodelled panels should be, if possible, merely conserved and not replaced. Reapplications of putty are not always necessary and desirable, depending on the condition of individual panels and the odds of their preservation.

This summary of guidelines clearly demonstrates that all forms of historic glazing involved in thorough restorations must be addressed in a manner which matches or even exceeds conservation approaches to other visual art components of cultural monuments. Therefore it is no surprise that our overview of individual solutions will show that our country but rarely achieves the level accepted in the international practice – although it is true that these standards have only been in force for a few years. Our brief analysis does not wish to evaluate individual interventions or contractors (fortunately, those working in this field are not numerous), as it would turn out that only one or two cases of Gothic glazing reconstruction – from the technical standpoint – come suitably close to the original medieval execution. The overview will also neglect conservation-restoration interventions in glass objects which are part of archaeological heritage, as these seem adequate and follow standard procedures (Cronyn, 1990: 129–141). They are conducted by important national institutions, principally restoration workshops of the National Museum in Ljubljana and the Institute for the Protection of Cultural Heritage of Slovenia (Lemajič, 2001: 1–10; Lemajič, 2002: 1–16; Koračin, 2012: 34).

An overview of the practice of conservation interventions in stained glass windows in Slovenia should start with an overview of previous documentation but, as already mentioned, dedicated organised databases of this interesting art type do not yet exist. Although the archive of the Institute for the Protection of Cultural Heritage of Slovenia includes a relatively rich photo archive, it has yet to be digitized; therefore data on specific visual art elements cannot be retrieved for the time being. Positive examples to follow are tentative catalogues of stained glass windows produced in Austria, Slovakia, and elsewhere. For Slovenia, the latter case is particularly interesting – in Slovakia, every structure has a dedicated catalogue entry (compare Cónová, Gajdašová, Lacková, Žažová, Ševičková, Balážová, 2006: 172–341) first giving main information on the structure and its general features, followed by information on the stained glass windows (number, location) and their general features, iconography, style and date, author (if known) and contractor or maker, ending with data regarding the material and technique and a brief history of interventions.

In Slovenia, such catalogues are yet to be produced, but this does not mean that there is a lack of trial conservations or conservation/restorations of stained glass windows. On the contrary, the number of interventions in past decades has been high, although patrons primarily prefer new art. Such is the case with numerous stained glass windows by Stane Kregar (Kranj, Tržič), France Kokalj (Bistrica ob Sotli, Ribno near Bled) and other artists. As an illustration of restoration interventions, we will as *pars per toto* mention high quality interventions in and rehabilitations of the stained glass windows of the parish **St. Peter's Church in Črnomelj** from the end-19th century by Nuša Dolenc Kambič, and restoration interventions in the (almost a century younger) stained glass windows of the parish **St. Lawrence's Church in Bizeljsko** where the panes damaged by a July 2011 hailstorm were expertly restored by Peter Jankovič from Rogaška Slatina. The same contractor also conducted interventions in a stained glass window by Stane Kregar in the parish **St. Cantianius's Church in Kranj** – due to leakage, the placement of glass in one of the windows had to be altered and suited to the Gothic architectural structure. Instead, we will pay special attention to interventions in windows of (mostly earlier, primarily medieval – Gothic) Slovenian churches in past decades. To wit, we could quickly find a number of notable common denominators which divide interventions into two basic groups. The first covers cases where the sole preserved part of a Gothic window are jambs and reveals while tracery with all its elements (partition mullions, metal glazing bars) has been lost due to later adaptations, mainly in the Baroque era. The second group consist of Gothic windows with carved stone parts entirely preserved, i.e. partition mullions and tracery complete with the glazing system and its metal glazing bars with eyelets. In both cases we are dealing with a reconstruction of a Gothic glazing, the difference being that for the first group, the carved stone part of window moulding has to be reconstructed as well.

In recent decades, there have been a high number of cases belonging to the first group, mostly small subsidiary church-

es which used to have single or double Gothic casement windows. Most cases of reconstruction or restoration of tracery and associated carved stone parts pose no problems afterwards as they are usually based on preserved fragments, e.g. in the Gothic presbytery windows of the **Church of Our Lady of Sorrows in Bušeča Vas** (Picture 13) from the first half of the 15th century (Benedik, 1989: 353; Peskar, 2001: 48). The same goes for restored traceries of the presbytery windows of the pilgrimage **St. Primus and Felician's Church above Kamnik** from 1507; stonemasonry-restoration interventions were planned and executed with extra care (Adamič/Deanovič, 1998). Reconstruction of glazing itself is also not problematic as it commonly employs crown glass panes in the classical stained glass window technique. However, there are considerable difficulties in reconstructing wrought glazing bars with special metal eyelets with a square punch hole – in most cases they have been replaced by solutions completely dissimilar to the original execution. The function of this technical detail was already mentioned in part. Punch holes usually held metal wedges (Viollet-le-Duc, 1866: 466; Binding, 2006, 198) or more rarely vertical wind load bars providing structural support to stained glass windows. The Slovenian practice of re-glazing Gothic windows in recent decades is a good example of the severity of this problem, with some contractors using aluminium or iron L-shaped or T-shaped glazing bars instead of flat wrought ones. As a consequence, such glazing has to be affixed both onto the glazing bar and stone by mortar or putty. This technical solution is always a poor choice, firstly by being at odds with the authentic technology, and secondly because new construction elements of light-coloured mortar typically alter the character of a window by using bright partitions instead of inconspicuous dark wrought glazing bars. To provide an example, we will mention the re-glazing of the presbytery windows of the **St. Cantianius's Church in Vrzenec near Horjul** (Picture 14), and the reconstruction of the glazing of the entire **St. Luke's Church in Spodnje Prapreče** (Picture 15). The latter was also important because of informative nature of the original glazing system; to the best knowledge of the article's author, its more or less unchanged form was preserved only in the northern nave window showing vertical wind load bars which provided structural support to the glazing.¹⁵ Unfortunately, details of this technical solution are no longer clear due to the incomplete photo documentation of the condition prior to the interventions which saw the original wrought glazing bars and the entire glazing system replaced with new elements much dissimilar to the original. Wind load bars, usually iron of round, later square or rectangular cross-section measuring approximately 5 x 5 or 5 x 10 mm and soldered or affixed by wire onto lead comes, are more commonly seen in their horizontal version within window panels between individual wrought glazing bars.

Interventions which are much closer to the original solutions

15 The glazing in other windows results from later interventions (probably in the 17th century) when new wrought glazing bars were fitted as well, but not in the original places. The present arrangement is based on them.

or effects of Gothic glazing systems were executed in the last ten to fifteen years in Slovenian Styria and Lower Carniola, mostly in churches; among them are showpieces of Gothic architecture in Slovenia. In such cases, an unsuited re-glazing would be severely damaging to the original architectural discourse and would also significantly devalue the broader aesthetic and artistic potential of the structure itself. First, let us take a look at the reconstruction of the stained glass windows in the parish **St. Rupert's Church in Šentrupert in Lower Carniola**, one of the earliest monumental examples with five glazed windows in the chancel and seven in the hall nave. The quality of the building places it among the topmost monuments of architecture from around 1400 in Slovenia. The long chancel with stellar-net vaulting and the bell tower are from this period while the nave was built in the second half of the 15th century and vaulted in 1497, bringing the end to the almost century-long construction. The church was certainly glazed in the same century, although all that remains of those stained glass windows is a modest fragment in one of traceries in the nave which is otherwise dominated by 19th and 20th-century stained glass windows of exceptionally poor quality. Higher quality stained glass windows in the chancel windows made by Tyrolean glassmakers at the end of the 19th century are preserved in a relatively limited extent. The opposite is true for the sacristy window, but the stained glass, a colourful abstract composition created by France Kokalj in 1983, is literally falling to pieces due to its inadequate technical execution.¹⁶

The conservation baseline for interventions differed regarding chancel windows and nave windows (Peskar, 2006a: 206). The plan was to preserve the late 19th-century Tyrolean stained glass in the chancel windows in their maximum extent, merely supplementing ruined panels with round crown glass panes, while the existing poor quality glazing of the nave windows was to be removed and replaced with new glazing based on the discovered fragment, in the form of almost colourless round crown glass panes which correspond to the general development of stained glass windows in the Late Gothic period. The reconstruction of the nave stained glass windows was conducted as planned, but during the restoration of the chancel stained glass windows the 19th-century panes turned out to be too fragile and poorly preserved to remain *in situ*. An alternate solution was at hand – replace the windows with new examples similar to the ones in the nave, only with a richer, Gothic colouration. During the technical execution, special attention was also paid to the construction, particularly lead comes (these were slightly stouter than usual due to somewhat thicker (3–4 mm) glass panes) and the auxiliary steel construction employed to mount the stained glass between original wrought glazing bars. The latter was modelled after the conjectures original construction which included not only additional plates of flat iron screwed to the original wrought glazing bar, but vertical wind load bars (of round

cross-section) as well; they also provided important additional strength to the lead come construction. Vertical steel rods were crafted and mounted in a manner which allowed them to be removed if needed before or prior to dismantling individual stained glass parts.

A similar concept was also used in restoring the stained glass in the windows in the long chancel of the then chapter church, now **St. Nicholas' Cathedral in Novo Mesto**. The building, one of major cultural monuments of Lower Carniola, has a rich artistic history (Peskar, 2006b: 208–233). It consists of a nave from the start of the 15th century and later rebuilt in the Baroque style, a bell tower from the second half of the 15th century, and a long chancel with a sacristy built at the start of the 16th century. Although windows must have been glazed concurrently with the construction of the chancel, no traces of this glazing remain due to a major fire in 1575 and consequent thorough modernisation of the church in next decades. The earliest examples of glazing were a 19th century stained glass window made of round crown glass panes – a product of industrial manufacture – in the eastern chancel window, and preserved original tracery in the northern window (Peskar, 2006b: 240). More interesting was the stained glass in other chancel windows which was commissioned by the provost Sebastjan Jožef Elbert (1898–1924), designed by Ivan Vavpotič, and manufactured by the *Tiroler Glasmalerei und Mosaikanstalt* factory in 1900. After the First World War, these stained glass windows depicting the history of the House of Habsburg became politically contentious and were even kept covered for years. Unfortunately, the issue was made moot in 1944 when a bombing raid destroyed the major part of the chancel stained glass windows. A number of glass panels are still stored in the attic of the bishop's palace and await proper interventions. Only fragments in traceries still remain *in situ* – these were also retained after the war when new stained glass windows of transparent panes in simple geometric shapes were installed (Picture 16). The reason for a new reconstruction of chancel stained glass windows in 2003 was the dilapidated state of glass as well as lead comes. Unfortunately, preliminary natural science research which might reveal the causes of damage was not conducted as the owner's budget was limited. Therefore, the core conservation baseline was formulated mainly on the basis of the assessed condition of the monument, general historical features of stained glass windows, and the modern conservation practice. These parameters dictated that the remains of vibrantly coloured 1900 stained glass windows should be preserved and those made after the war replaced. New stained glass windows thus consist of round crown glass panes (*Butzenscheiben*) in neutral colours and triangular panes between bull's eyes (Picture 17); the colour of the latter was modelled after preserved remains from 1900 and, more widely, the coloration of medieval stained glass windows. Such conservation practice can be found in all European countries; a characteristic example is the Maria am Gestade Church in Vienna where window sections without preserved original Gothic stained glass were glazed in the same manner. Beforehand, all carved stone window parts were properly stabilised and restored (Peskar, 2006b: 240) while the entire

16 Because the author failed to employ horizontal or vertical wind load bars in order to provide stability to the stained glass window, its weight and wind impact have deformed lead comes; as a consequence, some glass panes have come out.

wind load system was stabilised with vertical metal bars. At the owner's request, metal netting in graphite black shade for mechanical protection of the stained glass windows was installed. Although dedicated protection netting on the exterior side of windows is not exactly preferable, it must be allowed in the interest of security; in any case, it is provided for in the aforementioned international guidelines as well. One option is thin rustproof netting on light metal frames mounted by screws onto the wall, but a more suitable solution is netting mounted on a metal glazing bar between mullions as seen in some European examples (St. Claire's Church in Nuremberg) which are not disruptive to visual elements of Gothic architecture and do not intrude into the original stone structure. Despite a relatively meticulous study of the conservation re-glazing practice of the time and the monument itself, during the execution some reservations re-emerged regarding the reconstruction of technical details of mounting the stained glass onto the original wrought glazing bars. The reservations stemmed particularly from the fact that in Slovenia there are no original medieval stained glass windows in a completely intact condition; the same is true for most monuments in neighbour countries.¹⁷ While numerous remains of lead comes clearly show that lime mortar was used to affix the glazing onto a segment of carved traceries, partition mullions, and jamb and reveal mouldings, there was uncertainty regarding the mounting of glass on wrought glazing bars. The method selected was the same as in the restoration after the Second World War (Picture 16) and employed an additional flat iron plate screwed to a Gothic wrought glazing bar. Still, this cannot be recognised as the original system of mounting the stained glass as the original eyelets for wedges are no longer preserved due to 19th-century interventions.

A similar problem also arose in reconstructing the glazing of the old Gothic **Holy Trinity Church in Pleterje Charterhouse** built between 1407 and 1420. As no traces remained of the original or earlier glazing, glass was selected on the basis of analogous examples elsewhere, although the ascetic nature of the Carthusian Order made it more or less clear that coloured glass was out of the question and only colourless crown glass would be suitable. It has turned out that the windows in Pleterje employed a special moulding which allowed the stained glass to be mounted on the interior rather than, an almost universal rule in the Middle Ages, the exterior (Grobovšek, 2008: 49). Another important fact was that the original glazing bars still bore eyelets with square punch holes for wedges; these were reused as stays for vertical reinforcement bars. In order to preserve the metal eyelets and at the same time affix the new glazing made of bull's eyes by using additional flat iron, this iron was fitted with suitable slots allowing mounting onto the original wrought glazing bars, again by screws (Picture 18). Although this approach came very close to the original methods of securing the stained glass into Gothic window systems, certain doubt

about the suitability of this mounting still remained and then increased during preparations for the execution of 2012 conservation-restoration interventions in the cloister windows of the Dominican monastery in Ptuj. On the other hand, it was this very doubt which prompted additional research and analyses of preserved examples of Gothic architecture in Slovenia as well as neighbour countries; these finally delivered answers to most previously open questions.

An unexpected key to solving abovementioned issue was provided by re-documentation of the parish **St. John the Baptist's Church in Mirna**. Although the nave windows have a clumsy end-19th century glazing, and the windows in the mid-15th century Gothic presbytery modern figural stained glass protected by insulated glazing, the eastern window behind the altar is a notable exception as it contains visible remains of an earlier glazing, with some crown glass panes still preserved in the tracery (Picture 19). Even more important, the upper wrought glazing bar bears visible traces of the glazing mounting system using wedges; it consist of a wrought glazing bar with two square eyelets propping up the glass on the interior, followed by a thinner metal plate with two slots corresponding to the eyelets – a wedge inserted into the eyelets clamps down preventing movement of the glazing (Picture 20). Apparently, the remains of the eastern window glazing originate from two different periods. Crown glass panes in the tracery are undoubtedly earlier, most likely 16th or 17th-century, while other parts are probably from the 19th century. Nevertheless, the above-described pane mounting system is original or at the very least contemporaneous with the crown glass glazing.

Confirmation that this chronological and technical identification is correct was provided by a review of certain Austrian cases, in particular the glazing of the famed pilgrimage St. Mary's Church in Pöllauberg from the mid-14th century. Although the present stained glass windows of hexagonal panes were installed in the Baroque, the glassmaker at that time faithfully followed the original glass mounting system. Otherwise, a solution often employed in Austria is to mount original Gothic stained glass windows at risk onto special dedicated metal brackets in order to ensure their conservation and prevent adverse impacts of UV radiation, condensation, and chemical and mechanical damage. Thus, the original glass is set further back by several centimetres and secondary protective glazing installed in its original place, which means that it is well-protected and properly ventilated from both sides. A similar system was first used as early as the end-19th century in Germany. In Austria, it has been employed since 1960's, i.e. in the stained glass windows of Leechkirche in Graz, Styria (Bacher, 1973: 66–68).

Due to the abovementioned circumstances, technical details of re-glazing in Slovenia must be also compared to potential German and in particular French examples.¹⁸ Especially the

17 This information is based upon private correspondence between Dr. Elisabeth Oberhaidacher-Herzig, a great expert on medieval glass painting, Dr. Waltraut Kofler Engl, head of the South Tyrol monument service, and the author. Both have emphatically stated that no such example preserved *in situ* exists either in Austria or South Tyrol.

18 For additional examples and explanations regarding technical characteristics, I thank master glassmaker Robert Geyer-Kubista, head of Glasmalerei Stift Schlierbach GmbH & Co KG from Austria, and especially restorer Christoph Sander of Glasmalerei Peters in Paderborn, Germany, who also provided titles of recent referential French bibliography.

latter have finally provided, through a meticulous study by Nicole Blondel (Blondel, 1993), several similar or same solutions from the Gothic period and also numerous versions of the execution of individual details from wrought glazing bars, wrought eyelets with square or rectangular punch holes, and secondary metal slotted plates, to wrought wedges of various shapes. Particularly informative examples of original glazing are the stained glass windows of the St. George's Church in Chavanges (Aube) from the 16th century (Blondel, 1993: 124–127) which demonstrate that in the past and especially in the Middle Ages, the glazing practice in the entire Europe was virtually the same from the technical standpoint.

As already mentioned, some studies and analyses of technical details of Gothic stained glass windows were also conducted in order to plan conservation–restoration interventions in the ground floor windows of the **cloister of the former Dominican monastery in Ptuj** dated to around 1415–1420 (Peskar, 2005: 248). The restoration of the entire complex was to be based upon the provisions of the conservation plan prepared in 20120 by the Restoration Centre of the Institute for the Protection of Cultural Heritage of Slovenia. The plan set conservation–restoration standards for the restoration of the windows and reconstruction of the glazing dictating that secondary traceries made from normal–format bricks should be removed and replaced by replicas of the original traceries, missing mullions reconstructed, and the whole re–glazed in a neutral manner. No further details were specified; explanations and justifications based on the conservation theory or doctrine were absent. Such omissions are common in this type of documentation, but here it proved particularly troublesome as, concurrently to the planning of interventions, an opinion appeared among the expert public that the reconstructed traceries from the end of the 19th or the start of the 20th century are an interesting conservation solution which should be retained.¹⁹ This relatively high evaluation was based on an erroneous assumption that the traceries were made of concrete and not of carved normal–format bricks, but this of course is not enough for them to be simply disregarded. At the very least, this calls for a brief analysis of the condition and the previous restoration which must be based on detailed documentation and the restoration practice at the turn of the 20th century, but modern conservation theory must (of course) also have its say regarding the extent of restoration interventions. Although we will not go into details²⁰, it must be pointed out that the documentation of the condition revealed that the cloister windows have underwent several past interventions. The most significant was a restoration

of two windows in the northern tract when approximately 35% of the original traceries was replaced by suitably carved parts of fine–grained light sandstone (Picture 21); this stone can also be found in the tracery of a round window in the southern tract which had replaced the original one. It is fairly difficult to specify the intervention date. Most likely, it was conducted prior to a reconstruction of eight traceries using normal–format bricks, but the question is whether oak lintels used to support the original traceries as well²¹ was made at that time. In any case, wooden double casement windows of some kind were surely installed simultaneously with the lintels.²² These are not preserved as what we presently have are low–quality double casement windows of spruce, probably made in the 1920's or even later. More interesting are eight windows with reconstructed traceries in the southern and western tracts. Such schematised forms of Gothic traceries executed without proper components were employed in the Middle Ages, as well as during high–quality restoration interventions in the late 19th century. A good case for comparison is the 1900 restoration/reconstruction of three traceries with their mullions in the former chapter church in Novo Mesto, where Ljubljana stonemason Feliks Toman fairly precisely replicated both the mouldings and basic forms of the original traceries and glazing system (Peskar, 2006: 220). However, as the Ptuj case lacks mouldings (pane slots) and a number of details, the traceries had to be re–glazed with special lancet windows mounted on the interior of the stone wall. This installation of wooden windows destroyed a sizable part of the original structure of carved elements, particularly of the window walls, clear evidence in support of the thesis that this was indeed an unprofessionally conducted restoration. Further comparison with similar interventions in Slovenian lands (Kranj, Muljava) and particularly elsewhere in Europe would additionally confirm this view, although the above–described solution was probably dictated primarily by insufficient funds. In 1922 there was also a fire in the western tract which, among other things, damaged the only original brick tracery in a mid–tract window. It was reassembled by Adolf Gailhofer in September 1922; the INDOK centre stores extensive documentation of the intervention.

Interesting results were provided by detailed documentation of stone elements as well (Picture 23) as removal of the wooden windows and their frames revealed not only damaged places but also traces of the original construction and glazing system. As usually, the partition mullions were initially upheld/supported by three wrought iron glazing bars (approximately 3 by 1 cm in cross section) in each window; almost all bearings are preserved. Even more important are the preserved traces of horizontal wind load bars (approximately 5 cm in diameter) providing static stabilisation to the original stained glass windows. Unfortunately, there are

19 In particular, this position was advocated by Dr. Marjeta Ciglencečki as part of a presentation of the Ptuj Dominican monastery at the Monasteries and Art scientific panel discussion (its topic were projects *Monasteries – Cohesive Strings of the European Art Scene and Baroque in Ljubljana – Material Culture and Spiritual Context*. It took place in Ljubljana on 25th of April) and in her published paper (Ciglencečki, 2012: 174).

20 Results of research prior to the restoration, the process of documentation, and the course of the restoration and conservation–restoration interventions themselves will be discussed in detail in a dedicated paper or publication prepared by the Institute for the Protection of Cultural Heritage of Slovenia after the completion of the restoration.

21 Part of the original traceries (at the foot of mullions) lacks slots for wrought glazing bars seen in the original parts. As this would mean that no mullions were still present, window panes (even those in traceries) most probably were no longer in their original location.

22 As on the interior side, slots in the original wall were also made on the exterior, surely in order to mount wooden window frames which are no longer preserved.

no traces of the glass itself although finds of this kind were hoped for during the archaeological research. As already mentioned, remains of the glazing were discovered only in two bricked-up windows in the northern wall of the church nave (Habjančič, Vnuk, 2008, 227-228). In addition to remains of 14th-century stained glass proper, there were interesting remains of colourless bull's eyes approximately 11-12 cm in diameter, most likely from the late 15th or early 16th century. In Slovenian lands, this form of glazing was, as already discussed, prevalent at least since the early 15th century.

If the analysis of the development of glazing down the centuries and detailed documentation allowed us to make specific conclusions regarding the former glazing of the cloister of the Ptuj Dominican monastery and provided answers to most questions regarding the methodology of interventions, we should naturally also have an answer as to why such interventions are in order. 'To conserve a cultural monument' is a too general and inadequate response, as there is a host of types and manners of interventions. We can turn to the conservation doctrine and theory but these have been inconsistent (i.e. allow different approaches) ever since the times of John Ruskin, Georg Dehio, and Alois Riegl. As this is an extremely complex and extensive topic, and our context narrow, we will be unable to shed much light on it. Even the terminological definition of interventions itself is debatable. Are we dealing with a restoration, reconstruction, replica, or modern interpretation? If we follow recent definitions²³ prescribed for instance by Article 1 of the *Burra Charter*, executed interventions in the cloister windows fall somewhere between restoration and reconstruction, particularly in comparison to other interventions in the monastery which mostly aim for the conservation or a modern interpretation where the original is no longer preserved. Authors of the charter (revised in 1999) see restoration as "returning the existing fabric of a cultural heritage space to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material" while reconstruction is seen as "returning a cultural heritage place to a known earlier state which is distinguished from restoration by the introduction of new material". However, Article 20 clearly states that "reconstruction is appropriate only where a cultural heritage place is incomplete through damage or alteration, and where there is sufficient evidence to reproduce an earlier state of the fabric. In rare cases, reconstruction may also be appropriate as part of a use or practice that retains the cultural significance of the cultural heritage place. Reconstruction should be identifiable on close inspection or through additional interpretation". In the recent decades these two principles are, despite strong reservations (Petzet, 2004: 19-21), becoming more and more prominent in the cultural heritage conservation in Europe. A number of studies offer more or less different interpretations of both approaches (Hubel, 1993: 90-101; Petzet, 2004: 19-21; Nerdinger, 2010: 10-14; Assman, 2010: 16-47), although they all agree that no

reconstruction can replace a lost monument - history is simply not reversible. From the ethical standpoint, even restoration interventions are thus often labelled a lie as they conceal the actual condition of a monument and its historical destiny. Interesting reading can be found in "The Nara Document of Authenticity" adopted in 1994 at the ICOMOS conference in Nara, Japan. It stresses that in evaluating a monument, we must in addition to (non)preservation of historic structures also consider other aspects spanning from the authentic forms to the authentic spirit of the monument (materials and substances, function and functionality, tradition and technologies, spirit and atmosphere within the monument). If we adopt a strictly materialistic stance towards a monument, we can of course more or less reliably define its architectural development and forms, but remain unable to reconstruct its authentic "spirit". Therefore, we must be first and foremost aware of all authentic values of a monument throughout its entire existence, in some cases even in the period of its decline.

Based on these doctrinal standards, interventions in the cloister windows should probably be limited to mere conservation of the state found. But, as the cloister is to change its function from museum exhibition space back to an ambulatory, the existing unsuitable glazing would surely cause many difficulties of aesthetic and particularly technical nature. And so we are once more facing the issue of the goal of restoration of a monument, strongly linked to its final appearance and use. The windows must be re-glazed while Gothic architectural elements are, as already seen, dictated solely by the contemporaneous, i.e. Gothic glazing system which can be, if we wish, merely modified in its appearance and design to modern concepts; all in the spirit of the Venice Charter and other international documents. In the procedures of adopting protection acts, this option is never rejected and remains available for the future. Modern visual art compositions in windows of medieval churches are far from rare both in Slovenia (Ptujška Gora, Kranj) and elsewhere in Europe (Gemona del Friuli, St. Marein bei Knittelfeld). The modern theory on the other hand is taking a much more pragmatic stance toward such solutions and primarily advocates decisions dictated by common sense (Muñoz Viñas, 2005: 212-214). A general rule is that cautious decisions and deliberate action are preferred. The guidepost is not some truth or science which can be different for each person, but rather usability, values, and the social significance of a monument. Therefore, the key goal of the conservation is not merely to preserve a structure, but to preserve and enhance its significance in a wider social context.²⁴ In interventions of this type we are not so much concerned with authenticity as with the need for continuity and connection with history and its processes, the need which supposedly also reflects the opinion of the majority of those involved, townspeople included (Nerdinger, 2010: 14). In our case, these are key aspects, but even a partial

23 We will not explain individual terms as there are plenty explanations in the modern monument protection literature and international charters (e.g. Pirkovič, 1993: 159; Petzet, 2004: 9-21)

24 The rising awareness among the local population was demonstrated by great interest of people of Ptuj in the monument itself and the course of the restoration. This was due in part to the owner, the Ptuj Municipality, showcasing the project in various ways. In addition, the first true scientific monograph was published recently (Mlinarič, Curk, 2009).

evaluation can be helpful. Without doubt, the cloister of the Ptuj Dominican monastery is the only Late Gothic cloister in Slovenia still preserved in such large, almost intact extent. The 15th century – the heyday of the Gothic architecture in Slovenian lands – saw many cloister built as part of various monasteries (Žiže, Novi Klošter, Bistra, Pleterje) which due to later interventions now exist only as scant remains. Excluding the much earlier cloister in Stična, the only notable preserved example is in the former Bistra charterhouse where a single tract of a former mid-15th century small cloister still remains. Together with all abovementioned reasons, this fact elevates the restoration or reconstruction of the Ptuj cloister windows to the level of permitted interventions. Even more! Through meticulous preliminary documentation, analysis of the condition and of historical processes, the above-described interventions in Ptuj made certain forgotten technical details a more binding guidepost in the modern conservation-restoration practice as well. When a medieval architecture is being re-glazed, proper attention to the technical aspect is an important element in ensuring its continued functionality and discourse.

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Pregledni znanstveni članek

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Ključne besede: Krajina, arheologija, daljinsko zaznavanje.

Izvleček

S tehnikami daljinskega zaznavanja v okviru predhodnih arheoloških raziskav odkrijemo in natančno dokumentiramo množico novih sledi človekove aktivnosti v preteklosti, kot so ugreznjene poti, kulturne terase, groblje, parcelne meje, apnenice, kopišča, kamnolomi, polja z dvignjenimi hrbti in podobno. Vsi ti sledovi niso arheološka najdišča v klasičnem pomenu besede, vsaj kot jih je razumela dosedanja praksa varovanja arheološke dediščine. Pogosto so del sodobne krajine in so v uporabi še danes. Ker sledovi iz različnih časov obstajajo sočasno in so del »žive« krajine, v kateri nastajajo novi sledove, so krajine še bolj zapletene. Arheologija kot veda o dolgoročnih spremembah je tako pri razumevanju dolgoročnega nastajanja krajine partner drugim strokam, ki se ukvarjajo s krajino. Le dovolj zapletene, bogate in polne krajine so demokratične, saj le take spodbudijo ljudi, da v njih najdejo vrednote, identiteto in pomen. Le tako je mogoče o krajinah demokratično odločati. Varovati je mogoče le zapletene krajine. Arheologija mora tako igrati aktivno vlogo pri varovanju ne le posameznih arheoloških spomenikov, temveč tudi krajine kot celote.

Uvod

Arheološki sledovi so sestavni del krajine. Arheologija mora tako igrati aktivno vlogo pri varovanju ne le posameznih arheoloških spomenikov, temveč tudi krajine kot celote.¹

¹ Okvir za upravljanje krajin in meddisciplinarni dialog o njih je Evropska konvencija o krajini (Svet Evrope 2000), ki promovira integrirano zaščito, upravljanje in načrtovanje krajin. Krajino definira kot območje (in ne posamezen kraj), ki nastane s človekovim soočenjem in ukvarjanjem z njim. Konvencija prepozna krajino kot osnovno komponento kulturne dediščine, ki mora biti umeščena v prostorsko politiko in načrtovanje. Poudarja vlogo znanja, razumevanja in demokratičnega

Arheologi smo naučeni, da vidimo pretekle krajine kot prazne prostore, bolj ali manj gosto posejane z najdišči, kot so naselbine in grobišča. To se kaže tudi pri varovanju arheološke dediščine. Ukvarjamo se predvsem z varovanjem arheoloških najdišč, »krajev deponiranja in odkrivanja arheoloških ostalin«, zamejenih prostorov, ki obstajajo v praznem prostoru. Kadar že varujemo večje celote, »arheološka območja«, je to prej posledica nepoznavanja obsega in strukture arheoloških sledov kakor razumevanja medsebojnih povezav in razmerij med arheološkimi sledovi znotraj območij.

Toda arheološka najdišča so del krajin in ne izolirana območja. In krajine niso zgolj skupek zamejenih območij, in tudi pretekle krajine niso bile. Bile so žive, polne ljudi, ki so hodili po opravkih, pasli ovce, delali na polju, sekali drevje, žgali oglje, nosili stvari v hiše in metali stran odpadke. Te aktivnosti puščajo materialne ostanke, sledove, raze in odtise, ki niso omejeni zgolj na arheološka najdišča. Krajina je polna teh sledov, ki nastajajo zaradi človekovega delovanja.

Ampak kaj je krajina? Krajina je izmuzljiv koncept, preobložen z množico različnih pomenov (glej Johnson 2007; Wylie 2007). Tradicionalno krajine razumemo kot rezultat soočenja med naravnimi pogoji, kot so klima, površje, prst itd., ter kulturnimi praksami, kot so preživitvene aktivnosti, religija in družbena organizacija. Krajina je tako rezultat interakcij med naravo in kulturo, proces, v katerem se narava in kultura medsebojno oblikujeta. To razumevanje je temelj koncepta »kulturne krajine« (glej Sauer 1963). Vendar je krajina lahko tudi način, kako gledamo na svet okoli sebe in ga razumemo (glej Cosgrove 1984; Daniels in Cosgrove 1988). Spet nekateri krajino razumejo kot soočenje in ukvarjanje s svetom okoli

dialoga pri interpretaciji krajin. Krajina obstaja povsod, tako konvencija priznava pomen vseh krajin, tudi t. i. »običajnih« in degradiranih krajin. Za arheologijo je pomemben poudarek pomenu nastajanja in sprememb krajine. Arheologija kot veda o dolgoročnih spremembah je tako partner drugih strok, ki se ukvarjajo s krajino pri razumevanju njenega dolgoročnega nastajanja.

nas. V tej perspektivi je krajina prej tok delovanja materialnega sveta, ukvarjanja z njim kakor stvar sama ali ideja (glej Ingold 2000).

Krajine tako lahko razumemo ali opišemo kot napetost med različnimi vidiki, ki segajo od krajine kot ideologije do krajine kot sveta, v katerem živimo; od krajine kot fenomena v stalnem procesu nastajanja, ki ga ustvarja naše perceptivno ukvarjanje z okoljem, do krajine kot materialne in trdne entitete, ki jo lahko merimo in dokumentiramo; od nečesa, kar gledamo od daleč, do nečesa, česar del smo in kar ustvarjamo s svojo udeležbo; od narave do kulture. Te napetosti med različnimi pogledi sprožajo diskusije, v katerih nastajajo nova in nova razumevanja krajine (Wylie 2007). Tudi arheologija lahko prispeva k razumevanju krajin in to mora početi.

Krajinski arheologi preučujemo krajine. A krajine so zapletene in dvoumne stvari. Toda to ne pomeni, da jih lahko ponostavimo in naredimo preproste. Ne smemo jih zreducirati zgolj na množico najdišč, značilnosti, ki obstajajo v objektivnem, kartografskem prostoru. Naše delo je težje od zgolj prepoznavanja, zapisovanja in interpretiranja teh značilnosti. Naše delo je razumevanje krajin, pa naj so še tako zapletene. Prispevek je tako manifest o vlogi arheologije pri varovanju krajin ter prinaša sedem tez o vlogi arheologije pri preučevanju in varovanju (kulturnih) krajin in tri primere, ki teze ilustrirajo.

Sedem tez

1. Vsi ustvarjamo krajine

Pri ustvarjanju krajin sodelujemo vsi, ki v njih delamo, prebivamo in se z njimi soočamo. Tudi s preučevanjem krajin sodelujemo pri njihovem nastajanju. Preučevanje krajin pomeni, da smo del njih, da z njimi vzpostavimo odnose, da se z njimi ukvarjamo, da obiskujemo njihove kraje, bodisi peš ali s pomočjo daljinskega zaznavanja. Po krajini nas vodijo materialni sledovi aktivnosti ljudi, ki so v njih prebivali. Ponovno hodimo po starih poteh, ponovno obiskujemo pozabljene kraje. Tako znova vzpostavimo izgubljene in pozabljene povezave. S tem ko hodimo po krajinah in jih opazujemo, jih tudi spreminjamo. Ustvarjamo znanje, puščamo sledove v obliki fotografij, zemljevidov, skic, opisov in poročil. Ti opisi na novo vzpostavljajo kraje in stabilizirajo odnose med njimi. Pri delu nismo nevtralni. Ko opravljamo svoje delo, smo vedno nekam umeščeni: v krajino, v svoje telo, prakso, tehnologije, institucije, zakonodajo ... Odmaknjene, objektivne pozicije ni; ni »božjega trika«, s katerim bi krajino lahko opazovali od povsod in hkrati od nikjer posebej. Krajine ustvarjamo s temi pozicijami, znanjem, predpisi in teoretskimi pozicijami, ki jih sprejemamo. To velja tako za nas, krajinske arheologe, kot tudi za vse druge, ki v krajinah živijo, v njih delajo ali jih obiskujejo. Vsi sodelujemo pri nastajanju krajin. Vsi jih ustvarjamo.

2. Krajine se spreminjajo

Vsi ustvarjamo krajine, tako se krajine spreminjajo. Vedno so v procesu gradnje, nikoli niso dokončane. Krajine spreminjamo s »krajinjjenjem« (angl. *landscaping*; Wylie 2007,

11), vsakodnevnimi aktivnostmi in praksami, kot so hoja, opazovanje, grajenje, kmetovanje, premikanje stvari in snovi ter njihovo odlaganje, pa tudi s preučevanjem in varovanjem krajin. S temi aktivnostmi gradimo svoje razumevanje in videnje krajine. A naša dejanja, naša vsakdanja opravila v krajini puščajo tudi sledove. Krajine spreminjamo tudi s krajinsko arheologijo in njihovim varovanjem. Smo v stiku s kraji, ki so že tu, in se ukvarjamo s sledovi, ki so jih pustili naši predniki. Stvari postavljamo v nova razmerja, jih preoblikujemo in spreminjamo.

Ljudje spreminjamo krajine z dnevnimi, sezonskimi in biografskimi ritmi. Toda tu so tudi drugi ritmi, počasnejši od naših. Drevesa rastejo, gozdovi se širijo, reke vrezujejo svoja korita, ledeniki polzijo, gorske verige se dvigajo, morja se umikajo in poplavlajo, celo celine spreminjajo svojo obliko. Naša življenja, naša opravila so ugnezdena v teh ritmih. Stvari, ki so na videz negibne in statične, zgolj oder za človeško dramo, so tudi igralci. In z nami sodelujejo na zanimive načine. Umeščeni smo v naravne ritme, gospodarske vzpone in padce, zgodovinske dogodke in procese, skupaj z njimi spreminjamo krajine. Tudi orodja, stroji, tehnologija ... igrajo aktivno vlogo pri oblikovanju sledov v krajini. Ljudje, tako kot krajine, tako ne zgolj obstajamo, temveč nastajamo skupaj z njimi. Krajine se spreminjajo in ob tem spreminjajo tudi nas.²

3. Krajine niso palimpsesti

Krajine se spreminjajo, vedno so v gradnji, nikoli ni časa, da bi pospravili gradbišče in začeli znova. Rojeni smo v svet, ki so ga zgradili naši predniki, a ga že takoj začnemo preurejati. Nov svet ustvarjamo s preurejanjem, krpanjem, sestavljanjem tega, kar je že okoli nas. Krajina ima tako svojo časovno globino, v njej je materializirana časovnost ritmov aktivnosti, dogodkov in procesov, ki so jo ustvarjali in jo še ustvarjajo. Najpogostejša metafora za opisovanje časovnosti krajine je palimpsest. Palimpsest je mlajše besedilo na pergamentu, s katerega je bilo izbrisano starejše besedilo, da je nastal prostor za novo. A sledovi starejšega besedila ostanejo in ga je moč prebrati.³

Vendar sedanost ni le vsota preteklih epizod, dejanj in dogodkov. Je tudi svet, v katerem živimo, okolje za ljudi, živali in rastline ter druga bitja in stvari, ki spreminjajo svet s svojim ritmom in hitrostjo. Preteklost je vključena v sedanost na različne načine. Sledovi iz različnih časov obstajajo sočasno in so del krajine, v kateri ljudje in druga bitja, ki ustvarjajo nove sledove. Krajina je tako veččasna, multitemporalna (Olivier 2001, 62), sestavljena iz množice trajanj. Ideja palimpsesta,

2 Kot pravi Tim Ingold (2000, 193): »... telo in krajina sta si komplementarna, vsak izmed njiju vsebuje drugega, enkrat kot figura, drugič kot ozadje.« Ljudje tako ne zgolj obstajajo, temveč nastajajo; oblikujejo se v interakciji z okoljem in tehnologijami.

3 Metaforo krajine kot palimpsesta mojstrsko ilustrira O. G. H. Crawford: *Površje Anglije je kot palimpsest, dokument, ki so ga vedno znova zbrisali in nanj spet pisali. Delo krajinskih arheologov je, da ta dokument razberemo. Značilnosti, ki nas zanimajo, so ceste, parcelne meje, gozdovi, kmetije in druge naselbine ter vsi drugi rezultati človeškega dela; to so črke in besede, zapisane na krajino. A njihov branje ni enostavno, saj če je bil pergament le redko zbrisan več kot enkrat ali dvakrat, je bila krajina skozi stoletja podvržena neprestanim spremembam* (Crawford 1951, 51–52).

slojenja, zaporednih epizod brisanja starega in ustvarjanja novega je preveč preprosta, da bi lahko opisala nastajanje in spreminjanje krajin. Krajine so več kot palimpsesti.

4. Krajine so zapletene

Krajine niso palimpsesti, le zapletene so, in to ne zato, ker bi v njih bilo mnogo sledov preteklih aktivnosti, temveč zato, ker so bile narejene na zapleten način. Na deset tisoče sledov v krajini te še ne naredi zapletene. Zapletene so zato, ker so bile skrpane skupaj iz stvari, ki so bile pri roki, s preoblikovanjem in spreminjanjem stvari iz različnih časov, s sestavljanjem stvari na nove, drugačne načine. Zapletene so zato, ker jih je zgradilo mnogo graditeljev, ki so delali vsak z drugačnim ritmom in so sodelovali na različne načine. Ljudje in druga bitja nismo zgolj postavljeni v krajino, med krajino in ljudmi obstaja rekurzivno razmerje, v katerem krajina omejuje in omogoča nekatere prakse, na drugi strani pa te prakse spreminjajo in preoblikujejo krajino.

5. Zapletenost krajin ni težava

Krajine so zapletene. Je to težava? Je mar naše delo, da jih poenostavljamo? Vsi delamo krajine, in ne ustvarjamo jih iz ničesar. Gradimo jih s tem, kar je pri roki. V njih sodelujemo in jih spreminjamo naprej. In to je zapleteno delo. Opisovanje zapletenih, kompleksnih in nejasnih stvari – krajin – s preprostimi in jasnimi izrazi bi naredilo le še večjo zmedo, kajti preprosti in jasni opisi ne delujejo, če tisto, kar opisujemo, ni zelo koherentno. Vsak poskus, da bi stvari naredili jasne, tako le še povečuje zmedo (glej Law 2004). Zato je edina rešitev, da krajine opišemo take, kot so. Opisati moramo, kako sami sodelujemo pri nastajanju krajin, kako smo del te zmede, kako jih gradimo, kako jih krpamo skupaj in kako se naši ritmi dela – arheologije krajine – prepletajo z ritmi ljudi, ki so krajino preoblikovali pred nami, in tistih, ki jo preoblikujejo zdaj. Pri tem se moramo zavedati, da naše delo ni nikoli končano. Da bomo zanamcem pustili zmedo, tako kot so jo nam pustili predniki. Naši zapisi bodo zato zapleteni.

6. Zapletene krajine zahtevajo zapleteno varovanje

Krajine so zapletene, zato jih ni mogoče varovati kot druge, manj zapletene spomenike. Krajine se spreminjajo, zato jih ni moč zamrzniti in ohranjati kot rezervat, temveč le tako, da aktivno sodelujemo pri njihovem nastajanju. Varovanje krajin je sodelovanje pri njihovem nastajanju, je grajenje novih krajin. Glavni instrument varovanja ne more biti zgolj omejevanje, temveč pozitivno prostorsko načrtovanje, aktivno sodelovanje pri nastajanju krajine. Dolgoročno najbolj vzdržen in produktiven način varovanja krajin je izobraževanje in seznanjanje ljudi z njihovo zapletenostjo. Zapletenost krajin ni njihova omejitev, temveč njihova moč. Krajine varujemo z znanjem, ki ga ustvarjamo z delom in ga posredujemo drugim. Krajine lahko varujemo le tako, da ustvarjamo še bolj zapletene krajine.

7. Le zapletene krajine so demokratične

Krajinski arheologi in drugi, ki se ukvarjajo z varovanjem krajin, delamo krajine še bolj zapletene. Pozabljene, izgubljene, zakrite in zabrisane sledove v krajini prakse arheo-

logije krajine zopet naredijo aktivne; pozabljeni sledovi zopet postanejo del žive krajine. Tako se prepletajo z interesi, delom, bivanjem ljudi in drugih bitij v krajini. Naše prakse krajinjenja so tako tudi politični akti, akti zastopanja krajin.⁴ Le zapletene krajine lahko združujejo in zbirajo⁵ različne interese, poglede, interpretacije. Le zapletene krajine vzbujajo različna čustva, strasti, ustvarjajo mnenja in sprožajo spore, nestrinjanje in strinjanje. Le v takih, zapletenih krajinah lahko vsakdo najde svoje mesto, interes, identiteto, delo, možnosti za razvoj. Le take, zapletene krajine lahko spodbudijo ljudi, ki v njih živijo, delajo in jih obiskujejo, da jih zastopajo v svojih lastnih političnih dejanjih. Bolj kot so zapletene, lažje jih zastopamo, ko gre za odločitve zanje. Zapletene krajine so tako zbori, parlamenti, ki nas zbirajo in uokvirjajo nove javne prostore, drugačne od običajnega razumevanja političnega. Zapletene krajine ponujajo možnosti za konkretne rešitve, kompromise in spremembe. Le zapletene krajine so lahko resnično demokratične (glej Latour 2004).

Trije primeri

Kako lahko spoznanja krajinske arheologije prispevajo k razumevanju časovne globine krajin? Kako prakse krajinske arheologije spreminjajo naše razumevanje krajin? Kako lahko krajinski arheologi prispevamo k varovanju krajin?

S tehnikami daljinskega zaznavanja (in drugimi tehnikami ekstenzivnih in neinvazivnih arheoloških prospekcij, ki so del nabora metod preventivne arheologije) odkrivamo in natančno dokumentiramo množico sledi človeških aktivnosti v preteklosti. Prav velika količina sledov prinese novo kvaliteto pri razumevanju teh sledov. Ob dovolj velikem številu sledov začnemo razumevati krajino kot celoto in ne več kot skupek relativno redkih in dobro zamejenih najdišč v praznem prostoru. Krajina tako postane celota, v kateri se kažejo nepretrgani sledovi človekove aktivnosti v preteklosti.

V Sloveniji, katere velik del prekrivajo gozdovi, se je kot zelo produktivna pokazala metoda laserskega skeniranja površja ali lidar (*LiDAR*, angl. *Light Detection and Ranging*, svetlobno zaznavanje in merjenje razdalj; glej Mlekuž 2009; 2011). Z lidarjem lahko opazujemo gozdna tla in krajino popolnoma neselektivno, vsak kraj, vsaka značilnost, vsak kvadratni meter so obravnavani z enako pozornostjo in ločljivostjo. Izkáže se, da krajina ni nikjer prazna, ampak je povsod polno sledov praks, aktivnosti, dejavnosti, ki so se materializirale v krajini. Te raze, sledovi in brazgotine, segajo od »običajnih« arheoloških najdišč, kot so gradovi, naselbine, gomilna grobišča itd., do sledov človeških aktivnosti v prostoru, kot so ugreznjene

4 Kot pravi Donna Haraway (1992, 296), narava ne more obstajati pred njeno konstrukcijo. Enako velja za krajine. Te so vedno aktivno ustvarjene, narejene in ne zgolj najdene s pasivnim opazovanjem. Oblika, pomen in identiteta krajine nastanejo s serijo specifičnih, materialnih praks (»krajinjenja«). Krajina lahko govori in deluje le z njimi, in ne kljub njim.

5 Zbiranje v smislu zbora, »sestaneke večjega števila ljudi, navadno članov kake organizacije, združenja, zaradi razpravljanja o čem, dogovarjanja glede česa«, ali parlamenta, predstavnškega telesa (glej Latour 2004).

poti, kulturne terase, groblje, parcelne meje, apnenice, kopišča, kamnolomi, kulturne terase, polja z dvignjenimi hrbti in podobno.

Ti sledovi večinoma niso običajna arheološka najdišča. Pogosto so del sodobne, »žive« krajine, so v uporabi še danes. Zato so krajine še bolj zapletene in tu postane arheologija partner drugim strokam, ki se ukvarjajo z varovanjem krajine kot celote.

Studenčice: kulturna krajina

Nobena krajina ni zgolj palimpsest. Ustvarjajo jo v prihodnost usmerjeno ukvarjanje z njo, soočenje z okoljem ter prakse »krajinjena«. To seveda pomeni, da sledovi iz različnih časov obstajajo sočasno in so del krajine, v kateri delujejo ljudje in drugi dejavniki, ki ustvarjajo nove sledove.

Studenčice (EŠD 23128, Studenčice – kulturna krajina) so v RKD opisane kot »njivska krajina na ravnici okrog gručastih vasi z deželno cesto. Pretežno pravokotna poljska razdelitev ustvarja mozaični preplet njiv, travnikov, pašnikov, sadovnjakov in drevesnih obmejov. Potencialni sledovi rimske centuracije, ledeniške morene.« Studenčice so tako ena redkih krajin, kjer je bila časovna globina krajine, prepoznana v arheoloških raziskavah, ovrednotena kot element dediščine. V kulturni krajini je tudi arheološko najdišče, rimska kmetija (EŠD 5298, Rodine – vila rustica). Kmetija je locirana tik nad ježo najstarejše pleistocenske terase, nad opuščnim koritom reke Save. Opuščeno korito je zamočvirjeno, kar kaže tako ledinsko ime Blato kot tudi odsotnost sledov zemljiške razdelitve, agrarne obdelave in prisotnost osuševalnih jarkov. Prostor Blata je uporabljen za pašnike in travnike. Položaj kmetije na robu dveh geomorfoloških enot morda kaže na dvojnost gospodarskih praks kmetije in na velik pomen živinoreje v ekonomiji vile; živinoreja je značilna tudi za historično rabo prostora (sl. 1).

A krajina je polna drugih sledov, kot so obmejni nasipi, poti in groblje kamenja, sledovi čiščenja talnih moren. Kartiranje gostote grobelj kaže, da se groblje koncentrirajo prav v neposrednem zaledju rimske kmetije. Zdi se, da je bil ravno ta prostor dlje oziroma intenzivneje obdelovan. Ker prostor geomorfološko ne izstopa in ker je grobelj več kakor v neposredni bližini vasi, lahko njihovo distribucijo razložimo s prisotnostjo rimske kmetije. Da so groblje lahko zelo stare, kaže tudi odkritje slovanskih grobov v eni izmed grobelj pri Doslovčah (Lux 2007) ter Sebenjski zaklad (Pleterski 1987), ki je bil najden v groblji na terasi na nasprotnem bregu Save. V distribuciji grobelj nismo opazili pravilnosti; groblje se sicer pojavljajo v vrstah, ki pa med seboj niso vzporedne in se ozirajo na topografske značilnosti (ježa terase) in zemljiško razdelitev oziroma poti in kolovoze. Tudi obmejki (nezorani, travnati deli med njivami) sestavljajo nepravilno mrežo, vezano predvsem na topografske značilnosti. Mrežo obmejov smo poskusili analizirati tudi metrično, vendar nismo odkrili nobenega modula, vezanega na rimski *actus*. Tudi moderna zemljiška razdelitev na pravokotne grude (Ilešič 1950) ne kaže pravilne mreže, značilne za rimsko centuracijo. Tako očitnih sledov rimskodobne zemljiške razdelitve nismo našli, kar pa še ne pomeni, da je kulturna krajina nastala šele v srednjem veku. Prav koncentracije grobelj

kažejo, da ima krajina okoli vile precejšnjo časovno globino. Čeprav so – vsaj nekatere – groblje zelo stare, ni vsaka arheološko najdišče. In čeprav so groblje del moderne krajine, niso zgolj to. Smiselne postanejo šele, ko jih razumemo kot trajanje, kot sledove čiščenja talnih moren nekoč v preteklosti, ki so vedno znova vključeni v krajino v nastajanju in usmerjajo druge aktivnosti: gradnjo in vsakdanje aktivnosti rimske kmetije, slovanske pokope, zemljiško razdelitev, vsakdanje poti vaščanov ... Celotna krajina je tako sestavljena iz različnih trajanj, ki se med seboj prepletajo na zanimive načine: od umikanja ledenika prek Save, ki reže svojo strugo v ledeniško moreno, do čiščenja krajine, agrarnih praks rimskih kmetov in kasnejših slovanskih kmetovalcev. Vsako »v prihodnost usmerjeno delovanje, zato da izboljšamo, obnavljamo ali ustvarjamo krajine« (Svet Evrope 2000, 1. člen), mora upoštevati vsa ta trajanja in jih vključiti vase.

Dolina Dravinje: polja z visokimi hrbti

Razvoj orodij, tehnologij, in strojev, kot so plug, kolo, volovska vprega, voz, parni stroj, motor z notranjim izgorevanjem itd., spreminja načine, kako ljudje puščamo sledove v pokrajini. Ta razvoj je ugnuzden v počasnejše ritme ekonomskih vzponov in padcev, družbenih sprememb in političnih dogodkov. Vsi ti ritmi in njihova medsebojna prepletanja se materializirajo v krajini.

Tako je razvoj orala in pluga ter tehnik oranja spremenil načine obdelovanja njiv in njihovo obliko. Te spremembe lahko opazujemo v krajini. Za srednjeveško obdelavo tal so značilna polja z visokimi hrbti (angl. *ridge and furrow*, nem. *Hochäcker*, *Wölbäcker*, fr. *champs bombés*). Polja z visokim hrbtom so vzorec v reliefu, ki ga sestavljajo pasovi med seboj vzporednih dvignjenih hrbtov, ločenih z brazdami. Hrbti so običajno široki od 3 do 20 m in visoki do 1 m. Običajno so lepo zaobljeni. V Angliji, kjer so bila ta polja najbolj sistematično raziskana, jih lahko datiramo v čas pred 17. stoletjem, ko so jih zaradi procesa ograjevanja (angl. *enclosure*) opustili in spremenili v pašnike.

Hrbti so nastali z razvojem pluga ob koncu prvega tisočletja našega štetja. Oblika hrbtov z jarki je dolgoročna posledica oranja v vzorcu, ko nesomerno oralo obrača brazdo proti središču polja, t. i. naoravanje (Beresford 1948; Butlin in Baker 1973; Hall 1998). Težek plug na kolcah za vlečenje potrebuje več parov volov in ga je težko obračati, zato so polja običajno dolga in ozka (t. i. jermenji). Tako je nastala značilna oblike hrbta in jarka, ki je pomagala tudi pri odcejanju težke ilovnate prsti. Običajno je plug vleklo več parov volov, in ko je prvi par dosegel rob njive, je bil plug še precej pred koncem brazde. Ko so pari volov prišli do konca njive, so se obračali v nasprotno smer. To je povzročilo, da so brazde proti koncu njive zavijale (običajno proti levi strani glede na smer oranja). Njive tako v tlorisu dobijo obliko zmeščane črke S, ki ostane kljub temu, da vzorca visokega hrbta ni več. Tudi dolžina polja, nekdanja dolžinska enota *furlong* (okoli 220 m), je rezultat interakcij med telesi volov, tehnologijo oranja in materialnosti tal; je dolžina brazde, ki jo zmore par volov.

V dolini Dravinje smo prepoznali 249 območij polj z visokimi hrbti na skupni površini 90 ha (Rutar idr. 2011). Natančna časovna opredelitev nastanka in opuščanja polj z visokim hrb-

tom je v Sloveniji zaradi pomanjkanja raziskav trenutno nemogoča. Kljub temu imamo nekaj namigov o njihovi starosti. Sklenjeno območje polj z visokim hrbtom v bližini Luščke vasi je presekano z železniško progo Šentilj–Zidani Most, zgrajeno leta 1846. Polja so tako starejša od železnice (sl. 2). Polja z visokimi hrbti so rezultat srednjeveške obdelave tal, ki je običajno vezana na zemljiško razdelitev na delce. Polja so sistematično razdeljena na dolge in ozke njive (jermene, delce); posest kmetij je bila enakomerno razmetana po različnih delih (kompleksih, angl. *openfields*) vaškega zemljišča (Ilešič 1950). V vsakem kompleksu je bila kmetija zastopana z enim delcem; poljščine so se med kompleksi menjale v triletnem kolobarju s praho.

Moderna poljska razdelitev se v veliki meri ne pokriva več z razdelitvijo na delce. Polja z visokim hrbtom ostajajo ohranjena le še v fragmentih; premene agrarnih praks so povzročile, da so polja z visokim hrbtom marsikje preorana. Taka polja niso klasična arheološka najdišča, ampak so sledovi pretekle obdelave tal, fosilizirane zaradi spremembe gospodarskih praks (najverjetneje spremembe polj na težkih ilovnatih tleh v travnike in pašnike) in družbenih premen (odprava fevdalizma). Vendar so še vedno del današnje krajine in pričajo o njeni časovni globini. Tako predstavljajo pomembno dediščinsko vrednoto krajine, ki izhaja iz človekove dejavnosti.

Trebnje: gozdne krajine

Vse krajine so zanimive in zapletene. Lidar nam omogoča, da opazujemo gozdna tla, krajino, ki je "zaprta" za opazovanje z običajnimi metodami daljinskega zaznavanja. Gozd je prekril starejše krajine in jih tako obvaroval pred uničenjem zaradi oranja in drugih aktivnosti, hkrati pa so v gozdu potekale specifične aktivnosti, ki so puščale nove sledove.

Z opazovanjem gozdnih tal v okolici Črešnjevka pri Trebnjem smo odkrili množico novih značilnosti, kot so apnenice, kopišča in poti (Rutar idr. 2012; sl. 3).

Arheologija krajine se ne omejuje le na »pomembne«, izolirane značilnosti v krajini in jih ne izloči iz krajine kot ločena »najdišča«. Vsi kraji so tako popolnoma vključeni v okolico; njihovi oblika, dimenzija, kontekst in struktura so rezultat kompleksnih in trajnih interakcij s krajino v spreminjanju. Vrtača, naravna tvorba, ki nastaja skozi tisočletja korozije površja, omogoča lahek dostop do apnenca na svojih pobočjih. Hkrati je zavetje pred vetrom; apnenica, ki je postavljena na dnu vrtače, omogoča nadzor nad žganjem apna. Tako je tudi kraj, kjer s telesnimi interakcijami z materialnostjo krajine, kamna in vetra nastajajo novi sledovi. Apnenica je povezana z drugimi kraji, kjer potekajo drugačne aktivnosti in od koder prihajajo telesa in snovi. Je voz, ki povezuje kopišča, vasi, kamnolome pa tudi biografije ljudi, živali in predmetov, ki potujejo skozi njega. Apnenice tako niso samo kraji, kjer iz oglja in apnenca nastaja apno, temveč tudi kraji, kjer se srečujejo ljudje, živali, kamen, gozd ... Ker so kraji povezani, ker so vozlišča poti, so tudi zbirališča. Stvari, telesa, snovi pridejo skupaj in se soočajo, z interakcijo pa nastajajo nove stvari, hibridi in povezave. Nastajajo znanje o okolju in spretnosti, s katerimi se oblikujejo in ohranjajo družbene vloge in identitete ali pa so te izzvane. Žganje apna ali kuhanje oglja tako omogoča tudi izražanje identitete specifičnih starostnih ali spolnih

skupin. V gozdnih krajinah dinarske Slovenije so apnenice eden izmed najpogostejših sledov. Pogosto se pojavljajo skupaj s kopišči in omrežjem poti, ki jih povezuje med seboj.

Stvari, snovi in ljudje potujejo po krajini, da bi se zaustavili v krajih. Premikanje, potovanje je osnovno in najpogostejše dejanje krajinjena. Te prakse puščajo sledove, kot so poti, ugreznjene poti, steze. Ugreznjene poti (angl. *hollow way*, *sunken lane*, nem. *Hohlwege*, fr. *chemin creux*) so poti, ki so se zaradi dolgotrajne uporabe znižale pod raven okoliških tal (Hindle 1993, Taylor 1979, Muir 2010, 67–93). Nastanejo zaradi skupnega delovanja prometa (ljudi, živali, vozov) in erozije. Iz globine ugreznjene poti ne moremo sklepati o njeni starosti: ob intenzivni uporabi in na primernih tleh lahko ugreznjene poti nastanejo v nekaj desetletjih. Bolj so pomenljiva sklenjena območja razvejenih ugreznjenih poti. Ta nastanejo tam, kjer ob opuščeni poti nastane nova, stara pa se zaraste. Taka območja so pogostejša na strminah. Sklenjena območja tako dokazujejo večjo časovno globino uporabe teh poti. Prej kot komunikacije v ožjem pomenu besede jih lahko razumemo kot koridorje ali območja premikanja.

V gozdovih nastopajo kot široki koridorji, ki običajno potekajo po grebenih in se tako izogibajo zamočvirjenim dolinam potokov. Veliko ugreznjenih poti lahko povežemo z izrabo gozda, bodisi s pravilom lesa, oglarstvom ali pridelavo apna. To potrjuje tudi bližina ostankov kopišč in apnenic. Nekateri izmed njih so lahko veliko starejši, saj jih lahko povežemo z arheološkimi najdišči. Območja ugreznjenih poti na robu gozda izginejo, saj jih je kasnejša obdelava tal izbrisala.

Zaradi soočanja s praksami krajinske arheologije gozdovi postanejo zapletene krajine, ne le zato, ker jih sestavlja množica različnih raz in sledov, vezanih na izrabo gozda, temveč zato, ker se sledovi iz različnih časov kombinirajo in sestavljajo na različne, pogosto zapletene načine. S prepoznavanjem teh sledov naredimo krajine bolj zapletene, bolj polne in bolj zanimive. Tako smo s praksami krajinske arheologije sami vključeni v oblikovanje krajin. S prepoznavanjem sledov postanejo krajine kompleksne, naše prakse kartiranja tako postanejo prepletene s praksami, ki so v krajini pustile sledove, ter s praksami varovanja in dela.

Sklep

S tehnikami daljinskega zaznavanja odkrivamo in natančno dokumentiramo množico novih sledi človeških aktivnosti v preteklosti, kot so ugreznjene poti, kulturne terase, groblje, parcelne meje, apnenice, kopišča, kamnolomi, polja z dvignjenimi hrbti in podobno. Vsi ti sledovi niso arheološka najdišča v klasičnem pomenu besede, vsaj kot jih je razumela dosedanja praksa varovanja arheološke dediščine ne. Pogosto so del sodobne »žive« krajine in so v uporabi še danes. Krajina ni nikjer prazna, je polna teh sledov. Pravzaprav je sestavljena iz teh sledov. Krajine so veččasne, zapletene, saj jih sestavljajo sledovi iz različnih obdobj, predelani, spremenjeni in preoblikovani na zapleten način. Časovnost krajine je tako prezapletena, da bi jo lahko razložili z metaforo palimpsesta. Individualno varovanje vseh teh sledov je v veliki večini primerov neproduktivno. Ne le zato, ker je teh sledov preprosto

preveč in bi njihovo varovanje pomenilo, da varujemo ogromne količine spomenikov, temveč predvsem zato, ker jih z njihovim individualnim varovanjem izločimo iz konteksta žive krajine, zamrzemo in zapremo. Z individualnim varovanjem tako tudi zmanjšamo njihovo izpovednost, saj so sami zase manj pomembni kot sestavni deli celote, krajine. Pogoji za ustrezno, celostno varovanje dediščine je znanje. Brez poznavanja in razumevanja sledov, njihovega nastanka, načinov, kako so se preoblikovali in se navezali na starejše sledove, ter značilnosti je vsako varovanje zaman. Krajinska arheologija z naborom metod daljinskega zaznavanja pa tudi z drugimi neinvazivnimi in invazivnimi metodami raziskovanja dediščine tako lahko aktivno prispeva k evidentiranju arheoloških sledov in k razumevanju, kako so se sledovi preteklih človeških dejanj izoblikovali v razmerju do počasnejših ritmov »naravnega« okolja, kako so jih kasnejše aktivnosti vključile vase in kako še danes sestavljajo krajine. Vendar to ni dovolj. S praksami krajinske arheologije, s praksami varovanja smo vključeni v nastajanje krajine. Naše prakse se prepletajo s praksami preteklih ljudi, ki so pustili sledove v krajini. A prepletajo se tudi s praksami, interesi in željami drugih ljudi, ki v krajini živijo in se z njo ukvarjajo na različne načine. Krajinska arheologija je torej zapleteno delo. Ne ukvarjamo se s posameznimi arheološkimi najdišči, temveč s celotnimi krajinami. Ne ukvarjamo se s kronološkimi sosledji, temveč z zmedo časovnosti, s trajanji. Ne ukvarjamo se le s kulturnimi krajinami, temveč s krajinami, ki si jih ljudje delijo z drugimi dejavniki, bitji. Časovne globine krajine ne moremo opisati kot palimpsest, temveč kot zmedo časovnosti. In temu moramo prilagoditi prakse in politike varovanja krajin. Le dovolj zapletene, bogate in polne krajine so demokratične, saj le take spodbudijo ljudi, da v njih najdejo vrednote, identitete in pomen. Le tako je mogoče krajine demokratično zastopati, ko gre za odločitve o njih. Varovati je mogoče le zapletene krajine. In to je pravi izziv za stroko.

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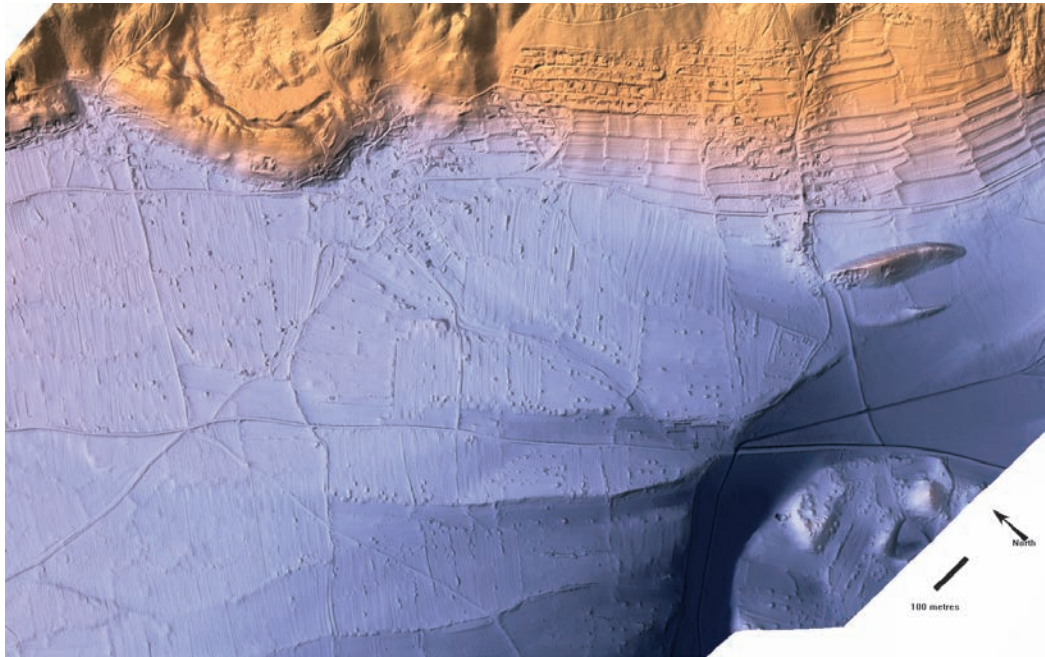
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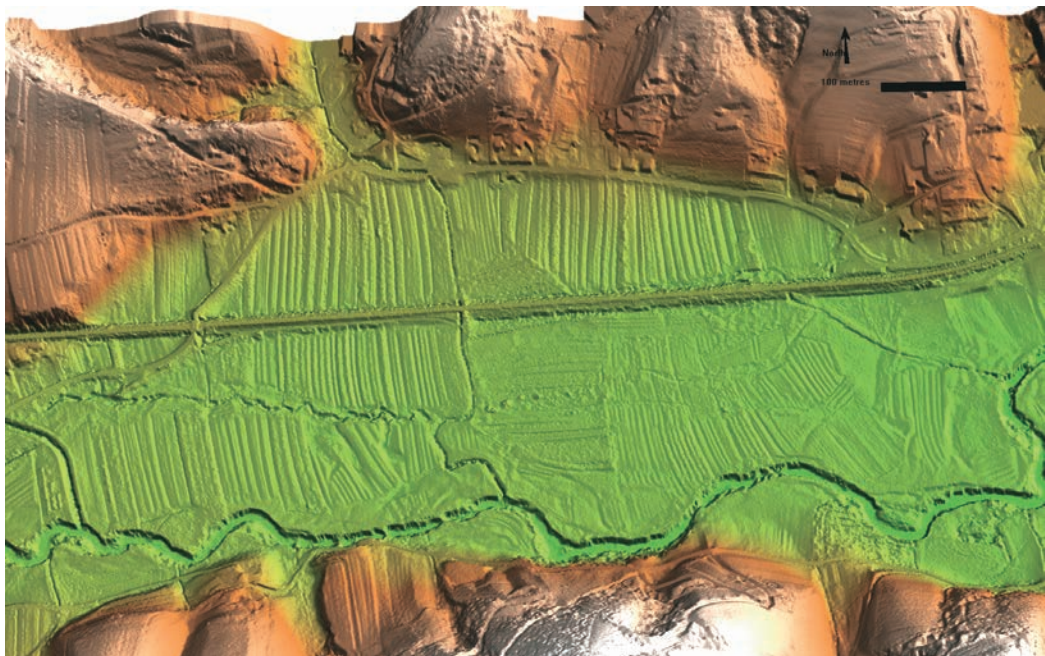
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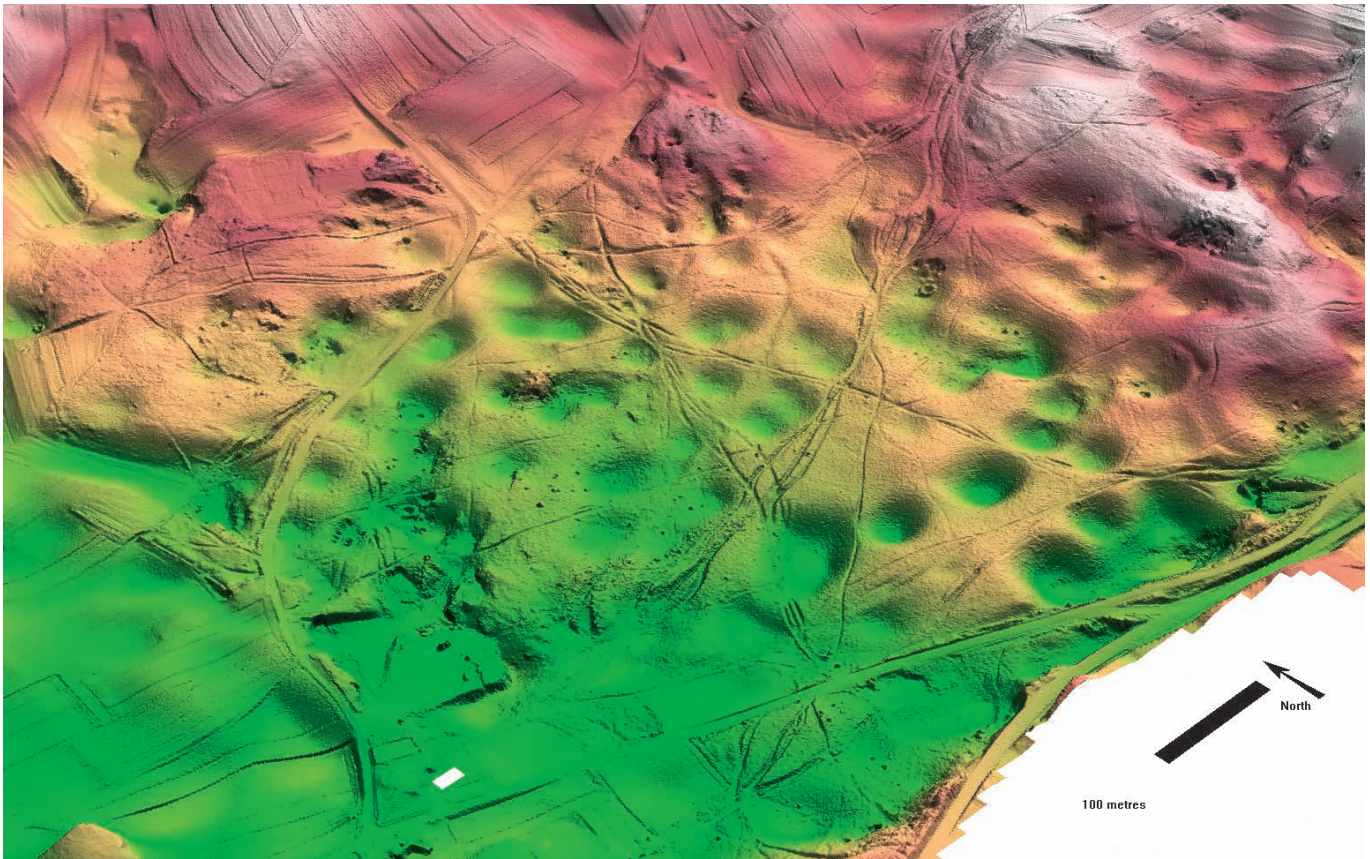
1. Trirazsežnostni model Studenčnic, izdelan iz podatkov lidarskega snemanja. Rimska kmetija je na desni strani slike, nad opuščenim koritom Save (temneje) in talne morene. Vsa krajina je polna sledov zemljiške razdelitve, agrarnih praks, grobelj in poti (avtor: Dimitrij Mlekuž).

1. Three-dimensional model of Studenčnice generated from LiDar data. The Roman farm is on the right-hand side, above the abandoned channel of the Sava (darker) and the ground moraine. The entire landscape is full of traces of land division, agrarian practices, heaps of stones and paths (image: Dimitrij Mlekuž).



2. Trirazsežnostni model dela doline Dravinje v okolici Lušečke vasi, izdelan iz podatkov lidarskega snemanja. Vsa dolina je polna fragmentov polj z visokimi hrbti, posebej dobro je ohranjen kompleks na severnem delu, presekana s progo Šentilj-Zidani Most, zgrajeno leta 1846 (avtor: Dimitrij Mlekuž).

2. Three-dimensional model of part of the valley of the Dravinja in the area around Lušečka Vas, generated from LiDar data. The entire valley is full of fragments of ridge and furrow fields. The open field in the northern part, bisected by the Šentilj-Zidani Most railway line (built 1846) is particularly well preserved (image: Dimitrij Mlekuž).



3. Trirazsežnostni model dela krajine v okolici Črešnjevka pri Trebnjem. Gozdna tla prepoznamo po grobi teksturi in očitnih kraških pojavih, kot so vrtače in skalni čoki, v vrtačah lahko opazimo apnenice (okrogle pozitivne strukture) in kamnolome. Dobro so vidne tudi ugreznjene poti. Mehka tekstura izdaja obdelana tla (avtor: Dimitrij Mlekuž).

3. Three-dimensional model of part of the landscape in the surroundings of Črešnjevka near Trebnje. We can recognise forest land from its rough texture and clear karst phenomena such as sinkholes and boulders. In the sinkholes we can observe lime kilns (circular positive structures) and quarries. Sunken lanes are also clearly visible. The soft texture indicates cultivated land (image: Dimitrij Mlekuž).

Dimitrij Mlekuž

Archaeology and landscape protection

Review article

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Abstract

Using remote sensing techniques as part of preliminary archaeological research, we discover and precisely document a massive new traces of human activities in the past such as sunken lanes, terracing, heaps of stones, parcel boundaries, lime kilns, charcoal-burning sites, quarries, ridge and furrow systems and so on. Not all of these traces are archaeological sites in the traditional sense, or at least not as they have been understood by the practice of archaeological heritage protection to date. They are often part of the modern landscape and are still in use today. Since traces from different times exist simultaneously and are part of a “living” landscape in which new traces are formed, landscapes are even more complex. As a discipline concerned with long-term changes, archaeology is thus a partner to other disciplines that deal with the landscape in the understanding of its long-term formation. Only sufficiently complex, rich and full landscapes are democratic, since only such landscapes encourage people to find values, identities and meaning in them. Only in this way is it possible to make democratic decisions about landscapes. It is only possible to protect complex landscapes. Archaeology must therefore play an active role in the protection not only of individual archaeological monuments, but of the landscape as a whole.

Introduction

Archaeological traces are part of the landscape. Archaeology must therefore play an active role in the protection not only of individual archaeological monuments, but of the landscape as a whole.¹

1 The framework for the management of landscapes and interdisciplinary dialogue about them is the European Landscape Conventi-

Archaeologists are taught to see past landscapes as empty spaces dotted – more or less densely – with sites such as settlements and burial grounds. This is also apparent in the protection of archaeological heritage. We deal above all with the protection of archaeological sites, “places where archaeological remains are deposited and discovered”, delimited areas existing in an empty space. When we protect larger entities, “archaeological areas”, this is more the consequence of our ignorance of the extent and structure of the archaeological traces than of understanding of the mutual connections and relationships existing between the archaeological traces within areas.

But archaeological sites are part of landscapes, not isolated areas. And landscapes are not merely the sum of delimited areas, and neither were past landscapes. They were alive and full of people who went about their business, pastured sheep, worked in the fields, felled trees, burnt charcoal, brought things into their houses and threw away their rubbish. These activities leave material remains, traces, scars and impressions that are not limited merely to archaeological sites. The landscape is full of traces such as these, formed as a result of human activity.

But what is a landscape? Landscape is a slippery concept loaded with a great many different meanings (see Johnson

on (Council of Europe 2000), which promotes integrated landscape protection, management and planning. It defines a landscape as an area (not an individual place) that is formed through human interaction with it. The Convention recognises the landscape as a basic component of cultural heritage that must be included in spatial development policy and planning. It emphasises the role of knowledge, understanding and democratic dialogue in the interpretation of landscapes. Landscape exists everywhere, and the Convention recognises the importance of all landscapes including »normal« landscapes and degraded areas. For archaeology there is an important emphasis on the meaning of landscape formation and change. As a discipline concerned with long-term changes, archaeology is thus a partner to other disciplines that deal with the landscape in the understanding of its long-term formation.

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2007; Wylie 2007). Traditionally, we understand landscapes as the result of interactions between natural conditions such as climate, relief, soil, etc. and cultural practices such as survival activities, religion and social organisation. The landscape is thus the result of interactions between nature and culture, a process in which nature and culture shape each other reciprocally. This understanding is the basis of the concept of the “cultural landscape” (see Sauer 1963). But landscape can also be the way we look at the world around us and understand it (see Cosgrove 1984; Daniels and Cosgrove 1988). Others again understand landscape as interaction and involvement with the world around us. From this point of view, landscape is more the flow of the activity of the material world and our involvement with it than a thing or idea in itself (see Ingold 2000).

We can thus understand or describe landscapes as a tension between different viewpoints ranging from landscape as ideology to landscape as the world we live in; from landscape as a phenomenon in a constant process of formation that is created by our perceptive involvement with the landscape, to landscape as a material and solid entity which we can measure and document; from something we view from afar to something of which we are part and which we create through our participation; from nature to culture. These tensions between different views engender discussions in which new understandings of landscape are constantly emerging (Wylie 2007). Archaeology, too, can contribute to the understanding of landscapes, and indeed must do so.

Landscape archaeologists study landscapes. But landscapes are complex and ambiguous things. This does not mean, however, that we can simplify them or render them less complex. We must not reduce them to a mere mass of sites, of features that exist in an objective, cartographic space. Our job is more difficult than simply identifying, recording and interpreting these features. Our job is to understand landscapes, no matter how complex they are.

This article is therefore a manifesto on the role of archaeology in the protection of landscapes. It proposes seven theses on the role of archaeology in the study and protection of (cultural) landscapes, and three examples illustrating these theses.

Seven theses

1. We all create landscapes

The creation of landscapes involves the participation of all who live and work in them and interact with them. Even by studying landscapes we are participating in their formation. Studying landscapes means that we are part of them, that we establish relationships with them, that we involve ourselves in them, that we visit their places, either on foot or with the help of remote sensing. We are led through the landscape by material traces of the activities of the people who have lived in them. We walk again the old paths, and revisit forgotten places. In this way we re-establish lost and forgotten connections. When we walk through landscapes and observe them, we also change them. We create knowledge and leave traces in the form of photographs, maps, sketches, descriptions and

reports. These descriptions re-establish places and stabilise relationships between them. We are not neutral in our work. When performing our work, we are always situated somewhere: in the landscape, in our body, in a given practice, in technologies, in institutions, in legislation, etc. There is no detached, objective position; no “God trick” by which we could observe the landscape from everywhere and, simultaneously, from nowhere. We create landscapes through these positions, knowledge, regulations and the theoretical positions we adopt. This applies both to us landscape archaeologists and to everyone else who lives and works in landscapes or visits them. We all participate in the formation of landscapes. We all create them.

2. Landscapes change

We all create landscapes, so landscapes change. They are always in the process of being built and they are never complete. We change landscapes through its “landscaping” (Wiley 2007, 11), everyday activities and practices such as walking, observation, building, farming, moving things and materials and depositing them, and also through the study and protection of landscapes. Through these activities we build our own understanding and vision of the landscape. But our actions, our everyday activities in the landscape, also leave traces. We also change landscapes through landscape archaeology and landscape protection. We are in contact with places that are already here, and we deal with the traces left behind by our predecessors. We place things in new relations, transform them and change them.

People change landscapes with their daily, seasonal and biological rhythms. But there are also other rhythms here, slower than ours. Trees grow, forests spread, rivers carve out their channels, glaciers creep, mountain chains rise, seas retreat and flood – even continents change shape. Our lives, our activities are nested in these rhythms. Things which are apparently immobile and static, merely a stage for our human drama, are also players on the stage. And they collaborate with us in interesting ways. We are part of natural rhythms, economic rises and falls, historical events and processes, and together with them we change landscapes. Tools, machines, technology and so on also play an active role in the shaping of traces in the landscape. People, like landscapes, do not merely exist: we are formed together with them. Landscapes change and at the same time they also change us.²

3. Landscapes are not palimpsests

Landscapes change, they are always under construction, there is never a time in which we clear away the building site and begin afresh. We are born into the world that was built by our ancestors, but we immediately begin rearranging it. We create a new world by rearranging, patching and assembling what is already around us. The landscape thus has its own temporal depths; it contains the materialised temporality of

2 In the words of Tim Ingold (2000, 193): «... body and landscape are complementary terms: each implies the other, alternately as figure and ground.» People do not merely exist, they come into being; they are formed in interaction with the environment and technologies.

the rhythms of the activities, events and processes that created it and are still creating it.

The commonest metaphor for describing the temporality of the landscape is the palimpsest. A palimpsest is a more recent text on a parchment from which an older text has been erased to make room for the new one. But traces of the older text remain and can still be read.³

However, the present is not merely the sum of past episodes, actions and events. It is also the world in which we live, an environment for people, animals and plants and other creatures and things that change the world with their own rhythm and speed. The past is included in the present in a variety of ways. Traces from different times exist simultaneously and are part of a landscape in which people and other creatures are creating new traces. The landscape is therefore multitemporal (Olivier 2001, 62) and composed of a multitude of durations. The idea of the palimpsest, of layering, of successive episodes of erasing the old and creating the new, is too simple an idea to describe the formation and modification of landscapes. Landscapes are more than palimpsests.

4. Landscapes are complex

Landscapes are not palimpsests, they are merely complex, and not because they contain many traces of past activities but because they were made in a complex way. Tens of thousands of traces in a landscape do not make it complex. Landscapes are complex because they were patched together from the things that were to hand, through the reshaping and alteration of things from different times, through the assembling of things in new, different ways. They are complex because they were built by a great many builders, all working at a different rhythm and collaborating in various ways. People and other creatures are not merely placed in the landscape: a recursive relationship exists between the landscape and people, in which the landscape limits and enables certain practices, while on the other hand these practices modify and transform the landscape.

5. The complexity of landscapes is not a problem

Landscapes are complex. Is this a problem? Is it our job to simplify them? We all make landscapes, and we do not create them out of nothing. We build them with whatever is to hand. We participate in them and alter them further. And this is complex work. Describing complex and indistinct things – landscapes – with simple and clear expressions would only cause greater confusion, since simple and clear descriptions do not work if what we are describing is not very coherent. Any attempt to make things clear, thus only increases the

confusion (see Law 2004). For this reason, the only solution is to describe landscapes as they are. We have to describe how we ourselves take part in the formation of landscapes, how we are part of this confusion, how we build them, how we patch them together and how our rhythms of work – landscape archaeology – intertwine with the rhythms of the people who transformed the landscape before us and those who are transforming it now. We must be aware that our work is never done. That to those who come after us we will leave confusion, just as those who came before us left us confusion. Our accounts of it will therefore be complex.

6. Complex landscapes require complex protection

Landscapes are complex and therefore it is not possible to protect them like other less complex monuments. Landscapes change, and therefore it is not possible to freeze them and conserve them like a reserve. We can only preserve them by participating actively in their formation. The protection of landscapes is participation in their formation, it is the construction of new landscapes. The principal instrument of protection cannot simply be restricting; rather it must be positive spatial planning and active participation in the creation of the landscape. In the long term, the most sustainable and productive method of protecting landscapes is education and familiarising people with their complexity. The complexity of landscapes is not a limitation, it is their strength. We protect landscapes with the knowledge which we create through our work and which we communicate to others. We can only protect landscapes by creating even more complex landscapes.

7. Only complex landscapes are democratic

Landscape archaeologists and others involved in the protection of landscapes make landscapes even more complex. Forgotten, lost, concealed and erased traces in the landscape are made active again by the practices of landscape archaeology; forgotten traces once again become part of the living landscape. In this way they intertwine with the interests, work and life of the people and other creatures in the landscape. Our landscaping practices are thus also political acts, acts of representing landscapes.⁴ Only complex landscapes can combine and collect⁵ different interests, views, interpretations. Only complex landscapes provoke different feelings, passions, create opinions and trigger disputes, disagreement and agreement. Only in complex landscapes of this kind can everyone find his or her place, interest, identity, work, opportunities for development. Only complex landscapes of this kind can spur the people who live and work in them

3 The metaphor of the landscape as palimpsest is masterfully illustrated by O. G. H. Crawford:

The surface of England is like a palimpsest, a document that has been written on and erased over and over again; and it is the business of the field archaeologist to decipher it. The features concerned are of course the roads and field boundaries, the woods, the farms and other habitations, and all the other products of human labour; these are the letters and words inscribed on the land. But it is not easy to read them because, whereas the vellum document was seldom wiped clean more than once or twice, the land has been subjected to continual change throughout the ages (Crawford 1951, 51–52).

4 In the words of Donna Haraway (1992, 296), nature cannot exist prior to its construction. The same applies to landscapes. These are always actively created; they are made, not merely found through passive observation. The form, meaning and identity of a landscape emerge through a series of specific, material practices («landscaping»). The landscape can only speak and act through them, not despite them.

5 Collection in the sense of an assembly, »a meeting of a large number of people, usually members of an organisation or association for the purpose of discussing something, agreeing about something«, or a parliament, a representative body (see Latour 2004).

and visit them to represent them in their own political actions. The more complex they are, the easier it is to represent them when it is a question of making decisions about them. Complex landscapes are thus assemblies, parliaments that collect us together and frame new public spaces that are different from the usual understanding of the political. Complex landscapes offer opportunities for concrete solutions, compromises and changes. Only complex landscapes can be truly democratic (see Latour 2004).

Three examples

How can the findings of landscape archaeology contribute to understanding of the temporal depth of landscapes? How can the practices of landscape archaeology change our understanding of landscapes? How can landscape archaeologists contribute to the protection of landscapes?

Using remote sensing techniques (and other extensive and non-invasive archaeological prospecting techniques that are part of the range of methods available to preventive archaeology), we discover and precisely document a mass of traces of human activities in the past. A large quantity of traces brings a new quality to our understanding of these traces. If the number of traces is sufficiently large, we begin to understand the landscape as a whole, no longer as the sum of a relatively few, well-delimited sites in empty space. The landscape thus becomes a whole in which uninterrupted traces of human activity in the past appear.

In Slovenia, a large part of which is covered by forest, a laser scanning method known as LiDar (Light Detection and Ranging; see Mlekuž 2009; 2011) has proved to be highly productive. Using LiDar we can observe the forest floor and the landscape in an entirely unselective manner: every place, every feature, every square metre is treated with the same attention and resolution. It turns out that nowhere is the landscape empty; everywhere it is full of traces of practices and activities that have been materialised in the landscape. These scars and traces range from “ordinary” archaeological sites such as castles, settlements, burial mounds, etc. to traces of human activities such as sunken lanes, terracing, heaps of stones, parcel boundaries, lime kilns, charcoal-burning sites, quarries, ridge and furrow systems, and so on.

For the most part these traces are not ordinary archaeological sites. Often they are part of the modern, “living” landscape and are still in use today. This is why landscapes are even more complex, and here archaeology becomes a partner to the other disciplines involved in the protection of the landscape as a whole.

Studenčice: cultural landscape

No landscape is merely a palimpsest. It is created by forward-looking involvement with it, interaction with the environment and “landscaping” practices. This of course means that traces from different times exist simultaneously and are part of a landscape in which people and other factors that create new traces are active.

Studenčice (Heritage No 23128, Studenčice – cultural land-

scape) is described in the Register of Cultural Heritage as a “[f]ield landscape on a plain around nucleated villages with a provincial road. The mainly rectangular division of farmland creates a mosaic of fields, meadows, pastures, orchards and field boundaries planted with trees. Potential traces of Roman centuriation, moraines.” Studenčice is thus one of the rare landscapes where the temporal depth of the landscape, recognised in archaeological research, has been evaluated as an element of heritage. The cultural landscape also includes an archaeological site – a Roman farm (Heritage No 5298, Rodine – *villa rustica*). The farm is located just above the bank of the oldest Pleistocene terrace, above an abandoned channel of the river Sava. The abandoned channel is marshy, as indicated by its field name Blato (“Mud”), the absence of traces of land division or cultivation, and the presence of drainage ditches. The Blato area is used for pastures and meadows. The position of the farm at the edge of two geomorphological units perhaps points to a duality of the farm’s economy and the great importance of animal husbandry in the economy of the villa; livestock farming is also characteristic of the historic use of the area (Fig. 1).

But the landscape is full of other traces such as boundary embankments, paths and heaps of stones – traces of the clearance of ground moraines. Mapping the density of these heaps shows that they are concentrated in the direct hinterland of the Roman farm. It appears that this area in particular was cultivated for longer or more intensively. Since the area does not stand out in geomorphological terms, and since there are more heaps of stones than in the immediate vicinity of the village, their distribution can be explained by the presence of the Roman farm. The fact that the heaps of stones can be very old is also shown by the discovery of Slavonic graves in a heap near Doslovče (Lux 2007), and by the Sebenje treasure (Pleterski 1987), found in a heap of stones on a terrace on the opposite bank of the Sava. We have not observed regularity in the distribution of the heaps; although they appear in rows, these are not parallel and reflect topographic features (the bank of the terrace) and land division, or paths and cart tracks. The field boundaries (unploughed grassy areas between fields) also make up an irregular grid that is tied above all to topographic features. We have also attempted metric analysis of the field boundary grid, but have discovered no module relating to the Roman *actus*. Neither does the modern division of the land into rectangular clusters (Ilešič 1950) reveal the regular grid typical of Roman centuriation. Thus we have not found clear traces of Roman-era land division, but this still does not mean that the cultural landscape was only formed in the Middle Ages. The concentrations of heaps of stones show that the landscape around the villa has considerable temporal depth.

Although the heaps of stones – or at least some of them – are very old, not every one of them is an archaeological site. And although the heaps of stones are part of the modern landscape, they are not only this. They only become logical when we understand them as a duration, as traces of the clearance of ground moraines at some point in the past which are always reincorporated into the emerging landscape and which point to other activities: construction and the everyday activ-

ities of the Roman farm, Slavonic burials, land division, the everyday routes of villagers, etc. The entire landscape is thus composed of different durations that intertwine with each other in interesting ways: from the retreat of the glacier over the Sava, which carves its own channel into the moraine, to the clearing of the landscape, the agrarian practices of Roman peasants and, later, Slavonic farmers. Every “forward-looking action to enhance, restore or create landscapes” (Council of Europe 2000, Article 1) must take into account all these durations and incorporate them in itself.

Valley of the Dravinja: ridge and furrow system

The development of tools, technologies and machinery such as the plough, the wheel, the yoke, the cart, the steam engine, the internal combustion engine, etc., changes the ways in which people leave traces in the landscape. This development is nested within the slower rhythms of economic rises and falls, social changes and political events. All these rhythms and their intertwinings are materialised in the landscape.

Thus the development of the yoke and the plough and ploughing techniques changed methods of cultivating fields and even their shape. We can observe these changes in the landscape. Medieval cultivation of the land is characterised by the ridge and furrow system (German: *Hochäcker*, *Wöl-bäcker*, French: *champs bombés*). Ridge and furrow is a relief pattern consisting of strips of parallel ridges separated by furrows. The ridges are usually between 3 and 20 m wide and up to 1 m high. They are usually rounded. In England, where these fields have been researched most systematically, we can date them to the period before the 17th century, when as a result of the enclosure process they were abandoned and converted into pastureland.

The ridges came about with the development of the plough at the end of the first millennium AD. The ridge-and-ditch form is the long-term consequence of ploughing in a pattern where an asymmetric plough turns the furrow towards the centre of the field, the so-called back furrow (Beresford 1948; Butlin and Baker 1973; Hall 1998). A heavy plough mounted on a plough-carriage needs several pairs of oxen to pull it and it is difficult to turn round, so fields are usually long and narrow strips. This was the origin of the characteristic ridge-and-ditch shape, which also helped with the drainage of heavy clay soil. The plough was usually drawn by several pairs of oxen, and when the first pair reached the edge of the field the plough was still quite a way from the end of the furrow. When the pairs of oxen reached the end of the field, they turned in the opposite direction. The result of this was that the furrows curved towards the end of the field (usually towards the left with regard to the direction of ploughing). Viewed from above, fields therefore gain a soft S shape, which remains despite the fact that the ridge pattern no longer exists. Even the length of the field, corresponding to an old unit of measurement called a furlong (around 220 yards), is the result of interactions between the bodies of the oxen, ploughing technology and the material nature of the land; it is the length of the furrow that a pair of oxen can plough.

In the valley of the Dravinja we have identified 249 ridge and furrow areas over a total area of 90 ha (Rutar et al. 2011). A

lack of research means that a precise chronological definition of the formation and abandoning of ridge and furrow fields in Slovenia is currently not possible. Despite this, we do have some hints of their age. A continuous area of ridge and furrow near Lušečka Vas is bisected by the Šentilj–Zidani Most railway line, built in 1846. The fields are therefore older than the railway (Fig. 2).

Ridge and furrow fields are the result of the medieval cultivation pattern, which is usually connected to the division of the land into strips. Fields were systematically divided into long, narrow strips; the land of farms was evenly divided across different parts of the village land (large plots known as open fields; Ilešič 1950). Each farm would have one strip in each open field; crops were rotated in a three-year rotation with fallow land.

Modern land division for the most part no longer coincides with the division into strips. Ridge and furrow cultivation only survives in fragments; changes in agrarian practices have meant that in many places ridge and furrow fields have been ploughed over. Such fields are not traditional archaeological sites, but traces of past cultivation, fossilised as a result of a change in economic practices (most probably the conversion of fields with heavy clay soil into meadows and pasture) and social changes (the abolition of feudalism). There are, however, still part of today's landscape and evidence of its temporal depth. In this way they represent a valuable and important element of landscape heritage that derives from human activity.

Trebnje: forest landscapes

All landscapes are interesting and complex. LiDAR enables us to observe the forest floor, a landscape that is “closed” to observation using ordinary remote sensing methods. The forest has covered older landscapes and in this way protected them from destruction of the result of ploughing and other activities, while at the same time specific activities have taken place in the forest that have left new traces.

By observing the forest floor in the area around Črešnjevci near Trebnje, we discovered a wealth of new features such as lime kilns, charcoal-burning sites and paths (Rutar et al. 2012. Fig. 3).

Landscape archaeology does not limit itself merely to “significant”, isolated features of the landscape and does not separate them from the landscape as separate “sites”. All locations are fully incorporated into the surrounding area; their form, dimension, context and structure are the result of complex and lasting interactions with a changing landscape. A sinkhole, a natural formation formed over the course of thousands of years of surface corrosion, enables easy access to the limestone on its slopes. At the same time it provides shelter from the wind; a lime kiln placed at the bottom of a sinkhole facilitates the supervision of lime burning. In this way it is also a place where new traces are formed through physical interactions with the material nature of the landscape, stone and wind. The lime kiln is connected with other places where different activities take place and from where bodies and materials come. It is the hub that connects charcoal-burning sites, villages, quarries and also the biographies

of the people, animals and artefacts that travel through them. Lime kilns are thus not only places where lime is made from charcoal and limestone, but places where people, animals, stone, the forest, etc. encounter each other. Because places are connected, because they are the hubs of paths, they are also gathering places. Things, bodies, materials come together and meet, and this interaction produces new things, hybrids and connections. Knowledge develops about the environment, and skills emerge through which social roles and identities are shaped and preserved, or caused. Lime burning or charcoal burning thus also enables an expression of the identity of specific age groups or gender groups. In the forest landscapes of Dinaric Slovenia, lime kilns are one of the commonest traces. They often appear together with charcoal-burning sites and a network of paths connecting them together.

Things, materials and people travel through the landscape in order to stop in its localities. Movement and travel is the basic and most frequent landscaping activity. These practices leave traces such as paths, sunken lanes and tracks. Sunken lanes (also known as hollow ways; German: *Hohlwege*, French: *chemins creux*) are paths which have sunk below the level of the surrounding land as a result of long use (Hindle 1993, Taylor 1979, Muir 2010, 67–93). They are formed as a result of the joint action of traffic (people, animals, carts) and erosion. We cannot reach conclusions about the age of a sunken lane from its depth: in the case of intensive use, where the soil is suitable, sunken paths can form in a matter of decades. More significant are cohesive areas containing systems of sunken lanes. These form where a new path is created alongside an abandoned one, and the old one is left to overgrow. Such areas are more frequently found on slopes. Cohesive areas thus demonstrate a greater temporal depth of use of these paths. More than communications in the narrow sense of the word, we can understand them as corridors or areas of movement. In forests they act as broad corridors that usually run along ridges and in this way avoid the marshy valleys of streams. Many sunken lanes can be linked to exploitation of the forest, either for timber production, charcoal burning or the production of lime. This is also confirmed by the proximity of the remains of charcoal-burning sites and lime kilns. Some of these can be considerably older and may be linked to archaeological sites. Areas of sunken lanes disappear at the edge of the forest, since later cultivation has erased them.

As a result of interaction with the practices of landscape archaeology, forests become complex landscapes, not only because they consist of a mass of different scars and traces connected to the exploitation of the forest, but because traces from different times combine and unite in different, frequently complex ways. By identifying these traces we make landscapes more complex, more full and more interesting. Through the practices of landscape archaeology, we are ourselves part of the formation of landscapes. Through identification of traces, landscapes become complex, and our mapping practices thus become intertwined with the practices that have left traces in the landscape, and with the practices of protection and work.

Conclusion

Using remote sensing techniques we discover and precisely document a massive new traces of human activities in the past such as sunken lanes, terracing, heaps of stones, parcel boundaries, lime kilns, charcoal-burning sites, quarries, ridge and furrow systems and so on. Not all of these traces are archaeological sites in the traditional sense, or at least not as they have been understood by the practice of archaeological heritage protection to date. Often they are part of the modern, “living” landscape and are still in use today. Nowhere is the landscape empty: it is full of these traces. It is actually composed of these traces. Landscapes are multitemporal and complex, since they are composed of traces from different periods that are remade, modified and transformed in a complex manner. The temporality of the landscape is therefore too complicated to be explained using the metaphor of the palimpsest.

Individual protection of all these traces is in the great majority of cases unproductive. Not only because there are simply too many of these traces and their protection would mean protecting enormous quantities of monuments, but above all because by protecting them individually we remove them from the context of the living landscape: we freeze them and seal them up. Thus through individual protection we also reduce their significance and value, since they are less important in themselves than as component parts of the whole, i.e. the landscape.

A precondition for suitable, integrated heritage protection is knowledge. Without knowledge and understanding of traces, their origin, the ways in which they have transformed and linked to older traces and features, all protection is useless. Using a range of remote sensing methods and also other non-invasive and invasive methods of heritage research, landscape archaeology can make an active contribution to the recording of archaeological traces and to understanding how these traces of past human activities were formed in relation to the slower rhythms of the “natural” environment, how they have incorporated later activities into themselves and how they still constitute landscapes today.

But this is not enough. Through the practices of landscape archaeology, through the practices of protection, we are part of the formation of the landscape. Our practices intertwine with the practices of the people of the past who left traces in the landscape. But they also intertwine with the practices, interests and desires of other people who live in the landscape and engage with it in various ways.

Landscape archaeology is therefore a complex job. We do not deal with individual archaeological sites but with whole landscapes. We do not deal with chronological sequences but with a confusion of temporality, with durations. We do not only deal with cultural landscapes but with landscapes that people share with other factors, other creatures. We cannot describe the temporal depth of a landscape as a palimpsest. Rather, it is a confusion of temporality. It is to this that we must adapt the practices and policies of landscape protection. Only sufficiently complex, rich and full landscapes are democratic, since only such landscapes encourage people to

find values, identities and meaning in them. Only in this way is it possible to represent landscapes democratically when it is time to make decisions about them. It is only possible to protect complex landscapes. And this is the real challenge for this field.

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Povzetek

Načrt upravljanja pomaga lastniku in upravljavcu, da bolje razumeta spomenik in da odločitve v zvezi z njim sprejemata po tehtnem premisleku, pri čemer upoštevata različne vidike in učinke svojih odločitev.

Dokument omogoča identifikacijo vrednot spomenika ter določa usmeritve in ukrepe za ohranjanje in varovanje spomenika in njegovih vrednot ter strategijo prenašanja ukrepov v prakso. Tako načrt upravljanja pomaga pri skrbi za trajnostno varovanje dediščine, razvoju projektov in premišljevanju o virih ter zagotavlja, da se prepoznani problemi v prihodnosti ne bi ponavljali.

Načrt upravljanja je torej primarno namenjen lastniku oziroma upravljavcu spomenika; je orodje planiranja, ki omogoča učinkovito sprejemanje odločitev o upravljanju spomenika. Kot vsaka lastnina tudi spomenik zahteva redno vzdrževanje in preverjanje stanja za odpravo težav. Načrt upravljanja dopolnjuje te rutinske dejavnosti z jasnimi napotki o vzdrževanju in ohranjanju spomenika.

Pomaga tudi pri planiranju in izvedbi predvidenih sprememb na spomeniku. Pomaga zmanjševati zamude z zagotavljanjem, da so pregledane vse dediščinske potrebe in zakonske obveznosti.

Uvod

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ški projekt PARsJAd – »Arheološki parki severnega Jadrana«.¹ Projekt zajema skupno arheološko dediščino obale severnega Jadrana, od Emiljskega do Slovenskega primorja. V projektu potekajo dejavnosti za vzpostavitev arheoloških mrež ter dobrih praks in znanja na področju digitalizacije in katalogiziranja ter didaktike arheološke dediščine. Omenjene dejavnosti služijo boljšemu prepoznavanju arheološke dediščine kot vrednote, ki jo je treba ne samo zaščititi in ohraniti, ampak tudi upoštevati kot vir trajnostnega razvoja in jo približati javnosti z inovativnimi orodji in predvsem v sklopu skupnih mrež, ki omogočajo močnejše vplive in integrirane strategije upravljanja tovrstne dediščine. Cilj projekta je torej vzpostavitev virtualnega arheološkega parka severnega Jadrana, ki zajema skupno arheološko osnovo tega območja.

Predvidena je tudi realizacija pilotnih projektov za fizično valorizacijo posameznih nastajajočih arheoloških parkov, in sicer na najdiščih Simonov zaliv, Hrušica in Mošnje, z vzpostavitvijo skupnih strategij upravljanja in čezmejnih kulturnih poti. Osnova vsakega upravljanja je priprava jasnih in enotnih izhodišč, ki bodo vodilo pri upravljanju dediščine. Že sam pregled zakonodaje je pokazal, da se spomeniki ali spomeniška območja upravljajo na podlagi načrta upravljanja, kot določa 59. člen *Zakona o varstvu kulturne dediščine* (ZVKD-1,

¹ Nosilec projekta je Regione del Veneto – Unità Complessa Progetti Strategici e Politiche Comunitarie, partnerji projekta pa so Istituto per i Beni Artistici, Culturali e Naturali della Regione Emilia Romagna; Comune di Bagnara di Romagna (RA); občina Russi (RA); občina Voghiera (FE); Centro Regionale di Catalogazione e Restauro dei Beni Culturali – Regione Friuli Venezia Giulia – Direzione centrale istruzione, formazione e cultura, Servizio beni e attività culturali; Narodni muzej Slovenije; Univerza na Primorskem, Znanstvenoraziskovalno središče; Zavod za varstvo kulturne dediščine Slovenije.

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Mag. Marko Stokin, Zavod za varstvo kulturne dediščine Slovenije

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2008). Žal vsebina načrta upravljanja ni natančneje določena s podzakonskimi ali drugimi akti. V sklopu projekta PARŠAd smo zato izoblikovali teoretična izhodišča za izdelavo načrtov upravljanja spomenikov. Na podlagi teh izhodišč so bili izdelani načrti upravljanja arheoloških najdišč, ki so obravnavani v okviru pilotnih projektov.

Tako v tem prispevku podajamo glavne ugotovitve, pridobljene v sklopu te izkušnje, ter nekaj teoretičnih in praktičnih napotkov pri pripravi načrtov upravljanja spomenikov; kot prilogo dodajamo še osnovni oris vsebine načrta upravljanja (glej prilogo 1). Gre seveda za okvirno izhodišče, ki ga je treba prilagoditi posameznemu spomeniku, upravljavcu, finančnim možnostim ter določeni razvojni strategiji upravljanja.

Upravljanje dediščine in načrt upravljanja

Zgodovina upravljanja dediščine je povezana že s samim nastankom »dediščine« in je stara toliko kot prva odločitev za ohranjanje materialnih ostankov iz preteklosti. Kljub temu pa je izraz upravljanje dediščine (angl. *heritage management*) v dediščinski stroki v uporabi šele zadnja tri desetletja. V tem času je opaziti naraščajočo gospodarsko vlogo dediščine. Množičnost tega pojava je bila prepoznana v osemdesetih letih 20. stoletja, ko ga je Robert Hewison (1987) sicer v kritičnem smislu poimenoval dediščinska industrija. Vedno pomembnejši je segment trženja kulturne dediščine v sodobnem svetu, v katerem so postmoderne dediščinske prakse v veliki meri zagotovile ohranitev dediščine preteklosti, s tem pa tudi povzročile veliko akumulacijo spomenikov, ki jih je zdaj treba učinkovito upravljati v kontekstu vedno bolj retrospektivnega kulturnega zanimanja sodobne družbe (Harrison, 2012).

Poudariti je treba, da je t. i. dediščinska industrija v svetu, in to ne samo v razvitem delu, pomemben faktor turizma, ene najhitreje rastočih gospodarskih panog. Nekdanji predsednik mednarodnega znanstvenega komiteja za kulturni turizem ICOMOS – International Committee on Cultural Tourism (Brooks, 2008: 3) ugotavlja, da trajnostni razvoj turizma povzroča gospodarski, izobraževalni in zaposlitveni napredek pa tudi razvoj lokalnih skupnosti in njihovo vključevanje v konservatorske dejavnosti; zmanjšuje revščino lokalnih skupnosti, ki živijo na teh mestih; omogoča različne in inovativne načine financiranja konservatorskih posegov ter napredovanje metod in tehnik za razvoj celovitega turističnega menedžmenta.

Vendar pa množičnost dediščinske industrije povzroča tudi negativne posledice. Odraža se v pretirani izrabi dediščine, ki lahko povzroči tudi njeno degradacijo (erozija, vandalizem ...). Zato je skrbno upravljanje dediščine v zadnjih desetletjih postalo potreba in sestavni del uspešnega varovanja ter zelo kompleksen segment trženja kulturne dediščine. Potreba po učinkovitem upravljanju kulturne dediščine temelji predvsem na konceptu javnega dostopa do dediščine in javne koristi od nje, trajnosti spomenikov in njihovega razvoja (ki so neposredno povezani) ter finančne neodvisnosti, zlasti v povezavi s stroški ohranjanja dediščine.

Upravljanje dediščine (ali bolj specifično dediščinski menedž-

ment) tako danes zajema planiranje, organiziranje, izvedbo, vzdrževanje in kontrolo dela oziroma vseh nalog, tudi raziskovalnih ter poslovnih dejavnosti, ki zagotavljajo uspešno in učinkovito poslovanje. Ta relativno mlada disciplina na področju kulturne dediščine se lahko razdeli na različne veje.² V zelo poenostavljeni obliki lahko prepoznamo namreč tri glavna področja delovanja menedžmenta dediščine: (1) prepoznavanje dediščine v prostoru, njeno raziskovanje in varovanje; (2) distribucijo znanja o dediščini v ustrezni prezentaciji in interpretaciji; (3) ter njeno uporabo in ekonomske vidike dediščine (Harrison, 1994; McKercher, DuCros, 2002: 44–57).

Upravljanje dediščine torej danes ne pomeni samo učinkovitejšega varovanja, boljše prepoznavnosti in promocije kot nekoč, temveč se na dediščino vežejo tudi močni ekonomski interesi, ki se jasno skrivajo tudi za hiperinflacijo UNESCO-VIH nominacij. To dokazujejo številni primeri po svetu, ko v posameznih državah prihaja do rivalstva in pokrajine iste države med seboj tekmujejo, kateri spomeniki in spomeniška območja bodo uvrščeni na seznam WHL (World Heritage List/Seznam svetovne dediščine).

Ravno načrt upravljanja je eden bistvenih elementov pri vpisu spomenika ali spomeniškega območja na Seznam svetovne dediščine, kar zelo jasno med vsemi ostalimi kriteriji določajo Operativne smernice UNESCO (*Operational Guidelines UNESCO*) (UNESCO World Heritage Centre, 2012: 27), saj brez upravitelja, zagotovljenih sredstev in načrtovanega vzdrževanja ni mogoče zagotoviti trajnostnega varovanja spomenika, prav tako pa ni mogoče izpeljati nominacije.

Zahteva po izdelavi upravljalvskega načrta na področju kulturne dediščine se je v bistvu pojavila leta 1978, ko je bila v smernicah za pripravo nominacije na uvrstitev spomenika na Seznam svetovne dediščine definirana tudi dolžnost pripraviti načrt upravljanja (<http://whc.unesco.org/archive/opguide78.pdf>). Toda v tistem času ni bilo jasnih usmeritev, kakšen naj bi bil načrt upravljanja.³

Prvi sistematični napotki, ki naj bi zagotavljali smotno upravljanje dediščine, pa izvirajo iz Burrske listine (ICOMOS, 1999). Na podlagi te so se sprva razvili konservatorski načrti,⁴ s temi pa sta bila določena vrednost in pomen dediščine z različnih družbenih vidikov. Na podlagi tega se je razvil tudi

2 Tako jo lahko razdelimo na *menedžment* spomenikov in spomeniških območij (*heritage site management*), regionalni menedžment določenega prostora ali strategijo celotne regije. Pristopi pa se razlikujejo tudi glede na vrsto dediščine (na primer naravni rezervati, arheološki rezervati, stara mestna jedra, ekomuzeji, arheološka najdišča itn.). V Angliji in Združenih državah Amerike je močno razvita arheologija za javnost (*public archaeology*), ki se ukvarja z načini posredovanja vedenja o arheoloških ostalinah in preteklosti širši javnosti in se pravzaprav prekriva z enim od področij dediščinskega menedžmenta, to je z interpretacijo in prezentacijo dediščine (Darvill, 2002). Omeniti moramo še muzejski menedžment (*museum management*), ki obravnava vse vidike vodenja in upravljanja muzejev, od varovanja zbirk in varnostnih sistemov pa vse do organizacijskih vidikov, kot so strateški menedžment, menedžment človeških virov itn. (Breznik, 2012).

3 Avtorji so si ga torej zamišljali različno, pač glede na politično-gospodarske sisteme v različnih državah in glede na njihovo pojmovanje sistema upravljanja.

4 Za več informacij glej: Zupančič et al., 2007.

sistem trajnostnega ohranjanja prepoznanih vrednot – upravljanje dediščine na način, da se vse vrednote ohranijo. Tako so nastali prvi sistematični načrti upravljanja dediščine, ki se od splošnih načrtov upravljanja razlikujejo po tem, da so narejeni eksplicitno za dediščino in temeljijo na prepoznavanju in ohranjanju njenih vrednot.

V številnih državah je sledila priprava smernic za izdelavo načrta upravljanja spomenikov. Tovrstni temeljni dokumenti so sicer v veliki meri primarno povezani z UNESCOVIMI nominacijami, za potrebe katerih so posamezne države skladno z nacionalno zakonodajo izdelale vodnike oziroma priročnike z glavnimi teoretskimi izhodišči pa tudi praktičnimi rešitvami in splošnimi shemami načrta.

Izvedbeno metodologijo so na primer v Italiji v interdisciplinarnem delu detajlno razčlenili; rezultat je celovit model načrtovanja upravljanja dediščine (Ministero per i Beni e le Attività Culturali – Commissione Nazionale Siti Unesco e Sistemi Turistici Locali, 2004; Ministero per i beni e le attività culturali – Dipartimento per la Ricerca, l’Innovazione e l’Organizzazione, Ernst & Young Financial Business Advisor, 2005).

Tako je tudi nemška UNESCOVA komisija izdala sintetični vodnik, ki naj bi bil v pomoč pri pripravi načrta upravljanja enot svetovne dediščine (Ringbeck, 2008).

Izhodišča za upravljanje zaščitenih območij je izdelal tudi britanski IUCN – The World Conservation Union (Thomas, Middleton, 2003). Celovito metodologijo za planiranje upravljanja, ohranjanja, vzdrževanja in valorizacije dediščine pa uporabnikom ponuja tudi britanski Heritage Lottery Found, ki dodeljuje sredstva za financiranje projektov podpore dediščine v Veliki Britaniji (Heritage Lottery Found, 2008a; 2008b; 2008c).

V Avstraliji so napotki združeni v priročniku, ki ga je izdal Heritage Council of Victoria (Heritage Council of Victoria, 2010).

Tako so seveda tudi že izdelani načrti upravljanja temeljno izhodišče za nadaljnjo obravnavo te tematike. Pomembni (in javno dostopni) so načrti, izdelani za Hadrijanov zid (English Heritage, 1996; Austen, Young, 2002; Hadrian’s Wall Heritage, 2008), Antoninski zid (Historic Scotland, 2007), Stonehenge (Chris Blandford Associates, English Heritage, 2000; Young, Chadburn, Bedu, 2009; glej tudi: Batchelor, 2003), germanško-retijski limes (Deutsche Limeskommission, 2010) in mestno jedro Gradca (Stadt Graz, Stadtbaudirektion, 2007) pa tudi nekateri načrti upravljanja, izdelani v Italiji, za katere že obstaja skupna ocena delovanja (Badia, 2011, 44). Kot primer kompleksnega območja kulturne in naravne dediščine naj omenimo med drugimi še načrt upravljanja za Kakadu National Park v Avstraliji (Kakadu Board of Management, 2007).

Slovenska zakonodaja in načrt upravljanja

V slovenski zakonodaji je načrt upravljanja novost od leta 2008. Zakon o varstvu kulturne dediščine ga opredeljuje kot dokument, s katerim se določijo strateške in izvedbene usmeritve za celovito ohranjanje spomenika ali spomeniškega območja in način izvajanja njegovega varstva (ZVKD-1, 2008, 1. točka 60. člena). Predvideva ga za vse spomenike in

spomeniška območja, ki imajo upravljavca.

Isti zakon v 59. členu določa, da morajo imeti upravljavca vsi spomeniki, ki so varovani na podlagi mednarodnih pogodb, katerih podpisnica je Republika Slovenija, in vsa spomeniška območja. Lastnik oziroma posestnik pa mora upravljanje spomenika zagotoviti v skladu z aktom o razglasitvi neposredno ali tako, da ga poveri upravljavcu (Pirkovič, Šantej, 2012). Slednji je ob strokovni pomoči Zavoda za varstvo kulturne dediščine Slovenije zavezan načrt upravljanja tudi pripraviti. Dodatno zakon določa tudi, da načrt upravljanja sprejme tisti organ, ki je sprejel akt o razglasitvi spomenika⁵ (ZVKD-1, 2008, 2. točka 60. člena).

Zakon določa tudi načelno vsebino načrta upravljanja. Načrt upravljanja naj bi vseboval najmanj:

- » – pregled kulturnih vrednot, ki jih je posebej treba ohranirati in razvijati,
- vizijo varstva in razvoja,
- strateške in izvedbene cilje upravljanja,
- določbe, ki se nanašajo na upravljavsko strukturo in ukrepe za varstvo pred naravnimi in drugimi nesrečami,
- načrt dejavnosti s finančnim okvirom, še posebej za zagotavljanje dostopnosti in upravljanje obiska,
- kazalnike in način spremljanja izvajanja ter
- rok veljavnosti načrta, način dopolnjevanja in spreminjanja načrta« (ZVKD-1, 2008, 3. točka 60. člena).

Kaj je načrt upravljanja

Načrt upravljanja spomenika oziroma dediščine je dokument, ki sistematično obravnava in opredeljuje elemente upravljanja: opisuje bistvene lastnosti dediščine, ki je predmet načrta upravljanja, jasno definira cilje upravljanja ter opredeljuje naloge in postopke, povezane z ohranjanjem dediščine.

S tem dokumentom se postavijo izhodišča za razumevanje dediščine.⁶ Na podlagi razumevanja vrednot in potreb dediščine pa se določajo postopki za upravljanje in vzdrževanje spomenika, dela, ki jih je treba narediti, čas izvedbe, izvajalec, stroški in načini spremljanja izvajanja del.

Načrt upravljanja torej zagotavlja vsebinski in tudi finančni program del ter omogoča upravljavsko kontinuiteto v okviru enotnega razvojnega koncepta, h kateremu prispevajo tudi različni subjekti in akterji (javne službe, lokalne skupnosti in druge interesne skupine).

Načrt je oblikovan kot prilagodljiv dokument. Izbrani merljivi kazalniki omogočajo spremljanje izvajanja ukrepov, doseganje ciljev in rezultatov. To omogoča sprotne prilagajanje novim situacijam in spremembam v prostoru. Odstopanja od načrta, potrebne sprotne spremembe in dopolnitve obravnavajo upravljavci in nadzorniki ciklično, dokument pa po potrebi dopolnjujejo (Pirkovič, Šantej, 2012).

5 V primeru spomenikov državnega pomena je to Državni zbor, v primeru spomenikov lokalnega pomena pa občina.

6 Slednja so lahko vzpostavljena že s sorodnim dokumentom – konservatorskim načrtom. Načrt upravljanja je nadgradnja konservatorskega načrta (Zupančič et al., 2008). Njegov namen je dolgoročno upravljanje spomenika in ne zgolj identifikacija potrebnih posegov.

Zakaj je treba izdelati načrt upravljanja in komu je namenjen

Načrt upravljanja pomaga lastniku in upravljavcu, da bolje razumeta spomenik in da odločitve v zvezi z njim sprejemata po tehtnem premisleku, pri čemer upoštevata različne vidike in učinke svojih odločitev.

Dokument omogoča identifikacijo vrednot spomenika ter določa usmeritve in ukrepe za ohranjanje in varovanje spomenika in njegovih vrednot ter strategijo prenašanja ukrepov v prakso. Tako načrt upravljanja pomaga pri skrbi za trajnostno varovanje dediščine, razvoju projektov in premišljevanju o virih ter zagotavlja, da se prepoznani problemi v prihodnosti ne bi ponavljali.

Načrt upravljanja je torej primarno namenjen lastniku oziroma upravljavcu spomenika; je orodje planiranja, ki omogoča učinkovito sprejemanje odločitev o upravljanju spomenika. Kot vsaka lastnina tudi spomenik zahteva redno vzdrževanje in preverjanje stanja za odpravo težav. Načrt upravljanja dopolnjuje te rutinske dejavnosti z jasnimi napotki o vzdrževanju in ohranjanju spomenika.

Pomaga tudi pri planiranju in izvedbi predvidenih sprememb na spomeniku. Pomaga zmanjševati zamude z zagotavljanjem, da so pregledane vse dediščinske potrebe in zakonske obveznosti.

Kdaj je treba izdelati načrt upravljanja

Zakon (ZVKD-1, 2008, 60. člen) predvideva pripravo načrta upravljanja vseh spomenikov in spomeniških območij, ki imajo upravljavca.

Še posebej pomembno pa je, da se tak načrt izdelata, če so predvidene spremembe na območju spomenika. Kadar gre za uporabo spomenika v sedanosti, so takšne spremembe neovrgljive, a lahko vplivajo na spomenik. Načrt upravljanja definira spremembe, ki se lahko izvedejo brez večje škode. Smernice pa določajo način, kako naj se spremembe izvedejo, da bo najbolje za dediščino in njene uporabnike.

Načrt upravljanja je lahko potreben tudi pri pridobivanju dovoljenj za posege v spomenik oziroma njegovo območje (kulturnovarstveno soglasje ipd.). Dobro pripravljen dokument lahko poenostavi zapletene postopke pridobivanja dovoljenj za posamezna dela in pristojnim službam pokaže premišljenost sprejetih odločitev. Zavod za varstvo kulturne dediščine Slovenije pa lahko, če lastnik to želi, pri pripravi načrta upravljanja tudi sodeluje.

Načrt upravljanja je tudi temeljni dokument pri prijavi za različna sofinanciranja ter tudi za uvrstitev na UNESCOV seznam svetovne dediščine.

Kdaj je načrt upravljanja dober

To, kar odlikuje dober načrt upravljanja, ni njegov obseg ali skrbno nizanje znanstvenih podatkov o spomeniku.

Dokument mora biti zlasti:

1. preprost in dostopen: lahko berljiv, brez žargonizmov in zapletenih strokovnih izrazov in dobro predstavljen;
2. jasen in celovit: vsebuje le nujno potrebne podatke, zlati tiste, ki so nujni za razumevanje nalog;
3. natančen in z jasnimi ciljem: brez večjih napak, z jasnimi kriteriji in dobro utemeljenimi obrazložitvami;
4. sistematičen in logičen: z upravljavskimi ukrepi, ki izvirajo iz vrednotenja spomenika, in z jasno predstavljenimi razlogi za izbiro predlogov;
5. sprejemljiv za vse zainteresirane, tudi za tiste, ki so na spomenik čustveno navezani;
6. natančen in praktičen: z jasnimi cilji in uresničljivimi metodami za doseganje ciljev, ki vodijo k zelenim izidom. Slednje pa je moč spremljati in nadzorovati;
7. usmerjen in učinkovit: izpolnjuje svoj namen, tj. biti orodje za upravljanje spomenikov, ki zadovoljujejo potrebe svojih uporabnikov ter izpolnjujejo vse zakonske ali druge obveznosti (Clarke in Mount, 1998).

Faze načrta upravljanja

Načrt upravljanja je sestavljen iz treh faz:

1. priprava NU,
2. izvajanje NU,
3. spremljava in revizija NU (tabela 1).

PLANIRANJE	1. razumevanje pomena in vrednot dediščine 2. razvoj usmeritev in ukrepov 3. priprava načrta ukrepanja	NAČRT UPRAVLJANJA	REVIZIJA
IZVEDBA	upravljanje skladno z usmeritvami		
OCENJEVANJE	spremljanje in ocena stanja		

Tabela 1: proces upravljanja spomenikov (po Heritage Council of Victoria, 2010: 6)

Priprava načrta upravljanja

Sama priprava načrta upravljanja je sestavljena iz petih korakov (tabela 2):

Razumevanje pomena	1. Razumevanje spomenika
	dokumentiranje spomenika in njegovih delov
	dokumentiranje njegove zgodovine in drugih povezav
	2. Razumevanje pomena
	definiranje vrednot dediščine
	razvoj ideje o pomenu dediščine
	definiranje pomenov posameznih delov dediščine

Razvoj smernic	3. Identifikacija ranljivosti in ogroženosti
	ocena stanja
	definiranje konservatorskih zahtev (ukrepi)
	identifikacija potreb in zahtev, ki bodo nastale v prihodnosti
	identifikacija možnosti in ovir
Priprava načrta ukrepov	4. Razvoj konservatorskih smernic
	definiranje posebnih usmeritev upravljanja
	5. Priprava in izvajanje izvedbenega načrta
	razvoj vizije in ciljev razvoja spomenika
	izdelava izvedbenega načrta
	progresivno izvajanje načrta
	spremljanje in revizija načrta

Tabela 2: shema korakov pri izdelavi načrta upravljanja (po Heritage Council of Victoria, 2010: 8)

Prvi in drugi korak pri izdelavi načrta upravljanja sta identična prvemu in drugemu koraku pri izdelavi konservatorskega načrta (Župančič et al., 2008). Podobno delno velja tudi za tretji in četrti korak, pri čemer pa sta ocena stanja in identifikacija potreb in zahtev ter tudi možnosti in ovir pri načrtu upravljanja zastavljeni širše. Ne gre zgolj za potrebe spomenika, temveč je v tem pogledu treba upoštevati tudi končnega uporabnika oziroma potrebe, ki nastanejo iz stališča upravljanja. Tako se tudi smernice ne nanašajo izključno na samo dediščino, temveč lahko tudi na druge elemente (na primer infrastruktura ipd.).

Nov pa je peti korak. Ta zajema razvoj vizije in ciljev razvoja spomenika; v njem so prepoznane prioritete razvoja, postavljene pa so tudi želeni cilji, povezani z viri in časovnim obdobjem.

Na podlagi tega je izdelan izvedbeni načrt ukrepov, ki je zajemjen s časovnim in finančnim okvirom.

Vsebina načrta upravljanja

Na podlagi zgornjih ugotovitev smo pripravili osnovno shemo vsebine načrta upravljanja. Dodatno smo pripravili tudi vprašalnik, ki naj bi upravljavca vodil skozi občo strukturo elaborata (glej prilogo 1). Pri tem smo težili k enostavnosti in razumljivosti dokumenta, s predpostavko, da upravljavci načrt upravljanja lahko pripravijo tudi sami, ob tem pa vseeno definirajo bistvene ugotovitve o spomeniku in temeljne usmeritve koncepta njegovega upravljanja. Dokument smo razdelili na posamezna poglavja.

Uvodni del zajema podatke o avtorjih načrta upravljanja, namen in obseg načrta, morebitne omejitve načrta zaradi pomanjkljivosti informacij ter seznam dokumentov, povezanih s spomenikom.

Sledi sklop poglavij, ki se vežejo na razumevanje spomenika in njegovih vrednot. Tu so definirani širši opis spomenika in njegove lokacije ter zgodovinski pregled dosedanjih del, raziskav in restavratorsko-konservatorskih del ter pregled dosedanjega upravljanja. Prepoznan je splošen pomen spomenika in pomen njegovih posameznih vrednot, tako z vidika

strokovne kot tudi z vidika splošne javnosti. Ta sklop je torej neposredno povezan z izvedbenim delom načrta upravljanja, saj se z razumevanjem vrednot dediščine določajo prioritete ohranjanja in smeri upravljanja ter ciljne skupine razvoja dediščine.

V tem sklopu je izdelana tudi analiza stanja, ranljivosti in ogroženosti spomenika, na podlagi te pa so izdelane usmeritve za ohranjanje spomenika. Prav te so najpomembnejši cilj upravljanja dediščine.

Ta sklop vprašan je (če ta obstaja) lahko obdelan že v konservatorskem načrtu. Če obstaja, ga je smiselno ponoviti tudi v načrtu upravljanja, pri čemer je zlasti pri prepoznavi ogroženosti spomenika treba posvetiti pozornost tudi morebitni načrtovani novi rabi oziroma upravljanju spomenika ter prepoznati morebitne dejavnike, ki bi se ob tem lahko pojavili. Naslednji del načrta upravljanja določa vizijo in cilje razvoja spomenika ter opredeljuje naloge in posege, ki so potrebni za uresničenje načrtovanih ciljev. Te dejavnosti lahko razdelimo na štiri glavne sklope, ki predstavljajo v bistvu koherentne akcijske načrte za različna področja upravljanja dediščine:

- načrt upravljanja znanja, ki zajema planiranje morebitnih dodatnih raziskav ter določa sistem arhiviranja, usposabljanja ter dostopa do informacij;
- načrt varstva in ohranjanja, ki opredeljuje morebitne potrebe po dodatnih varstvenih postopkih; določa prioritete restavriranja, konserviranja kot tudi monitoringa;
- načrt valorizacije, ki definira oblike, pripomočke, storitve, program dejavnosti in potrebe vzdrževanja v sklopu prezentacije, interpretacije in popularizacije dediščine;
- komunikacijski načrt, ki je pomemben tako za organizacijo notranjih komunikacij kot tudi za zunanjo komunikacijsko učinkovitost. S programirano promocijo omogoča povečanje prepoznavnosti dediščine v krogu sedanjih ciljnih skupin in tudi potencialnih novih.

Po opisnem delu načrtovanih dejavnosti, ki bodo pripomogle k uresničitvi vizije, sledi verjetno najpomembnejši del načrta upravljanja – načrt predvidenih dejavnosti s finančnim in časovnim okvirjem. Zaradi enostavnejše preglednosti je omenjene dejavnosti dobro prikazati v sinoptični preglednici, ki omogoča jasno opredelitev in koordinacijo celotnega obsega upravljanja.

Zelo pomembni deli načrta upravljanja so definiranje kazalnikov in načinov spremljanja izvajanja načrta upravljanja pa tudi rok veljavnosti načrta ter načini dopolnjevanja in posodabljanja elaborata. Tuje izkušnje kažejo, da je načrt upravljanja treba stalno dopolnjevati, saj z novimi načini upravljanja, ki jih uvedemo z načrtom, nastanejo nove okoliščine, ki jih prej nismo predvideli. Zato je treba določiti časovni rok, v katerem bo načrt v celoti pretresen, zastareli in neuporabni deli pa bodo nadomeščeni z novimi ugotovitvami.

Za konec je treba naštetih vire in uporabljeno literaturo; v nekaterih primerih se lahko dodajo tudi priloge (na primer konservatorski načrt spomenika ali podobni temeljni dokumenti, povezani s spomenikom; lahko tudi obsežno kartografsko gradivo).

Uresničenje načrta upravljanja

Po pripravi načrta upravljanja je treba dokument še uradno sprejeti. Načrt upravljanja sprejme tisti organ, ki je sprejel akt o razglasitvi spomenika (ZVKD-1, 2008, 2. točka 60. člena).

Ob realizaciji načrta upravljanja je pomembno beleženje vseh posegov, ki so bili izvedeni po načelih načrta upravljanja.

- Voditi je treba knjigo tekočih vzdrževalnih del – zabeležka datumov, opravil, izvajalcev, predvidenih in dejanskih stroškov ter končnih rezultatov del. To lahko pripomore k boljšemu planiranju posegov v prihodnosti.
- Pomembna je dokumentacija rednih preverjanj in ocen stanja – zabeležka o tem, kaj je opazovano in kdaj, kakšni so rezultati in ali ti sploh obstajajo, kakšni so predvideni ukrepi.
- Lahko se vodi seznam problemov – zabeležka o tem, kdaj se pojavijo določene težave in kakšne odločitve so v zvezi s tem sprejete.

Revizija načrta upravljanja

Zadnji, zelo pomemben korak je revizija načrta upravljanja. Načrt upravljanja je prilagodljiv dokument, ki zahteva stalno spremljanje, ocenjevanje, dodajanje itd. Tuje izkušnje kažejo, da dokument postane zastarel v 5–10 letih (Heritage Council of Victoria, 2010: 15) in da ga je takrat treba posodobiti. Če se izkaže drugače, pa se posodabljanje lahko izvaja tudi v krajšem časovnem obdobju.

Zaključek

Pri nas je predstavljeni model načrta upravljanja v skladu z ZVKD-1 novost, ki v praksi v glavnem še ni zaživel, ker je za to potrebno daljše časovno obdobje. V vsakem primeru bodo načrti upravljanja igrali odločilno vlogo pri ohranjanju naše kulturne dediščine, s tem da uvajajo bolj racionalen in privlačen pristop do dediščine v okviru jasno definirane in načrtovane strategije razvoja, ki predstavlja temeljno izhodišče za odgovorno in učinkovito upravljanje dediščine.

V sklopu trajnostnega razvoja, ohranjanja in menedžmenta kulturne dediščine v svetu imamo danes namreč veliko pozitivnih primerov uspešnega upravljanja spomenikov in spomeniških območij. V interesu vsake države je, da se sredstva, vložena v nacionalne spomenike, vsaj delno povrnejo, tako z vstopninami kot s trgovino in drugimi tržnimi dejavnostmi. V teh primerih gre za najatraktivnejše spomenike, ki prinašajo tudi največji donos (na primer Schönbrunn, Stonehenge, Hadrijanov zid, Fountain Abbey) ter tako omogočajo vzdrževanje, obstoj in upravljanje manjših delov druge kulturne dediščine. Tak model je jasno povezan z močnimi nacionalnimi politikami, ki strateško določajo prioritete financiranja in valorizacijo dediščine. V nekaterih državah obstajajo celo večstopenjski sistemi oziroma načrti upravljanja kulturne dediščine, in sicer na državni in regionalni ravni ter na ravni posameznega spomenika ali spomeniškega območja (Yong, Lili, 2012).

V naštetih primerih gre samo za vzorce, ki kažejo, da je mogoče z dobrim upravljanjem in širšimi strategijami ekonomsko zagotoviti trajnostni razvoj spomenika in dediščine na splošno. Prav večja arheološka območja, kot so na primer Hadrijanov zid in Antoninski limes, kažejo, da ima poleg drugih subjektov tudi lokalna skupnost od njih ekonomsko korist, zato ne moremo mimo ekonomskega vidika oziroma ekonomske vrednosti spomenika, kot ugotavlja že Carver (1996). V veliki večini držav so spomeniki nacionalnega pomena ali najpomembnejša kulturna dediščina v lasti države, upravljanje pa je domena državnega zavoda za varstvo kulturne dediščine (na primer English Heritage v Angliji, Soprintendenze v Italiji, National Office of Cultural Heritage na Madžarskem), ki ima svoje oddelke za upravljanje, prezentacijo, interpretacijo in trženje spomenikov. Posamezne spomenike državni zavod oziroma ministrstvo odda na podlagi koncesije za določeno obdobje drugemu subjektu, vendar pa strokovni nadzor oziroma monitoring in restavratorsko-konservatorska dela ostanejo v domeni pristojne spomeniškovarstvene službe. Na ta način pristojna služba lahko zagotovi širok interdisciplinarni izbor strokovnjakov, ki imajo profesionalen pristop do spomenika.

Ustanavljanje novih ustanov, ki upravljajo spomenike in spomeniška območja, je lahko prednost, če so pristojnosti nad spomenikom dane večjemu številu subjektov. Po navadi se to zgodi pri večjih spomenikih, nominiranih na Seznam svetovne dediščine, lahko pa tudi pri manjših najdiščah ali spomeniških območjih, katerih lastništvo je pravzaprav razdrobljeno, kot se pri nas dogaja na primer pri arheološkem najdišču Hrušica – Ad Pirum. Združevanje in kanaliziranje kompetenc in sposobnosti v okviru namenske ustanovljenega zavoda je v nekaterih primerih ugodna rešitev za koordinirano in ciljno upravljanje spomenika ali spomeniškega območja.

Pomemben del upravljanja spomenika ali spomeniškega območja je v organizacijski strukturi upravljaljskega zavoda kot nadzornega organa, v katerega naj bi bili vključeni člani ministrstev in državnih raziskovalnih ustanov, ki poleg pristojne ustanove, v danem primeru ZVKDS, nadzirajo delo izvršilnega organa. Izvršilni odbor vodi direktor (direktor menedžmenta), v odbor pa so vključeni vsi predstavniki pristojnih ustanov, ki so neposredno povezane z upravljanjem, kot tudi predstavniki občin in lokalne skupnosti. Bistven in zelo poudarjen del v širšem kontekstu upravljanja dediščine je namreč intenzivna vključenost lokalnih skupnosti v sam proces, ki na ta način lahko zagotovi participirani, trajnostni ekonomski razvoj območja.

Osnova upravljanja dediščine je očitno načrtovanje financ glede na stabilne, časovno omejene ali izredne vire financiranja ter pričakovane prihodke, ki naj bi izhajali prav iz storitvenega dela, povezanega s spomenikom. Na podlagi tega je namreč nujno določiti stopnje prioritete pri posegih in vzdrževalnih delih za racionalno in progresivno uresničitev vsaj delnih ciljev. Pri oblikovanju storitvene ponudbe pa je treba upoštevati tudi povpraševanje na »trgu« javnosti in predvideti fleksibilno posodabljanje ponudbe.

Temelj vsakega upravljanja in razvoja so jasne ideje, načrt upravljanja pa je bistveno orodje za racionalno sistematizacijo, planiranje in uresničitev.

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Priloga 1: shema vsebine načrta upravljanja

1 Kratek povzetek (sinteza spodnjih ugotovitev)

2 Uvod

2.1 Avtorji

Kdo je napisal načrt, kdaj in zakaj ga je napisal, kakšna je njegova izobrazba (prikaz v tabeli)?

2.2 Razlog za izdelavo načrta in namen načrta

- Skladnost s 60. členom ZVKD-1
- Dolgoročna strategija upravljanja
- Projektiranje novih del
- Planiranje konservatorskih in restavratorskih del
- Izboljšanje fizičnega dostopa do dediščine
- Dolgoročno upravljanje in vzdrževanje spomenika
- Načrt usposabljanja osebja
- Razvoj novih načinov vključevanja ljudi v dediščino/povezovanja ljudi z dediščino
- Planiranje dejavnosti, ki ljudem pomagajo spoznavati dediščino

- Strategije razvijanja različnih pristopov za pridobivanje obiskovalcev
- Načrt vzdrževanja

2.3 Obseg načrta upravljanja

- Kaj zajema načrt: opis spomenika in okolice, karta (le ime, tip dediščine, karta z označenim delom, s katerim se NU ukvarja)
- Analitični opis dediščine (prikaz v tabeli):
 - EŠD
 - izpis iz registra
 - za koga je dediščina pomembna (državni, lokalni, svetovni pomen ...)
 - kdo upravlja dediščino
- Opis projekta (del), ki ga načrt zajame: faza planiranja ali faza izvedbe razvoja

2.4 Pomanjkljivosti in omejitve

- Omejen dostop do virov, ni raziskav ...
- Potrebne dodatne raziskave: katere načrte je treba še narediti (raziskava stanja, restavratorska dela, dostop do dediščine ...)?

2.5 Obstoječi dokumenti

- Poročila
- Konservatorski načrt
- Drugo

3 Opis spomenika

V tem delu je predstavljeno védenje o spomeniku. Vsebuje detajlne informacije iz uvoda, s pregledom kulturnih vrednot, ki jih je treba ohranjati in razvijati, pa tudi izvleček iz konservatorskega načrta, če je ta izdelan.

3.1 Lokacija spomenika

Opis lokacije spomenika in njene okolice

3.2 Kratek opis spomenika

Opis vseh vrst dediščin na lokaciji ter njihovega razvoja v času: arheologija, krajina, stavbe, industrijska dediščina, zbirke, biodiverziteta, nesnovna dediščina ...

3.3 Oris razvoja spomenika

Opis razvoja prostora, objekta, zbirke skozi čas – od najzgodnejše zgodovine do danes (tudi socialni segment in načini konservacije) – z uporabo zgodovinskih virov, kart in arheoloških virov. Prikaz razvoja tudi s fotografijami, kartami, načrti ... Gre predvsem za razvoj z vidika uporabe prostora, ne samo za kronološki razvoj dediščine same.

3.4 Širši kontekst spomenika

- Opis širšega konteksta spomenika – odnos do drugih spomenikov iz tega časa oziroma tega tipa oziroma tega območja ...
- Pomen spomenika za lokalne, regionalne, državne raziskave

- Vpliv raziskav spomenika na življenje ljudi (planski akti, arhitektura današnjih stavb ...)
- Socialna zgodovina
 - Ali je pri preteklih raziskavah sodelovalo lokalno prebivalstvo (zgodbe, spomini ...)?
 - Ali je spomenik vplival na lokalno identiteto (na primer postavitev muzeja)?

4 Zgodovinski pregled dosedanjih del

4.1 Zgodovina raziskav

- Pretekle raziskave
- Kdo je bil vključen v to delo?
- Pretekle objave: kolikšen delež podatkov ni objavljen?
- Pomanjkljivosti preteklih raziskav

4.2 Oris konservatorsko-restavratorskih posegov

- Pretekli konservatorski in restavratorski posegi
- Kdo je bil vključen v to delo?
- Ali so nekateri posegi zdaj problematični oziroma moteči?
- Kje so najdbe oziroma predmeti, povezani s spomenikom (pogoji hrambe)? Ali so bili restavrirani? Ali so razstavljeni? Ali je pomembne predmete moč vrniti na spomenik?

4.3 Informacije o upravljanju

- Kdo je upravljavec in vzdrževalec dediščine (opis organizacije, opis izobrazbe osebja)?
- Kako je bil spomenik upravljan do danes (vzdrževanje spomenika, javni dostop do njega, njegov program, upravljanje informacij o spomeniku)?
- Ali so drugi interesenti/upravičenci do spomenika vključeni v upravljanje; kdo so in kakšna je njihova vloga?
- Viri financiranja
- Katere izmed obstoječih standardov upravljanja je treba doseči za primerno varovanje spomenika in dostop do njega

5 Razumevanje spomenika in njegovih vrednot

Opis vrednot dediščine (za vse vrste dediščin na lokaciji) in definiranje povezave idej o pomenu in dediščini:

- Kaj je pomembno o dediščini, zakaj in komu?
- kateri deli dediščine so pomembni? kateri so manj pomembni, kateri so moteči?
- Zakaj in za koga so nekateri deli dediščine zelo pomembni in zakaj so nekateri deli manj pomembni?

Kulturni pomen je sicer delan za dediščino kot celoto, a je pomembna detajlna identifikacija posameznih elementov dediščine. Gre lahko za izvleček iz konservatorskega načrta, če je ta izdelan – dopolniti pa ga je treba v skladu z Enotno metodologijo za izdelavo konservatorskega načrta (ZVKDS, RC, 2007). Če je že v konservatorskem načrtu, se to navede, če še ni, se predstavi kot priloga.

Za pomoč so naslednja vprašanja:

- Ali je najdišče ali spomenik zaščiteno, in če je, zakaj?

- Ali ima dediščina znanstveni pomen?
- Ali je dediščina redka in ogrožena?
- Zakaj je dediščina pomembna za zgodovino? Ali je povezana s pomembnimi ljudmi in dogodki?
- Kako dediščina pripomore k boljšemu razumevanju preteklosti?
- Katere so umetniške komponente dediščine?
- Ali ima dediščina pomemben arheološki pomen? Kaj arheologija pove o preteklih dogodkih?
- Kaj vemo o vzorcih konstrukcij, uporabe, sprememb namembnosti dediščine?
- Ali je dediščina pomembna s tehničnega stališča – inovacije?
- Kako skupnost ceni to dediščino? Kako pomembna je za skupnost?
- Ali je bila dediščina upodobljena v filmih, na slikah, v literaturi (romani, poezija)?
- Ali je dediščina pomembna z religioznih aspektov?
- Ali ima dediščina duhovno/asociativno vrednost?
- Ali je dediščina vir formalnega ali neformalnega učenja? Zabave?
- Ali dediščina nudi možnost vključevanja ljudi?
- Ali sedanja uporaba dediščine pripomore k njeni vrednosti?
- Ali se je vrednost dediščine skozi čas spreminjala? Zakaj?
- Ali je dediščina pripomogla k zgodovini idej in oblikovanju lokalnega mišljenja?
- Ali je zgodba o ohranjanju dediščine pomembna? Ali je dediščina zaščitena? Kdo je to storil in zakaj?

Dediščina ima pogosto različne pomena za različne skupine ljudi. Kakšni so ti različni pomeni? Ali si te vrednote različnih skupin nasprotujejo?

- Lokalno prebivalstvo
- Stroka
- Druge skupine ljudi, ki do dediščine kažejo neki interes
- Trenutni uporabniki (obiskovalci, pohodniki, kmetje, gozdarji ...)
- Drugi, ki dediščino cenijo ...

6 Ranljivost in ogroženost z usmeritvami za ohranjanje in varovanje spomenika

Opis stanja dediščine (izvleček iz konservatorskega načrta, če je ta izdelan):

- Analiza stanja dediščine
- Identificiranje načinov in stopnje ogroženosti
- Identificiranje možnosti za izboljšanje dediščine
- Iskanje simbioze med zahtevami ohranjanja in komercialne izrabe, pričakovanji in zadovoljstvom obiskovalcev

Ogroženost, omejitve in možnosti za uporabo se preučijo glede na:

- naravne faktorje (naravne nesreče, požar, klimatske spremembe (povečan veter zaradi čiščenja rastja, več padavin ...), vpliv na živalstvo in krajino ...);
- človeške faktorje (upravljanje, lastništvo, uporaba, dostop ...);

- vire (zadostnost strokovnega osebja, finančna sredstva, fizični elementi zaščite, mehanizacija ...).

Ugotoviti je treba, kolikšna sta bila v preteklosti obseg ogroženosti dediščine in njena narava ter kaj se je izgubilo zaradi pretekle uporabe spomenika:

- Pretekli vplivi uporabe spomenika na dediščino (pozidavnost, oranje ...)
- Usmeritve za posege v zemljo (oranje ...)
- Ogroženost zaradi vode (premalo – vzdrževanje primarnega okolja močvirij; preveč – erozija morja, rek, namočenost ...)
- Ali se osebje zaveda, da so pod zemljo podatki še vedno skriti?
- Kakšne možnosti ponuja arheologija za vključevanje javnosti?
- Potencialni konflikti med lastniki zemljišč, zahtevami za voda oziroma muzejev
- Možnosti za izboljšanje upravljanja, prezentacije, interpretacije arheoloških ostalin
- Konservatorske in vzdrževalne zahteve
- Možnosti ohranjanja in izboljšanja izpovednosti pomena dediščine – o dediščini in njenih potrebah
- Kaj je treba narediti, da se za dediščino poskrbi, in kako odstraniti nevarnosti? Na primer
 - Novi objekti lahko vplivajo na videz dediščine, na biovrste?
 - Varovanje (ograje, mostički ...) lahko zmanjša dostopnost do dediščine
 - Arhive lahko ogrožajo škodljivci
 - Nepravilen razvoj okolice spomenika lahko ogrozi spomenik (parkirni prostori, smeti, toaletni prostori ...)
- Kaj se zgodi, če spomenik nekaj časa ni vzdrževan?
- Preveč obiskovalcev: nezadovoljni gostje, ogrožanje dediščine
- Premalo obiskovalcev: ni dovolj virov za oskrbo spomenika
- Vprašanje konfliktov identitete
- Ukrepi za varstvo pred naravnimi in drugimi nesrečami, evakuacijski načrt (navedi št. dokumenta; če dokumenta ni, je treba predvideti njegovo izdelavo)
- Požarni red (navedi št. dokumenta; če dokumenta ni, je treba predvideti njegovo izdelavo)
- Kraja, vandalizem ...
- Osebje:
 - Pomanjkanje strokovnega znanja
 - Pomanjkanje osebja
 - Delitev delovnih nalog
 - Pomanjkanje opreme

7 Vizija in cilji razvoja spomenika

7.1 Cilji razvoja spomenika

Definiranje vizij, ki naj privedejo do celostnega in trajnostnega ohranjanja dediščine in njenega razvoja, ter povezava/vpetost v sodobno življenje in ustvarjanje. Najlažje je definirati več namenov in ciljev, specifičnih za spomenik. Cilji

morajo biti usklajeni z lokalnimi, regionalnimi, državnimi ali mednarodnimi usmeritvami ter vsemi potrebnimi konservatorskimi standardi.

- Opis osnovnih dejavnosti ustanove, ki dediščino upravlja
- Kako se bo za dediščino skrbelo (fizično delo – popravila – in upravljalvske dejavnosti – dostop do dediščine, izobraževanje osebja, delo s partnerji ...)?
- Predstavitev vizije razvoja dediščine: kaj želimo doseči (na primer uvrstitev na UNESCOV seznam, število obiskovalcev letno ...)?

7.2 Strateški in izvedbeni cilji

Opis strategije po dejavnostih (med letom xy in xy se zagotovijo natančno določeni dosežki) z definiranjem izvedbenih ciljev (le splošni cilji, podrobnejša opredelitev v naslednjem poglavju) v obliki tri- ali petletnih terminskih planov.

- Načrt upravljanja znanja: zajema planiranje morebitnih dodatnih raziskav in določa sistem arhiviranja, usposabljanja in dostopa informacij
- Načrt varstva in ohranjanja: opredeli morebitne potrebe po dodatnih varstvenih postopkih, določa prioritete restavriranja, konserviranja in vzdrževanja kot tudi monitoringa
- Načrt valorizacije: definira oblike, pripomočke, storitve in dejavnosti v sklopu prezentacije, interpretacije ter popularizacije dediščine
- Komunikacijski načrt: je pomemben za notranjo komunikacijo in omogoča povečanje prepoznavnosti dediščine s promocijami v krogu sedanjih ciljnih skupin in tudi potencialnih, novih interesnih skupin

8 Izvedbeni načrt

8.1 Načrt upravljanja znanja: upravljanje informacij o spomeniku

- Kako bo zagotovljeno, da bodo odločitve podprte z zadostno količino informacij o spomeniku?
- Kdo bo izvajal raziskave, kdaj in kako jih bo izvajal, kje bo dobil sredstva za to?
- Kako se bodo informacije hranile in nadgrajevale, kako se bo zagotavljala dostopnost do njih v prihodnosti?
- Kako bo poskrbljeno, da bo imelo osebje dostop do informacij o spomeniku?
- Kako bodo obveščani javnost, obiskovalci in drugi o dediščini in o načinih njenega upravljanja?
- Doseganje izobraževalnega potenciala spomenika?
- Kako se bodo reševale morebitne potrebe po novih strokovnjakih?

8.2 Načrt varstva in ohranjanja: varovanje, konserviranje in restavriranje spomenika

Kako bodo konservirani in restavrirani različni tipi dediščine? Če je za to izdelan poseben dokument, naj se navedejo podatki o njem (ime in številka dokumenta):

- Ali so potrebni dodatni varstveni postopki?
- Rešitev konfliktov z različnimi dediščinami/vrednotami dediščine
- Doseganje konservatorskih standardov za vsako dediščino

- Uporabljati je treba pravilen pristop v restavraciji in dopolnjevanju manjkajočih delov (anastilozije) – dovoljeni so manjši posegi v smislu minimalne rekonstrukcije (na primer »prikaz« stebrišča, kjer bi samo z nekaj originalnimi kamni stebra nakazali linijo stebrišča)
- Kdo bo izvajal dela, kdaj in kako?
- Kako bodo zaščiteni neraziskani deli?

8.3 Načrt valorizacije: izboljšanje prezentacije in uporabe spomenika

Upoštevati je treba, da novi elementi, posegi in dejavnosti:

- ne bodo poškodovali dediščine,
- ne bodo vplivali na druge vrste dediščine – vključeno reduciranje vplivov in izogibanje škodi,
- bodo temeljili na pravilnem razumevanju pomena dediščine,
- bodo temeljili na uporabi primernih materialov,
- bodo postavljeni na primernem mestu (za detajle je treba pripraviti idejni projekt ali PGD, PZI ipd.),
- bodo primerne obsega in ne bodo vplivali na okolico spomenika,
- bodo imeli reducirani vpliv na okolje:
 - Vprašanje javnega prevoza in ureditve parkirišč za obiskovalce
 - Energetska varčnost
 - Minimaliziranje odpadkov (recikliranje ...)
 - Uporaba čim bolj ekoloških materialov, ki se stapljajo z okoljem in niso moteči (table, klopi, koši za smeti, označitve poti po spomeniku, druga infrastruktura ...)
 - Eventualno oglaševanje sponzorjev in donatorjev: oglašujejo se na tiskanem gradivu oziroma v informacijskih centrih/muzejih ... (čim bolj se je treba izogibati oglaševanju v naravi)

Izboljšanje fizičnega dostopa do dediščine

Identificiranje področij, kjer fizični dostop do dediščine ni mogoč in kjer so potrebne alternativne oblike dostopa do nje. Jasna mora biti politika dostopnosti, ki je upoštevana pri reševanju konfliktov med varovanjem dediščine in dostopom do nje. Možnosti dostopa za gibalno ovirane ljudi, slepe, slabovidne ... do spomenika in po spomeniku, do pripomočkov (informacij, sanitarij ...). Upoštevati je treba sedanje in bodoče obiskovalce – ovire in omejitve določenih skupin:

- Kako izboljšati fizični dostop do dediščine, ne da bi se ta poškodovala (na primer hoja po zidovih in mozaikih je preprečena s postavitvijo mostičkov, ograj ...; kako bo poskrbljeno za to, da se fresk ne bo mogoče dotikati)
- Ali obstajajo območja, do katerih dostop ni primeren? Kako bo zagotovljen nadomestni dostop?
- Kako bodo oblikovani fizični elementi izboljšave dostopa, da bodo primerni za lokacijo (izbira materialov, velikost, lokacija)?
- Kako bo urejen dostop do različnih aspektov dediščine?

Infrastruktura za izboljšanje uporabe in interpretacije dediščine

- Postavitev pripomočkov za interpretacijo in popularizacijo (panoji, računalniki ...)

- Informacijske točke, didaktični centri, razstavni prostori ...
- Sanitarije, parkirišča in logistika

Dejavnosti za javnost

Obiskovalce je treba usmerjati na način, da ne poškodujejo dediščine (dolgoročna strategija):

- Kako bo urejen dostop obiskovalcev do dediščine (urnik)?
- Kdo bo poskrbel za varnost in varovanje spomenika (čuvaji)?
- Ali bodo organizirani vodeni ogledi za obiskovalce? Kdaj oziroma kako pogosto in kdo jih bo vodil?
- Ali bodo potekale interesne dejavnosti za obiskovalce? Kakšne vsebine so primerne v povezavi s spomenikom? Kdaj oziroma kako pogosto in kdo jih bo vodil?
- Ali bo obiskovalcem na razpolago tiskano informativno gradivo? Kdo ga bo pripravil in tiskal in kolikšna bo naklada?
- Ali bodo na prodaj vodniki, knjige, DVD-ji, spominki ali drugi izdelki? Kdo jih bo pripravil in kolikšna bo naklada? Kakšna bo cena?
- Kako minimalizirati vpliv storitvenega dela na dediščino?
- Kako bo urejeno izobraževanje osebja, prostovoljcev ...? Kdo ga bo izvajal in kako pogosto?
- Kako se bodo reševali potencialni konflikti dediščine (narava – kultura ...)?
- Katere standarde je treba upoštevati?

Vzdrževanje

- Kako se bo vzdrževala dediščina, kdo bo to počel, kdaj in s kolikšnimi sredstvi?
- Na kakšen način se bodo vzdrževali novi elementi (novi prostori, stavbe, elementi, interpretacija, dostop ...), kdo bo to počel, kdaj in s kolikšnimi sredstvi, kakšen je predviden rok trajanja elementov?
- Kako bo urejeno okolje (bo trava pokošena ali bo nepokošena, bo rastlo divje rastlinje)?
- Kdo skrbi za odvoz odpadkov, praznjenje košev?

8.4 Komunikacijski načrt: struktura notranjih in zunanjih komunikacij

- Kako bodo potekale notranje komunikacije?
- Kako se bo poskrbelo za promocijo in prepoznavnost dediščine (spletna stran, tiskovne konference, mediji)? Kdo bo za to zadolžen?

9 Načrt dejavnosti s finančnim okvirom

Plan del in stroški. Zgornje informacije so uporabljene za sinopsis potrebnih del, nanizanih v pregledni tabeli (vključeni so vsi dediščinski elementi, vse dediščine...):

- Kaj je treba vzdrževati in upravljati?
- Katera dela so za to potrebna?
- Kdo jih bo izvedel?
- Kdaj in kako pogosto?
- Kolikšna sredstva so potrebna?
- Kdo bo zagotovil financiranje?

Objekt dediščine	Kaj je treba narediti?	Kdaj je treba to narediti?	Kdo bo to naredil?	Strošek, potreben za to	Vir financiranja	Sklic
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10 Kazalniki in način spremljanja izvajanja

- Kdo bo spremljal, pregledoval in nadziral pravilno uresničevanje navedenih planov?
- Načini spremljanja izvajanja del, kako pogosto (na primer vsako leto revizija NU, vsakih pet let strateške dopolnitve ...)?
- Kakšni kazalniki bodo uporabljeni (na primer letno poročilo uspešnosti, problemi ...)?

11 Rok veljavnosti načrta, način dopolnjevanja

- Kdo je sprejel NU, kdaj ga je sprejel, kdo je odgovoren za realizacijo?
- Rok veljavnosti (pet let; po prvem letu pregled težav in dopolnitve načrta)
- Kdo ima NU, kje, kdaj je bil narejen, kdo bo hranil arhivske kopije?
- Novi podatki morda prinesejo nova vedenja, zaradi katerih se pojavi potreba po dopolnjevanju NU; kdo bo to počel, kako pogosto bodo potekale revizije?

12 Viri in literatura

Navedba vseh drugih dokumentov, ki so v povezavi z dediščino (poročila, plan dejavnosti, načrt projekta ...). Usmeritve upravljavca, organizacijske usmeritve (varnost pri delu, zasilni izhodi, požarni red) ...

- o habitatih rastlinskih in živalskih vrst,
- stanje raziskav,
- poročila o raziskavah, datacije,
- znanstvene študije o konservaciji, restavratorstvu, tehnikah in materialih,
- načrti, karte, skice spomenika,
- druge zgodovinske raziskave.

Popis vsega gradiva, ki je bilo uporabljeno za pisanje NU, in kje ga je moč najti.

Omenijo naj se tudi viri, ki ob pisanju niso bili dostopni.

13 Priloge

Kopije informacij, ki so ključne za upravljanje spomenika, a so preveč podrobne, da bi sodile v NU. NU predvideva dolgoročno upravljanje in vzdrževanje spomenika, ne zajema pa detajlnih informacij o novem projektu; kaže naj:

- razumevanje pomena in vrednosti spomenika,
- možnosti rabe in reševanja težav, povezanih s spomenikom.

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Theoretical guiding principles for preparing a cultural monument management plan

Professional article

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Abstract

A management plan helps an owner and a manager alike to better understand the monument and make sound decisions about it, taking into consideration various aspects and consequences of their decisions.

The document allows the monument values to be identified, and prescribes the guidelines and measures for the conservation and protection of the monument and its values, as well as the strategy for the practical implementation of measures. In this way, the management plan assists in fostering the sustainable heritage protection, project development, and contemplations on resources, making sure that problems identified will not be recurring in the future.

Therefore, a management plan is primarily intended for a monument owner or manager; it is a planning tool for making efficient decisions regarding monument management. As do all types of property, monuments require regular maintenance and check-ups in order to deal with issues. A management plan amends these routine activities with clear instructions on the monument maintenance and conservation.

It is also of assistance in planning and making anticipated changes to the monument, and in reducing delays by ensuring that all heritage needs and statutory obligations are addressed.

Introduction

In 2010–2013, the strategic PARSJAd – “Archaeological Parks of Northern Adriatic” project was co-funded by the European Regional Development Fund and national resources

as part of the Programme of Slovenian–Italian cross-border cooperation.¹ The project addresses common archaeological heritage of Northern Adriatic, from the coast of Emilia-Romagna to Slovenian Riviera. Its activities are aimed at setting up archaeological networks, good practices and expertise in digitisation, cataloguing, and didactics of archaeological heritage. The above-mentioned activities are in service of enhanced recognisability of archaeological heritage as a value to be not only protected and conserved, but also considered as a sustainable development resource and brought closer to the public by using innovative tools, primarily as part of common networks allowing a stronger influence and integrated strategies of management of such heritage. In short, the project objective is to set up a virtual archaeological park of Northern Adriatic covering common archaeological foundations of the area.

Also anticipated are pilot projects for the physical valorisation of individual emerging archaeological parks at Simonov Zaliv, Hrušica, and Mošnje sites by introducing joint management strategies and cross-border cultural trails. Any management starts by preparing clear and uniform guiding principles to serve as guideposts in heritage management. An overview of legislation shows that monuments and pro-

¹ The project promoter is Regione del Veneto – Unità Complessa Progetti Strategici e Politiche Comunitaire. Project partners are: Istituto per i Beni Artistici, Culturali e Naturali della Regione Emilia Romagna; Comune di Bagnara di Romagna (RA), Municipality of Russi (RA); municipality of Voghiera (FE); Centro Regionale di Catalogazione e Restauro dei Beni Culturali – Regione Friuli Venezia Giulia – Direzione centrale istruzione, formazione e cultura, Servizio beni e attività culturali; Slovenian National Museum; University of Primorska, Research Centre; Institute for the Protection of Cultural Heritage of Slovenia.

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tected sites are managed on the basis of a management plan as prescribed by Article 59 of the *Cultural Heritage Protection Act* (CHP-1, 2008). Unfortunately, the content of management plans is not further defined by enabling or other regulations. Accordingly, the PArSJAd project formed the theoretical guiding principles for preparing monument management plans. These were employed to prepare management plans for the archaeological sites addressed as part of the pilot projects. The article presents main conclusions resulting from this experience, and offers some theoretical and practical guidance for preparing monument management plans; in addition, its appendix contains the basic outline of a management plan (see Appendix 1). Of course, the guiding principles discussed are merely indicative in nature and should be adapted to suit the particular monument, manager, financial resources, and management development strategy.

Heritage management and the management plan

the history of heritage management is linked to the very formation of “heritage”, being as old as the first decision to conserve material remains of the past. Nevertheless, the heritage profession has only been using the term *heritage management* for the past three decades – a period when the economic role of heritage increased. The immensity of this phenomenon was recognised in the 1980’s when Robert Hewison (1987) dismissively titled it heritage industry. Cultural heritage marketing is gaining importance in the modern world where post-modernistic heritage practices, by mostly assuring the conservation of heritage of the past, led to a great accumulation of monuments; these now have to be efficiently managed in the context of an increasingly introspective cultural interest of the modern society (Harrison, 2012).

The fact is that in the world – and not just in its developed part – the so-called heritage industry is an important factor of tourism, one of the fastest growing branches of economy. A former chairman of the International Committee on Cultural Tourism ICOMOS (Brooks, 2008: 3) notes that sustainable development of tourism gives rise to advances in economy, education, and employment, as well as development of local communities and their inclusion in conservation activities; it reduces poverty of local communities living in such places; provides for diverse and innovative methods of funding conservation interventions; and develops methods and techniques for development of integrated tourism management. However, the great extent of heritage industry also brings adverse consequences. Overuse of heritage can lead to its degradation (erosion, vandalism...). Accordingly, in recent decades diligent heritage management has become a necessity and an indispensable element of a successful protection, as well as a very complex segment of cultural heritage marketing. The need for efficient cultural heritage management is primarily based on the concept of public access to heritage and the public benefit from it, sustainability of monuments and their development (the two are directly linked), and

financial independence, primarily regarding the cost of the heritage conservation.

Today, heritage management comprises planning, organising, execution, maintenance, and monitoring of work and all tasks, including research and commercial activities providing successful and efficient operations. This relatively young segment of the cultural heritage sphere can be divided into several branches.² Roughly put, heritage management activities cover three main areas: (1) identification of heritage in space, its research and protection; (2) distribution of appropriately presented and interpreted heritage knowledge; (3) and the use and economic aspects of heritage (Harrison, 1994; McKercher, DuCross, 2002: 44–57).

Therefore, heritage management today no longer means merely a more effective protection, enhanced recognisability, and promotion as heritage is now linked with powerful economic interests as well; these are also behind the hyperinflation of UNESCO nominations. Worldwide, there are many instances of rivalry within countries themselves, with regions vying as to whose monuments and protected sites will be inscribed in the World Heritage List (WHL).

The management plan is a key element in adding a monument or protected site to the WHL; this is, among other criteria, prescribed in clear terms by the *Operational Guidelines UNESCO* (UNESCO World Heritage Centre, 2012: 27) as without a manager, available funds, and planned maintenance, the sustainable protection of the monument cannot be guaranteed, nor a nomination lodged.

In the cultural heritage sphere, management plans first became a requirement in 1978 when the guidelines for WHL nominations stipulated a management plan for such heritage (<http://whc.unesco.org/archive/opguide78.pdf>). However, at the time there were no clear standards as to what a management plan should comprise.³

The first systematic instructions for deliberate heritage management came with the Burra Charter (ICOMOS, 1999), providing the basis for development of conservation plans⁴ which in turn defined the value and significance of heritage from various social aspects. This led to development of the system for the sustainable conservation of the identified values – management of heritage where all values are conserved. This led to the first systematic heritage management

2 It can be divided into management of monuments and protected sites, regional management of particular areas, and strategies for entire regions. Approaches also vary according to heritage types (e.g. natural reserves, archaeological reserves, old urban centres, eco-museums, archaeological sites, etc.). In the UK and USA, there is a considerable presence of public archaeology dealing with transmitting information on archaeological remains and the past to the wider public; in effect, it overlaps with one area of heritage management, namely interpretation and presentation of heritage (Darvill, 2002). We must also mention museum management which deals with all aspects of operating and managing museums, from security systems and safeguarding collections to organisational aspects such as strategic management, human resources management, etc. (Breznik, 2012).

3 Authors envisioned it differently, in line with the political-economic systems of their country and their own take on the management system.

4 For more information see: Zupančič et al., 2007

plans which differ from general management plans by being made specifically for heritage and based on identifying and conserving its values.

Many countries then started preparing the guidelines for monument management plans. To a great extent, such basic documents are primarily linked to UNESCO nominations; their requirements led individual states to, in line with their national legislation, prepare guides or manuals with the primary theoretical guiding principles, as well as practical solutions and general plan schematics.

For instance, in Italy the interdisciplinary part of the execution methodology was subdivided in detail; the result is an integrated model of heritage management planning (Ministero per i Beni e la Attività Culturali – Commissione Nazionale Siti Unesco e Sistemi Turistici Locali, 2004; Ministero per i beni e la attività culturali – Dipartimento per la Ricerca, l’Innovazione e l’Organizzazione, Ernst & Young Financial Business Advisors, 2005).

In the same vein, the German UNESCO commission released a synthetic guide to preparing plans for managing world heritage items (Ringbeck, 2008).

The guiding principles for protected site management were also prepared by the British IUCN – The World Conservation Union (Thomas, Middleton, 2003). In addition, an integrated methodology for planning heritage management, conservation, maintenance, and valorisation is offered by the Heritage Lottery Fund which allocates funds for financing projects that support heritage in Great Britain (Heritage Lottery Fund, 2008a; 2008b; 2008c).

In Australia, the instructions are combined in a manual released by the Heritage Council of Victoria (Heritage Council of Victoria, 2010).

In this way, already prepared management plans too become a guiding principle for further treatment of this issue. There are important (and publicly accessible) plans prepared for the Hadrian’s Wall (English Heritage, 1996; Austen, Young, 2002; Hadrian’s Wall Heritage, 2008); the Antonine Wall (Historic Scotland, 2007); Stonehenge (Chris Blandford Associates, English Heritage, 2000; Young, Chadburn, Bedu, 2009; see also: Batchelor, 2003), the Germano-Rhaetian limes (Deutsche Limeskommission, 2010); and the urban centre of Graz (Stadt Graz, Stadtbaudirektion, 2007); also some management plans prepared in Italy with an already existing joint assessment of action (Badia, 2011, 44). As an example of a complex area of cultural and natural heritage, we will mention the management plan of the Kakadu National Park in Australia (Kakadu Board of Management, 2007).

Slovenian legislation and the management plan

In Slovenian legislation, the management plan is a novelty introduced in 2008. The Cultural Heritage Protection Act defines it as a document prescribing strategic and execution standards for the integrated conservation of a monument or protected site, as well as the manner of protecting it (CPH-1, 2001, Article 60, Section 1). The Act states that all monuments and protected sites with a manager should have a management plan.

Article 59 of the same Act stipulates that a monument must have a manager if it is protected on the basis of international agreements to which the Republic of Slovenia is a signatory. All protected sites must also have one. An owner or a possessor must provide for monument management in line with the specific statutory act directly or by authorising a manager (Pirkovič, Šantej, 2012).

The latter also has the duty to prepare a management plan with the expert assistance of the Institute for the Protection of Cultural Heritage of Slovenia. In addition, the Act stipulates that a management plan is adopted by the body which adopted the particular statutory protection act⁵ (CHP-1, 2008, Article 60, Section 2).

The Act also prescribes (in principle) the content of a management plan. At the very least, a management plan should comprise:

- “an overview of cultural values to be especially conserved and developed,
- a vision of the protection and development,
- the strategic and execution goals of management,
- provisions pertaining to management structure and measures for the protection from natural and other disasters,
- a plan of activities with a financial framework, particularly for providing access and management of visit,
- indicators and the manner of monitoring execution, and
- life of the plan, the manner of amending and modifying the plan” (CHP-1, 2008, Article 60, Section 3).

What is a management plan

A plan of managing a monument or other heritage item is a document which systematically articulates and defines the management elements: it describes the key features of heritage subject to the management plan, clearly defining the management goals, tasks, and procedures in regard to the heritage conservation.

The document sets the guiding principles for understanding the heritage item.⁶ In turn, the understanding of the values and needs of the item allows one to specify monument management and maintenance procedures, the works to be undertaken, timeline, contractor, cost, and manner of monitoring execution.

Therefore, a management plan provides a thematic and also financial programme of work, enabling the continuity of management within the framework of a unified development concept with contributions by various subjects and actors (public services, local communities, and other interest groups).

A plan is designed to be an adaptable document. Selected measurable indicators allow one to monitor the execution

5 The National Assembly for monuments of national importance and the competent municipality for monuments of local importance.

6 These could also be already formulated by a similar document – a conservation plan. A management plan upgrades a conservation plan (Zupančič et al., 2008). Its goal is long-term management of the monument and not mere identification of the necessary interventions.

of measures, as well as the goals and results achieved. This permits one to promptly adapt to new situations and spatial changes. Managers and monitors periodically address deviations from the plan, arising necessary changes and amendments; the document is then amended as necessary (Pirkovič, Šantej, 2012).

Why does a management plan need to be prepared and who is it for

A management plan helps an owner and a manager to better understand the monument and make sound decisions about it, taking into account various aspects and consequences of their decisions.

The document allows the monument values to be identified, and prescribes the standards and measures for the conservation and protection of the monument and its values, as well as a strategy for practical implementation of measures. In this way, the management plan assists in fostering the sustainable heritage protection, development of projects, and contemplations on resources, making sure that identified problems will not be recurring in the future.

Thus, the management plan is primarily intended for a monument owner or manager; it is a planning tool for making efficient decisions regarding monument management. As does any property, monuments require regular maintenance and check-ups in order to deal with issues. A management plan amends these routine activities with clear instructions on the monument maintenance and conservation.

It also of assistance in planning and making anticipated changes to the monument, and in reducing delays by ensuring that all heritage needs and statutory obligations are addressed.

When does a management plan need to be prepared

The Act (CHP-1, 2008, Article 60) prescribes that a management plan should be prepared for any monument and protected site with a manager.

It is of particular importance that the plan is prepared if changes to the monument area are anticipated. In a monument which is presently being used, such changes cannot be avoided and can affect the monument. A management plan defines changes which can be made without significant harm, while its guidelines prescribe how such changes are to be made to the best interest of heritage and its users.

A management plan can also be necessary for obtaining permits and approvals for interventions in a monument or its area (protection approval, etc). A well-prepared document can simplify elaborate procedures of obtaining permits and approvals for specific works, and demonstrate to the competent services the merit of the decisions made. The Institute for the Protection of Cultural Heritage of Slovenia can, if an owner wishes, take part in preparing a management plan.

A management plan is also a basic document for applying for various co-funding schemes, as well as inscribing an item in the UNESCO World Heritage List.

What makes a good management plan

the main characteristic of a good management plan is not its size or dutiful listing of scientific data on the monument.

In particular, the document should be:

1. simple and accessible: easily readable, without jargonisms and complex technical terms, and well-presented;
2. clear and comprehensive: consisting of vital data only, particularly data necessary to understand the tasks;
3. precise and with a clear goal: without significant errors, with clear criteria and sound reasoning;
4. systematic and logical: with management measures deriving from evaluation of the monument, and with clearly presented reasons for selection of measures;
5. acceptable to all interested parties, including those emotionally attached to the monument;
6. precise and practical: with clear goals and realistic methods for achieving those goals bringing the desired results. The latter can be monitored and controlled;
7. target-oriented and efficient: it achieves its intended purpose, i.e. to be a tool for managing monuments which serve the needs of its users and meet all obligations, statutory or otherwise (Clarke and Mount, 1998).

Stages of a management plan

A management plan (MP) consists of three stages:

1. Preparing the MP
2. Implementing the MP
3. Monitoring and revising the MP (Table 1).

PLANNING	1. understanding the heritage significance and values 2. formulating the standards and measures 3. preparing an action plan	DEVELOPMENT PLAN	REVISION
EXECUTION	managing in accordance with the standards		
REVIEW	monitoring and reviewing the condition		

Table 1: monument management process (according to Heritage Council of Victoria, 2010: 6)

Preparing a management plan

Preparing a management plan consists of five steps (Table 2):

↓ Understanding the significance	1. Understanding the monument
	documenting the monument and its components
	documenting its history and other associations
	2. Accessing the significance
	defining the heritage values
	developing a statement of the heritage significance
	defining the significance of each heritage component
↓ Formulating guidelines	3. Identification of vulnerabilities and threats
	assessing the condition
	defining conservation requirements (measures)
	identifying future needs and requirements
	identifying opportunities and constraints
	4. Formulating conservation guidelines
	defining special management guidelines
↓ Preparing an action plan	5. Preparing and executing an action plan
	establishing the vision and goals of monument development
	preparing the action plan
	progressive execution of the plan
	monitoring and revising the plan

Table 2: steps in preparing a management plan (according to Heritage Council of Victoria, 2010: 8)

In preparing a management plan, steps 1 and 2 are identical to steps 1 and 2 in preparing a conservation plan (Župančič et al., 2008). The same also partially applies to steps 3 and 4, however the condition assessment and identification of needs, requirements, opportunities, and constraints of a management plan are broader in scope. One needs to consider not solely the needs of the monument but also those of the end user or linked with management. Accordingly, the guidelines too do not apply solely to heritage itself but also other elements (e.g. infrastructure etc.).

Step 5, however, is new. It encompasses establishing the vision and goals of development of the monument; it identifies the development priorities and also sets the desired goals associated with resources and the timeframe.

All this serves as a basis for preparing an action plan with its financial structure and timeframe.

Contents of a management plan

Based on the above conclusions, we prepared a basic scheme of management plan contents. In addition, we prepared a questionnaire to guide a manager through the general structure of the brief (see Appendix 1). Our goal was a document which is simple and easy to understand, as we assumed that managers should be able to prepare a management plan by themselves and still define the key conclusions regarding the

monument and the basic standards of its management. The document is divided into chapters.

The introductory section covers data on authors of the management plan, its purpose, and scope; potential constraints to the plan due to lacking data; and a list of documents associated with the monument.

Next is a set of chapters dealing with the understanding of the monument and its values. It contains a broader description of the monument and its location, and a historic overview of previous works, research, restoration-conservation works, and past management. The general significance of the monument and its individual values is identified from the viewpoint of the expert and general public alike. Therefore, this segment is directly linked to the execution section of the management plan as the understanding of the heritage values sets the priorities of the conservation, management direction, and focus groups of heritage development.

This segment also includes an analysis of the condition, vulnerabilities, and threats to the monument; the analysis then serves as a basis of the monument conservation standards as the most important goal of heritage management.

This set of issues (if it exists at all) may have already been addressed by a conservation plan. If there is one, it makes sense to repeat it in the management plan as well; particularly in identifying threats to the monument, attention should also be paid to potential planned new use or monument management, and potential factors arising from it identified.

The next segment of the management plan defines the vision and goals of monument development, as well as the tasks and interventions needed to achieve the goals planned. Such activities can be divided in four major sets which are actually coherent action plans for various areas of heritage management:

- a) a plan of managing knowledge and planning potential additional research; it prescribes the system of data filing, accessing information, and training;
- b) a protection and conservation plan identifying potential needs for additional protection procedures; it sets the priorities in the restoration, conservation, and monitoring;
- c) a valorisation plan defining forms, accessories, services, activity programme, and the needs of maintenance as part of presentation, interpretation, and popularisation of heritage;
- d) a communication plan, important both for arranging internal communication and effective external communication. Through programmed promotion, it enhances recognisability of heritage within the present and potential new focus groups.

The descriptive part of the planned activities which contribute to the realisation of the vision is followed by probably the most important part of the management plan – a plan of the anticipated activities with a financial structure and timeframe. It is best to display such activities in a synoptic spreadsheet which allows a clear definition and coordination of the entire extent of management.

Further very important parts of the management plan are those defining the indicators and ways of monitoring the management plan execution, its life, and methods of amend-

ing and updating the brief. Experiences from abroad show that the management plan should be amended constantly because new management methods it introduces bring about unanticipated new circumstances. Accordingly, we should set a timetable for a thorough review of the plan in order to replace outdated and useless parts with new findings.

The last part is a list of sources and bibliography as well as, in some instances, appendices (e.g. the conservation plan for the monument or similar basic documents associated with it; it can also include extensive cartographic material.

Realising a management plan

When prepared, the document must be made official. A management plan is adopted by the body which has adopted the particular statutory protection act (CHP-1, Article 60, Section 2).

During the realisation of a management plan, it is important to record all interventions performed in accordance with the management plan principles.

- A logbook of routine maintenance works should be kept – recording dates, tasks, contractors, anticipated and actual costs, and end work results. This can contribute towards better planning of future interventions.
- It is also important to document regular checks and assessments of the condition – recording what was observed and when, what the results (if any) were, and the anticipated interventions.
- In addition, a list of issues can be kept – recording when specific issues appeared and what decisions were made accordingly.

Revising a management plan

The last but very important step is revising the management plan. A management plan is an adaptable document requiring constant monitoring, assessing, amending, etc. Experience from abroad shows that the document becomes outdated in 5-10 years (Heritage Council of Victoria, 2010: 15), at which time it requires updating. If necessary, it can also be updated earlier.

Conclusion

In Slovenia, the presented model of the management plan as prescribed by the CHP-1 is a novelty. It will take additional time for it to become established in practice. In any case, management plans will play a pivotal role in the conservation of our cultural heritage by introducing a more deliberate and attractive approach to heritage within the framework of a clearly defined and planned development strategy; the latter constitutes a key guiding principle for responsible and efficient heritage management.

Sustainable development, the conservation, and manage-

ment of cultural heritage worldwide offer many positive examples of successful management of monuments and protected sites. It is in the interest of every state that resources disbursed for national monuments are at least partially recovered by charging admission, sale of souvenirs, and other commercial activities. This particularly pertains to the most attractive monuments which also bring the highest returns (for instance Schönbrunn, Stonehenge, Hadrian's Wall, Fountain Abbey) and in that way contribute towards maintenance, existence, and management of minor components of other cultural heritage items. This model is very much linked to strong national policies which strategically define priorities in funding and valorising heritage. Some countries even employ multilevel systems and plans of cultural heritage management on the national and regional level, as well as on the level of any particular monument or protected site (Yong, Lili, 2012).

The above-mentioned examples show that proper management and broader strategies can guarantee, from the economic viewpoint, sustainable development of a specific monument and heritage in general. In particular, sizeable archaeological areas such as Hadrian's Wall and the Antonine limes show that, in addition to other subjects, the local community too derives economic benefit from them; accordingly, in words of Carver (1996), we cannot disregard the economic aspect and economic value of a monument.

In the vast majority of countries, monuments of national significance and other most significant cultural heritage items are owned by the state; their management is in the domain of the national cultural heritage protection institute (e.g. English Heritage in England, Soprintendenze in Italy, National Office of Cultural Heritage in Hungary) and its departments for management, presentation, interpretation, and marketing of monuments. Individual monuments are leased to third parties by the national institute or ministry on the basis of a concession and for a fixed period, but monitoring and restoration-conservation work remain in the domain of the competent protection service. In this way, the competent service can provide a broad interdisciplinary selection of experts with professional access to the monument.

Establishing new institutions to manage monuments and protected sites can be of advantage if competences over a monument have been given to a large number of subjects. Typically this happens with sizeable monuments nominated to the World Heritage List, but it can also occur in smaller areas and protected sites with many owners; in Slovenia a such case is Hrušica – Ad Pirum archaeological site. In some instances, merging and channelling competences and faculties within an institute established for the purpose is a favourable solution for coordinated and target-oriented management of a monument or protected site.

An important part in managing a monument or protected site is the organisation structure of its managing institute as the monitoring body; it should include members of ministries and state research institutions which, together with the competent institution, in this case the IPCHS, monitor work of the executive body. The executive committee is chaired by a management director and includes all representatives

of competent institutions directly associated with management, as well as representatives of municipalities and local communities. Namely, a pivotal and much emphasised chapter within the broader context of heritage management is an intensive involvement of local communities in the process itself; this can guarantee participated, sustainable economic development of the area.

The basis of heritage management is financial planning in view of stable, limited-duration, or extraordinary financial sources and anticipated revenues derived specially from services in connection with the monument. This provides the basis for defining the priorities in interventions and maintenance works for a deliberate and progressive realisation of at least partial goals. When selecting services to offer, we should also consider the demand in the “market” of the public and anticipate a flexible updating of the offer.

All management stands on ideas while the management plan is an essential tool for a deliberate systematisation, planning, and realisation.

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Appendix 1: schematised content of a management plan

1 Brief abstract (synthesis of below conclusions)

2 Introduction

2.1 Authors

Who wrote the plan, when and why, what education do they have (display in a table)?

2.2. Reasons for preparing the plan, and its purpose

- Compliance with Article 60 of the CHP-1
- Long-term management strategy
- Planning new works
- Planning conservation and restoration works
- Enhancing physical access to heritage
- Long-term management and maintenance of the monument
- Personnel training plan
- Development of new ways of involving people in heritage/bonding people with heritage
- Planning activities helping people to learn about heritage
- Strategies of audience development
- Maintenance plan

2.3 Scope of the management plan

- What does the plan include: description of the monument and its surroundings, map (only name, heritage type, map with the MP area highlighted)
- Analytic description of the heritage item (display in a table):
 - HRN
 - extract from the Register
 - for whom is the item significant? (national, local, world significance...)
 - who manages the item?
- Description of the project (works) covered by the plan: planning stage or execution stage

2.4 Shortcomings and constraints

- Limited access to sources, no prior research...
- Necessary additional research: what plans are yet to be made (research of the condition, restoration work, access to heritage...)?

2.5 Existing documents

- Reports
- Conservation plan
- Other

3 Description of the monument

This section showcases our knowledge of the monument. It includes detailed information from the introduction and an overview of the cultural values to be protected and de-

veloped, as well as an excerpt from the conservation plan if there is one.

3.1 Location of the monument

A description of the location of the monument and its surroundings.

3.2 Brief description of the monument

A description of all types of heritage at the location and their development through time: archaeology, landscape, buildings, industrial heritage, collections, biodiversity, intangible heritage...

3.3 Outline of development of the monument

A description of development of the place, structure, collection through time – from the earliest history until today (also the social segment and conservation methods) – by using historic sources, maps, and archaeological sources. Presentation of development also by photos, maps, plans ... The focus is on development of the use of space, not merely on chronological development of heritage itself.

3.4 Broader context of the monument

- A description of the broader context of the monument – the relationship with other monuments of the same period, type, area ...
- The significance of the monument for local, regional, national research
- Impact of research of the monument on lives of people (planning acts, architecture of present buildings...)
- Social history
 - Were locals involved in previous research (stories, memories...)?
 - Did the monument influence the local identity (e.g. is there an associated museum)?

4 Historical overview of previous work

4.1 Research history

- Previous research
- Who was involved?
- Previous publications: how much data remains unpublished?
- Shortcomings of previous research

4.2 Outline of conservation–restoration interventions

- Previous conservation and restoration interventions
- Who was involved?
- Why are some interventions now problematic or disruptive?
- Where are the finds or artefacts associated with the monument (storage conditions)? Have they been restored? Are they on display? Can significant artefacts return to the monument?

4.3 Information regarding management

- Who manages and maintains heritage (description of the organisation, level of education, personnel)?

- How was the monument managed before (maintenance of the monument, its public accessibility, programme, management of information on the monument)?
- Are other interested parties/monument beneficiaries involved in management; who are they and what is their role?
- Finance resources
- Which existing management standards must be reached to achieve the proper protection and accessibility of the monument?

5 Understanding the monument and its values

A description of the heritage values (for all types of heritage at the location) and definition of the association between the significance and heritage:

- What is significant about the heritage item, why, and to whom?
- Which heritage components are significant? Which are less significant, which disruptive?
- Why are some heritage components highly significant and to whom, and why are some components less significant?

The cultural significance, although ascertained for the heritage item as a whole, is an important detailed identification of individual heritage elements. It can take form of an excerpt from the conservation plan if there is one – in this instance it should be amended as prescribed by the Unified methodology for preparing a conservation plan (IPCHS, RC, 2007). If this is already covered by the conservation plan, state so; if not, it is included as an appendix.

The following questions can serve as a guide:

- Is the site or monument protected; if it is, why?
- Does the heritage item have a scientific significance?
- Is the item rare or at risk?
- Is the item important for history? Is it associated with important people and events?
- How does the item contribute to better understanding of the past?
- What are art components of the item?
- Does the heritage item have a high archaeological significance? What does archaeology say about past events?
- What do we know about patterns in construction, use, changes in function of the item?
- Is the item significant from the technical viewpoint – innovations?
- How does the community value the item? How important is it for the community?
- Has the item been depicted on film, in paintings, literature (novels, poetry)?
- Is the heritage item significant from the religious viewpoint?
- Does the item have spiritual/associative value?
- Is the item a source of formal or informal learning? Entertainment?
- Does the item make possible to involve people?
- Does the present use of the item contribute to its value?

- Did the value of heritage change through time? Why?
- Did the heritage item contribute to history of ideas and influenced local mentality?
- Is the story of the conservation of the item important? Is it protected? Who did that and why?

For different groups of people, heritage often has different significance and meanings. What are these different meanings? Are the values of these different groups at odds?

- Local population
- Profession
- Other groups of people showing interest in heritage
- Current users (visitors, hikers, farmers, forestry workers...)
- Others who value heritage

6 Vulnerability and threats with the standards for the conservation and protection of the monument

A description of the condition of the heritage item (excerpt from the conservation plan if there is one):

- Analysis of the condition of the heritage item
- Identification of types and grades of threats
- Identification of options for enhancement of the item
- Search for a symbiosis between conservation requirements and the commercial use, visitor expectations and satisfaction

Threats, constraints, and options for use are studied in view of:

- natural factors (natural disasters, fire, climate change (more wind due to removal of vegetation, more precipitation...), impact on animal life and landscape...);
- human factors (management, ownership, use, access...);
- resources (adequate expert personnel, finance resources, physical protection, technical equipment...).

We must ascertain the grade and nature of threats to the heritage item in the past, as well as what was lost due to past uses of the monument:

- Past impacts of the use of the monument on heritage (real estate development, ploughing...)
- Standards for interventions in soil/ground (ploughing...)
- Threats due to water (too little – maintenance of the primary environment of wetlands; too much – erosion due to the sea and rivers, saturation...)
- Are the personnel aware there is data still hidden underground?
- What options does archaeology offer for involving the public?
- Potential conflicts between property owners and requests of the Institute or museums
- Conservation and maintenance requirements
- Options for the conservation and enhancement of the significance of the heritage item
- What must be done in order to take good care of heritage and eliminate dangers? For instance

- New structures can affect the look of heritage, as well as biological species?
- Safety features (railings, footbridges...) can make heritage less accessible
- Archives can be at risk from pests
- Improper development in its surroundings can endanger the monument (parking areas, waste, toilet facilities...)
- What happens if the monument is not maintained for some time?
- Too many visitors: dissatisfied guests, endangered heritage
- Too few visitors: insufficient funds for maintenance of the monument
- Issue of conflicts of identity
- Measures for the protection against natural and other disasters, evacuation plan (list document number; if there is no such document, anticipate its preparation)
- Fire safety order (lists document number; if there is no such document, anticipate its preparation)
- Theft, vandalism...
- Personnel:
 - Lack of expertise
 - Shortage of personnel
 - Division of tasks
 - Lack of equipment

7 Vision and goals of development of the monument

7.1 Goals of development of the monument

A definition of visions aimed to achieve the integrated and sustainable conservation of the heritage item and its development, and association/integration in modern life and creativity. It is easiest to define several intentions and goals specific to the monument. Goals should be consistent with local, regional, national, or international standards, as well as all applicable conservation standards.

- Description of core activities of the institution which manages the heritage item
- How will heritage be looked after (physical work – repairs – and management activities – access to heritage, personnel training, working with partners...)?
- Presentation of the vision of development of the item: what do we wish to accomplish (e.g. inscription in the UNESCO list, a set number of visitors per year...)?

7.2 Strategic and implementing goals

A description of the strategy after the activities (between years xy and xy, precisely defined achievements are guaranteed), with a definition of implementing goals (general goals only, a detailed description in the next chapter) in the form of three or five-year planned schedules.

- A plan of managing knowledge: it covers planning potential additional research and details the information storage, updating, and accessing system
- A plan of the protection and conservation; it defines potential needs for additional protection procedures, sets the

priorities in restoring, conserving, maintenance, and monitoring.

- A valorisation plan: it defines formats, accessories, services, and activities as part of presentation, interpretation, and popularisation of heritage
- A communication plan: it is important for internal communication and provides for enhanced recognisability of the heritage item via promotions aimed at existing target groups and potential new stakeholders

8 Implementation plan

8.1. Plan of managing knowledge: managing information on the monument

- Which provisions will be made so that decisions are supported by a suitable amount of information on the monument?
- Who will conduct research, when, and why, where will they obtain funds?
- How will information be stored and upgraded, how will access to it be provided in the future?
- How will access by the personnel to information on the monument be provided?
- How will the education potential of the monument be reached?
- How will potential needs for new experts be addressed?

8.2 Plan of the protection and conservation: the protection, conservation, and restoration of the monument

How will different types of heritage be conserved and restored? If there is a dedicated document addressing this, list information on it (document title and number):

- Is there need for additional protection procedures?
- Solving conflicts via various heritage items and heritage values
- Reaching conservation standards for all heritage items
- Proper approach to restoration and rebuilding of missing parts (anastylosis) – only minor interventions (minimal reconstruction) are permitted (e.g. “displaying” a colonnade with a few original stones indicating the column line)
- Who will conduct the works, when, and how?
- How will un-researched sections be protected?

8.3 Valorisation plan: enhancement of presentation and the use of the monument

The goal is that new elements, interventions, and activities:

- will not harm the heritage item
- will not affect other types of heritage – reduction of impacts and harm avoidance,
- will be based on a proper understanding of the significance of the item,
- will use appropriate materials,
- will be in an appropriate location (in order to address details, an outline plan or PGD*, PZI* etc should be prepared),

- will have an appropriate scope and will not affect the surroundings of the monument,
- will have a reduced impact on the environment:
 - Public transport and providing parking for visitors
 - Energy conservation
 - Minimising waste (recycling...)
 - Maximising use of ecological materials which blend with the environment and are not disruptive (in formation boards, benches, waste baskets, marking trails through the monument, other infrastructure re...)
 - Potential advertising by sponsors and donors; to be limited to printed materials and information centres/museums (if possible, avoid advertising in nature)

Enhancing physical access to heritage

Identification of areas where heritage cannot be physically accessed and alternative types of access are necessary. Adopt a clear policy of accessibility to be followed in solving conflicts between the protection of heritage and access to it. Access for the physically challenged, blind, visually impaired... to and through the monument, accessories (information, rest room...). Present and future visitors should be considered – constraints and restrictions to certain groups:

- How to enhance physical accessibility of heritage without damaging it (e.g. walking on walls and mosaics is prevented by installing footbridges, fencing ...; how to prevent visitors from touching frescoes)?
- Are there areas without proper access? What alternative access will be provided?
- How will physical elements of enhanced access be made appropriate to the location (selection of materials, size, location)?
- How will access to various aspects of the heritage item be provided?

Infrastructure for enhancing the use and interpretation of heritage

- Installation of accessories for interpretation and popularisation (billboards, computers...)
- Info points, didactic centres, exhibition venues...
- Rest rooms, parking areas, and logistics

Activities aimed at the public

Visitors should be managed in a manner which avoids harm to heritage (long-term strategy):

- How will access of visitors to heritage be provided (time-table)?
- Who will be in charge of safety and security of the monument (security guards)?
- Will there be guided tours for visitors? When, how often, who will conduct them?
- Will there be other organised activities for visitors? What content is appropriate regarding the monument? When, how often, who will conduct them?
- Will there be printed information material available? Who will produce and print it, in how many copies?
- Will there be guidebooks, other books, DVDs, souvenirs,

- or other goods on sale? Who will produce the merchandise, in how many copies? What about the prices?
- How will impact of services offered on heritage be minimised?
- What form will training of staff, volunteers, and others take? Who will conduct it and how often?
- How will potential conflicts regarding heritage be resolved (nature – culture...)?
- Which standards must be followed?

Maintenance

- How will heritage be maintained, by whom, when, with which funds?
- How will new elements be maintained (new premises, buildings, elements, interpretation, access...), by whom, when, with which funds, what is the expected lifespan of elements?
- What arrangements will be made in the surroundings (will the grass be mown or not, will there be wild vegetation growing)?
- Who is in charge of waste collection and emptying of waste baskets?

8.4 Communication plan: the structure of internal and external communication

- How will internal communication be conducted?
- What provisions will be made regarding promotion and recognisability of the heritage item (website, press conferences, media)? Who will be in charge?

9 Plan of activities with a financial framework

Plan of works and costs. The above information is used in a synopsis of the necessary works arranged in a spreadsheet (including all heritage elements, all heritage items...):

- What should be maintained and managed?
- Which works are necessary to this end?
- Who will conduct them?
- When and how often?
- What amount of funds is needed?
- Who will provide funding?

Heritage structure	What needs to be done?	When does it need to be done?	Who will do it?	Associated expense	Source of funding	Reference
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10 Indicators and manner of monitoring execution

- Who will follow, monitor, and control proper realisation of the plans listed?
- Manners of monitoring execution of the works, how often (e.g. annual revision of the MP, strategic amendments every five years...)?
- Which indicators will be used (e.g. annual progress report, issues...)?

11 Life of the plan, manner of amending

- Who adopted the MP, when, who is in charge of its realisation?
- Life of the plan (five years; after the first year, issues are reviewed and the plan amended)
- Who has the MP, where, when was it prepared, who will keep archive copies?
- New data may bring new insights and make it necessary to amend the MP; who will do it, how frequent will revisions be?

12 Sources and bibliography

List of all other documents relevant to the heritage item (reports, plan of activities, project plan...) The standards of the manager and organisation (work safety, emergency exits, fire safety order)...

- regarding plant and animal habitats,
- previous research,
- research reports, dating,
- scientific studies in the conservation, restoration, techniques, and materials,
- plans, maps, sketches of the monument,
- other historical research.

List of all material used in writing the MP, and where it can be accessed. Unavailable sources should also be mentioned.

13 Appendices

Copies of information which, albeit key to managing the monument, is too detailed to be part of the MP. The MP anticipates long-term management and maintenance of the monument but does not include detailed information on the new project; it should indicate:

- the understanding of the significance and value of the monument,
- options for the use and solving issues associated with the monument.

Metka Štrajhar

Upravljanje arheoloških virov v urbanem okolju – primer Ljubljana.

Predstavitev izhodišč in preliminarnih rezultatov projekta MGML v letih 2011 in 2012

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Povzetek

Prispevek predstavlja zasnovo in preliminarne rezultate projekta evidence raziskav arheološke dediščine na območju Mestne občine Ljubljana in drugih posegov v to dediščino, ki ga v okviru projekta Arheologija urbanih jeder – primer Ljubljana izvaja Muzej in galerije mesta Ljubljana. Glavni cilj projekta je vzpostavitev javno dostopne spletne aplikacije za prikaz podatkov o aktualnih arheoloških projektih, razprostranjenosti, stopnji raziskanosti in ohranjenosti arheoloških ostalin ter o kulturnovarstvenih režimih na območju spomenika. Uspešna uveljavitev aplikacije kot systemskega orodja bi lahko bistveno olajšala pripravo in izvedbo specifičnih rešitev za ohranjanje in integracijo arheoloških najdišč z vidika trajnostnega razvoja mestnega prostora in zagotovitve njihove javne dostopnosti. Preliminarni rezultati prostorske analize raziskovalnih in drugih posegov v pod površje na območju rimske Emone namreč kažejo, da so območja z arheološkim potencialom zelo razdrobljena, preostale sklenjene površine večjega obsega, ki omogočajo celovitejši vpogled v organizacijo in razvoj poselitve in aktivnosti v prostoru ter spremembe njegove namembnosti skozi čas, pa so omejene na dvorišča in nepodkletena stavbišča historičnih stavb vzhodno od emonskega glavnega karda ter parkovne površine južno od foruma. Tovrstni, prostorsko zaključeni ostanki emonskega urbanizma bi morali biti kot ena bistvenih varovanih prvin kulturnega spomenika nedvomno deležni nadgradnje oziroma spremembe obstoječih režimov.

Uvod

Znaten del historičnih jeder evropskih mest stoji na arheoloških ostankih starejše poselitve, ki sodijo med najpomembnejša in najboljše varovana območja kulturne dediščine. Ostaline srednjeveških mestnih naselbin ter njihovih antičnih in prazgodovinskih predhodnikov pa so ne samo vsebinsko izpoveden in nenadomestljiv depozitorij podatkov o preteklosti in temelj današnje urbane kulture, temveč tudi pomemben del fizičnih temeljev sodobnih mest. Obenem so ti ostanki eden najzahtevnejših izzivov, s katerimi se soočajo tako spomeniškovarstvene službe kot mestni načrtovalci, lastniki nepremičnin in investitorji, zlasti v povezavi z gradbenimi projekti.

Če velja, da starejši načini in metode gradnje in temeljenja praviloma niso povzročili obsežnejših poškodb globlje ležečih kulturnih ostankov, pa so danes arheološki depoziti v mestnih središčih vse bolj ogroženi zaradi destruktivnih posegov ob gradnjah stavb, podzemnih garaž in infrastrukturnega omrežja. Vrsta pristojnih ustanov v zahodni in severni Evropi je zato že vpeljala programe za upravljanje in spremljavo arheoloških ostalin, ki vključujejo vrednotenje virov, raziskave (bio)kemičnih in fizikalno-mehanskih lastnosti depozitov, hidrogeološko kartiranje podtalnice ter drugih dejavnikov, ki vplivajo na stanje in ohranitev ostalin. Analiza zbranih podatkov in iz nje izhajajoči rezultati opremljajo spomeniške službe z orodjem za sprejemanje ustreznih odločitev in ukrepov za ohranitev reprezentativnega izbora najdišč,

Metka Štrajhar, Muzej in galerije mesta Ljubljana, Ljubljana

oblastem pa omogočajo določitev območij posebnega varstva ob hkratnem ohranjanju vitalnosti in razvoja mestnih jeder. Enaka izhodišča je imela tudi zasnova projekta Muzeja in galerij mesta Ljubljana (v nadaljevanju: MGML), ki je rezultat avtentičnih spoznanj o potrebah na področju upravljanja arheoloških ostalin na obeh bregovih Ljubljanice v mestnem jedru s posebnim poudarkom na ostankih rimske Emone pod današnje četrto Gradišče.

Projekt Arheologija urbanih jeder – primer Ljubljana predvideva izdelavo evidence raziskav in drugih posegov v arheološko dediščino ter oceno njenega stanja in ohranjenosti kot enega od ukrepov *Strategije razvoja kulture v Mestni občini Ljubljana 2008–2011* (v nadaljevanju: Strategija), ki določa vzpostavitev sistema preventivnega varstva kulturne dediščine v Mestni občini Ljubljana (v nadaljevanju: MOL). Pri sprejemanju Strategije je MOL sledila 10.–14. členu Zakona o uresničevanju javnega interesa za kulturo (Uradni list RS, št. 77/07 – UPB1 s spremembami), del ciljev Strategije, kot so dvig zavesti o pomenu kulturne dediščine in izboljšanje stanja na področju njenega ohranjanja ter promocije, vzpostavitev novih konceptov varovanja kulturne dediščine, sistematični pristop k revitalizaciji mestnih predelov, prezentacijam, iskanju ravnotežja med ohranjanjem dediščine in interesi kapitala, dejavni vključitvi prebivalcev v procese urejanja, vzdrževanja in rabi mestnega prostora in s tem trajnostnega razvoja, spodbujanju zasebnih pobud za varovanje kulturne dediščine, oživljanju kulturne dediščine mesta in njenemu aktivnemu vključevanju v turistično ponudbo, ustvarjanju pozitivnega odnosa do kulturne dediščine kot generatorja razvoja ter uvajanju sodobnih pristopov pri promociji kulturne dediščine, pa se neposredno navezuje na cilje *Resolucije o nacionalnem programu za kulturo 2008–2011*. Izvedbo projekta v letih 2011 in 2012 je podprlo Ministrstvo za kulturo v okviru raziskovalnih nalog po izboru pristojne komisije Sektorja za analize, strategije in kulturni sistem.

Pilotski projekt obsega izdelavo zbirne evidence in kartografskega prikaza posegov v arheološko dediščino na območju mestnega jedra, ki je zavarovano z Odlokom o razglasitvi arheološkega kompleksa v ljubljanskih občinah za kulturni in zgodovinski spomenik (Uradni list RS, št. 46/90) ter Odlokom o razglasitvi srednjeveškega mestnega jedra Stare Ljubljane in Grajskega griča za kulturni in zgodovinski spomenik ter naravno znamenitost (Uradni list SRS, št. 5/86, 27/89; Uradni list RS, št. 105/01 s spremembami), utemeljujeta pa ga fragmentarnost in razdrobljena informacijska dostopnost različnih evidenc o arheoloških ostalinah in njihovi natančni legi v prostoru ter podatkov o preteklih odkritjih in raziskavah v repozitorijih javnih ustanov s področja varstva dediščine in drugih izvajalcev raziskav. Zasnova projekta se med drugim naslanja na spoznanja v zvezi z reševanjem konfliktov med razvojem in interesi varstva ter načeli upravljanja arheoloških virov v urbanem okolju, ki so v trajektoriji *identify-evaluate-consult-plan-choose-manage-integrate-enhance-protect-protect-display-explain-involve-communicate-maintain* v nekaterih evropskih državah že dolgo sestavni del mestnih razvojnih politik (na primer English Heritage 1992; Sarfaty 1997; Oxford Archaeology 2002).

Glavni cilj projekta je vzpostavitev javno dostopne spletne aplikacije za kartografsko podprt stopenjski prikaz podatkov o arheološki dediščini ter raziskovalnih in drugih (zemeljskih, gradbenih) posegih v podpovršje na zavarovanem območju. Aplikacija bo namenjena različnim uporabnikom, ki potrebujejo vpogled v aktualne arheološke projekte, razprostranjenost, stopnjo raziskanosti in ohranjenosti arheološke dediščine ter kulturnovarstvene režime. Pričakovani učinki vzpostavitve aplikacije vključujejo ohranjanje, odvracanje oziroma racionalizacijo posegov v preostalo arheološko dediščino ter zagotovitev ažurnega dostopa do georeferenciranih podatkov o arheoloških ostalinah za potrebe načrtovanja posegov v prostor. Projekt razumemo kot testni primer pripomočka za regulacijo posegov v arheološko dediščino, vrednotenje pomena in ogroženosti ter prilagoditev varstvenih režimov starih trških in mestnih jeder. Dodatna uporabnost aplikacije se zarisuje na področju znanstvenega preučevanja in obdelave zlasti prostorskih in grafičnih sestavin arhivov arheoloških najdišč, ki jih v skladu s kulturnovarstvenimi soglasji za arheološke raziskave hrani MGML. Na tej ravni vhodni podatki poskusne aplikacije presegajo podatke iz Reģistra nepremične kulturne dediščine (v nadaljevanju: RKD), ki vsebuje osnovne varstvene, predstavitvene ter geolokacijske podatke (centroid in območje enote) o enotah nepremične dediščine, pa tudi arheološkega informacijskega sistema ARKAS (Arheološki kataster Slovenije) Inštituta za arheologijo ZRC SAZU, ki trenutno ne vključuje celovite evidence o najdiščih na ožjem območju MOL.

Zasnova evidence

Aplikacija z delovnim imenom Arheološki kataster Ljubljane bo vzpostavljena v GIS okolju. Glavna opravila, ki jih predvideva izvedba projekta, so ustrezna prilagoditev programske opreme ter zbiranje, digitalizacija/priprava opisne in grafične dokumentacije ter kartografskih podlag, s katerimi upravljajo različne javne ustanove, podjetja in posamezniki. Struktura baze upošteva mednarodna priporočila *International Core Data Standard for Archaeological Sites and Monuments*.

Aplikacija vključuje:

- zbirno evidenco arheoloških raziskav s strukturiranim naborom opisnih in grafičnih podatkov ter natančnim kartografskim prikazom njihovega obsega, z možnostjo vsebinske nadgradnje do ravni najmanjših opazovanih (stratigrafskih) enot,
- zbirno evidenco arheoloških ostalin, ki niso bile odkrite z arheološkimi raziskavami,
- prikaz območij, kjer je arheološka dediščina delno ali v celoti degradirana.

Podatkovna baza aplikacije obsega opisno in grafično dokumentacijo o arheoloških ostalinah/izvedenih arheoloških raziskavah ter prostorske prikaze raziskanih/degradiranih območij arheološke dediščine na različnih kartografskih podlagah v državnem koordinatnem sistemu ter historičnih načrtih in katastrih.

Opisna in grafična dokumentacija o arheoloških ostalinah/izvedenih arheoloških raziskavah:

- osnovni podatki zapisa (ID, avtor ...),
- podatki o lokaciji (kraj/mesto, najdišče/lokacija, ulica/hišna številka, katastrske reference),
- EŠD/evidenčna številka dediščine (številka in ime),
- opredelitev vrste najdišča (na primer naselbina, grobišče, prostor gospodarske aktivnosti, komunikacija ...),
- obdobje in datacija,
- stanje najdišča (na primer intaktno, uničeno, poškodovano, ogroženo, delno raziskano, raziskano, restavrirano, nedoločeno),
- spomeniškovarstveni status najdišča (razglasitev za spomenik, varovanje v prostorskih aktih, dokumentarno arhivsko varstvo, drugo),
- vrsta dokumentacije (na primer arheološka terenska dokumentacija, poročila, objave ...),
- osnovni podatki o raziskavi iz kulturnovarstvenega soglasja ministrstva (številka soglasja, vrsta raziskave, raziskovalni postopek, izvajalec, vodja, razlog za izvedbo, terminski okvir, mesto začasne hrambe arhiva),
- osnovni podatki o poteku in rezultatih raziskave, njihovi interpretaciji in ukrepih varstva (način ureditve lokacije ali območja po končani raziskavi (na primer zasutje, prezentacija ostalin, sprostitvev za gradnjo ...).

Posamezen vnos bo povezan s pripadajočo digitalizirano opisno in grafično dokumentacijo: znanstveno ali strokovno objavo, poročilom ter arhivom arheološkega najdišča (raziskave).

Prostorski prikazi raziskanih/degradiranih območij arheološke dediščine na različnih kartografskih podlagah v državnem koordinatnem sistemu ter historičnih načrtih in katastrih (slika 1):

- georeferencirani načrti arheoloških raziskav (prikaz razprostranjenosti in stopnje raziskanosti arheoloških ostalin na ravni zunanjih mej in globin raziskanih/dokumentiranih območij (izkopnega polja)),
- georeferenciarni načrti drugih arheoloških (ne- in šibko-invazivnih posegov) in relevantnih naravoslovnih raziskav (geološke in paleoekološke analize ipd.),
- georeferencirani prikazi razprostranjenosti in stopnje poškodovanosti podpovršja zavarovanega območja (poteki gospodarske javne infrastrukture, podkletene stavbe, potopni zbiralniki za odpadke ipd.).

Pri vzpostavitvi GIS podatkovne zbirke smo zamejili tri območja, širše območje MOL, ožje območje središča Ljubljane in območje rimske Emone. Natančnost umestitve posamezne lokacije raziskave/odkritja v prostor je merjena z lestvico od 1 do 5, pri čemer razred 5 označuje poligone v digitalni obliki, ki so bili geodetsko izmerjeni na terenu in je podatek o njih na voljo, razred 4 pa označuje georeferencirana območja s poligoni zunanjih meja izkopnih polj. Zahtevnejša je prostorska umestitev predvsem starejših posegov, ki so bili v času nastanka v najboljšem primeru vneseni v katastrski načrt (pri čemer metoda določitve koordinat in njihova točnost največkrat nista znani), pogosto pa je njihova prostorska umestitev vezana izključno na ime ulice (razred 2). Časovno intenzivnejše je bilo delo s podatki slabše kakovosti, kjer je

bil vhodni podatek opisen ali v obliki zgodovinskega podatka (na primer "Srednja tehniška šola", ki je pod tem imenom obstajala od l. 1920 do l. 2000) (razred 3). Zaskrbljujoče je nemajhno število razmeroma novejših posegov, ki jih je bilo mogoče z razpoložljivo dokumentacijo določiti zgolj do ravni mestne četrti (razred 1).

V začetni fazi projekta smo se pri določitvi degradiranih območij oziroma območij, kjer je verjetnost arheoloških ostalin močno zmanjšana, naslonili na georeferenciran prikaz potkov vodov gospodarske javne infrastrukture, ki ga v okviru projekta »Pokličiči, preden koplješ« vodi ministrstvo, pristojno za prostor (zaščita gospodarske javne infrastrukture, (podkletenih) stavb (Geodetska uprava RS) in potopnih zbiralnikov (MOL)).

Projekcija uporabnosti aplikacije

Glavna področja in priložnosti uporabe aplikacije se zarisujejo na naslednjih področjih:

I. Varstvo/preučevanje/interpretiranje:

- študij poselitve/aktivnosti, urbanizma (stavbni razvoj, komunalna in prometna infrastruktura, javne zgradbe ...) na mikrotopografski ravni v preteklosti,
- vrednotenje pomena in ogroženosti,
- priprava strategije varovanja, izdelava strokovnih podlag za prostorske akte, prilagoditev kulturnovarstvenih režimov in priprava konservatorskih načrtov,
- načrtovanje nedestruktivnih in šibko-invazivnih raziskav za določitev potenciala,
- odločanje o obveznosti izvedbe predhodnih raziskav (na primer določitev obsega in vsebine arheoloških izkopavanj ...).

II. Upravljanje škodljivih vplivov:

- zagotovitev dostopnosti georeferenciranih podatkov o stanju raziskanosti/degradiranosti potencialno zazidljivega prostora za pripravljavce prostorskih aktov in investitorje (ažurnost ocen o potrebnosti izvedbe predhodnih arheoloških raziskav in njihove stroškovne intenzivnosti ter projekcije obveznosti ohranjanja stavbnih ostalin *in situ*),
- načrtovanje in racionalizacija izrabe prostora in finančno vzdržna gradnja/obnova stavb in javne gospodarske infrastrukture z optimiziranim izkoriščanjem degradiranih območij,
- načrtovanje inženirskih rešitev, ki zmanjšajo vpliv gradenj ali drugih posegov v prostor na arheološke ostaline (na primer izogibanje podkletitvi objektov ter izraba starih kleti in temeljev, združevanje infrastrukturnih vodov v kinete ipd.),
- spremljava sprememb (bio)kemičnih in fizikalno-mehaničnih lastnosti depozitov (sesedanje, nihanje talne vode ...).

III. Načrtovanje in izvedba projektov za izboljšanje dostopnosti:

- priprava t. i. »accessibility projects« za integracijo arheološke dediščine v mestno razvojno politiko (prezentacije oziro-

- ma interpretacije, tematske poti ipd.),
- vključevanje javnosti v procese upravljanja javnega dobrega.

Zaključek

Evidentirano stanje raziskanosti in poškodovanosti arheološke dediščine znotraj obzidja rimskega mesta omogoča teoretično določitev območij, na katerih je ob upoštevanju različnih omejitev evidence ter značilnosti posegov in arheološkega zapisa pričakovati večjo ali manjšo ohranjenost ostalin, kot podlago za prenovo varstvenih režimov. Rezultati raziskav kažejo, da leži hodna površina iz časa gradnje rimskega mesta okoli 2,5 do 3 m pod današnjo, kar pomeni, da so na primer pod podkletenimi stavbami in potopnimi zbiralniki za odpadke v najboljšem primeru ohranjeni samo temelji rimskih objektov in spodnji deli vkopanih struktur pretežno (zgodnje) rimske in prazgodovinske provenience. V celoti ali skoraj popolnoma so uničene tudi ostaline v oseh poteka (glavne) kanalizacijske in vodovodne napeljave, nekoliko manj pa depoziti, poškodovani v vkopi za toplovodno, plinovodno, električno in telekomunikacijsko omrežje, globoki med 0,5 in 1,5 (2) m.

Že na prvi pogled je očitno, da so območja z arheološkim potencialom zelo razdrobljena, sklenjeni deli zemljišča v izmeri vsaj nekaj sto kvadratnih metrov, ki omogočajo celovitejši vpogled v organizacijo in razvoj poselitve ter spremembe namembnosti prostora skozi čas, pa omejeni na dvorišča (in nepodkletena stavbišča) historičnih stavb vzhodno od glavne karda (med Slovensko c., Vegovo ul., Šumijem in Sotesko), južno od glavnega dekumana (severozahodno obrobje NUK II) in foruma (Foersterjev park). Po skoraj vseh merilih za primerjalno vrednotenje arheoloških ostalin (glej Navodila, MIZKŠ, 2012) bi morali biti tovrstni, prostorsko zaključeni ostanki emonskega urbanizma kot ene bistvenih varovanih prvin kulturnega spomenika nedvomno deležni nadgradnje oziroma prenove obstoječega varstvenega režima.

Projekt se nadaljuje z opisanimi nalogami, prednostno pa z nagradno vrisov starejših raziskav v obliki vektoriziranja in georeferenciranja načrtov ter fizičnim preverjanjem podkletenosti stavb, saj se je obdelava podatkov iz katastra stavb na tej ravni izkazala za nezanesljivo. Zanesljive prostorske določitve obsega poškodovanosti arheološke dediščine v podpovršju ne omogočajo niti razpoložljivi podatki o GJI, ki so dostopni le v obliki linijskih vrisov vodov, največkrat brez referenc o globini in širini posega. Nadaljevanje projekta predvideva tudi zbiranje in georeferenciranje načrtov vodovodnega in kanalizacijskega omrežja s konca 19. in iz prve polovice 20. stoletja.

Uspešna uveljavitev aplikacije kot systemskega orodja bi lahko bistveno olajšala pripravo in izvedbo specifičnih rešitev za ohranjanje in integracijo arheoloških najdišč z vidika trajnostnega razvoja in zagotovitve njihove javne dostopnosti. Dobro izhodišče za ključno fazo upravljanja arheološke dediščine v urbanem okolju ponuja priročnik, pripravljen v okviru raziskovalnega projekta APPEAR (Evropska komisija; FP5, *Energy, Environment and Sustainable Development*) v letih

2004–2006, ki prinaša uporabne metodološke pripomočke za odločanje in preverjanje vseh faz projektov za izrabo znanstvenega, izobraževalnega in estetskega potenciala ostalin *in situ* ob zagotavljanju optimalne ravni zaščite. Podobna analitska orodja za integracijo kulturne dediščine v procese načrtovanja mestnih razvojnih politik prinaša priročnik DIVE norveške Riksantikvaren (*Describe-Interpret-Value-Enable*) iz leta 2010.

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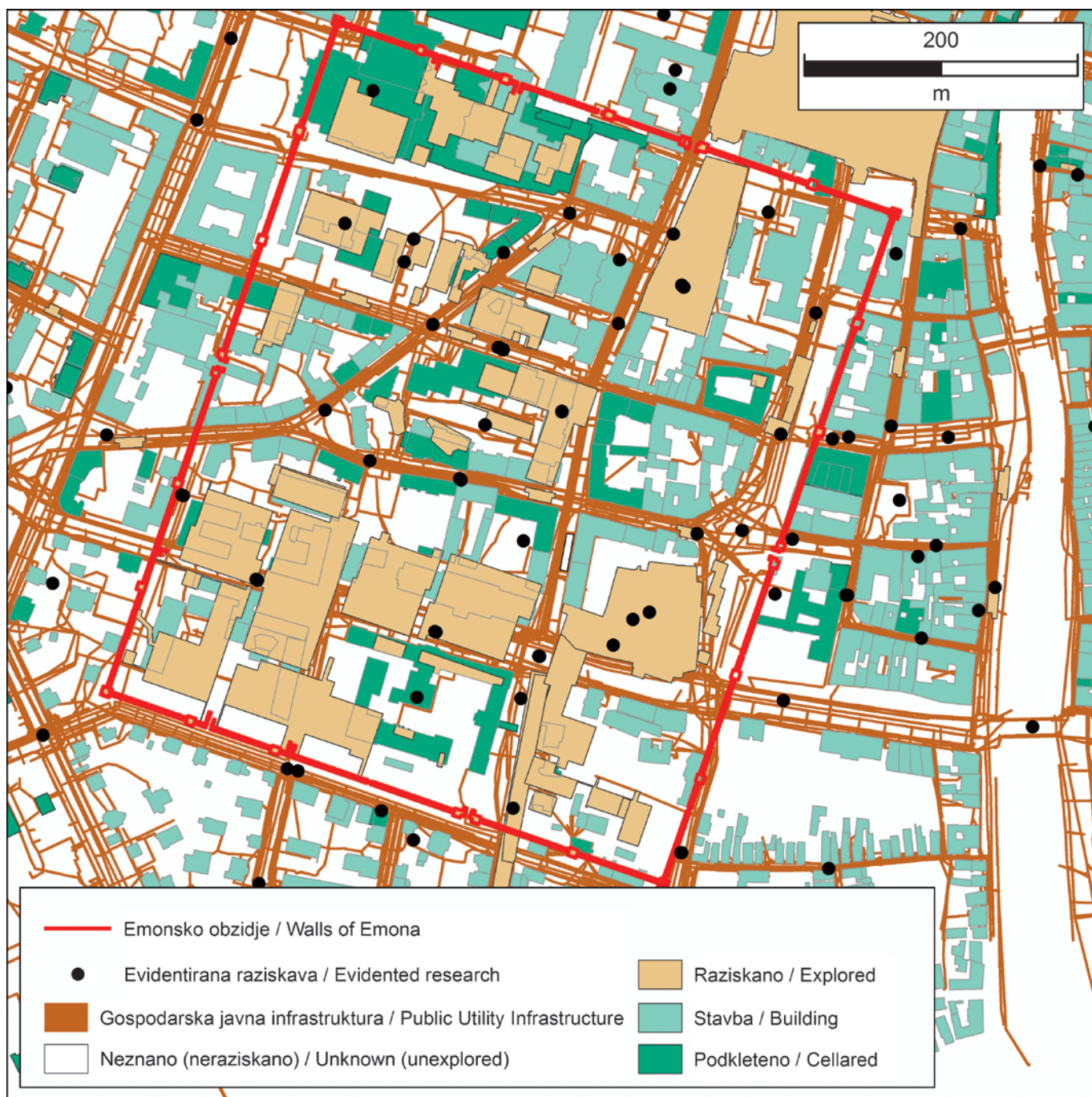
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1. Kompozitni prikaz začasno evidentiranih posegov v enoto dediščine Ljubljana – Arheološko najdišče Ljubljana (EŠD 329) na območju rimskega mesta Emona

1. Display of provisionally recorded interventions in the heritage item Ljubljana – Archaeological Site Ljubljana (HRN 329) in the area of the Roman town of Emona

Metka Štrajhar

Management of archaeological resources in urban environment – the case of Ljubljana. Guiding principles and preliminary results of the CMGL project in years 2011-2012

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Abstract

The article discusses the design and preliminary results of the project of recording research on archaeological heritage in the territory of the Municipality of Ljubljana and other interventions in this heritage. The project is conducted by the City Museum and Galleries of Ljubljana as part of the Archaeology of Urban Centres – the Case of Ljubljana project, and its primary objective is to set up a publicly available Web application displaying data on current archaeological projects; distribution, previous research on and the condition of archaeological remains; and protection regimes in the area of a specific monument. A successful implementation of the app as a system tool could significantly facilitate preparation and execution of specific solutions aimed at the conservation and integration of archaeological sites from the perspective of sustainable development of urban space and its public accessibility. Namely, preliminary results of spatial analysis of research and other interventions in the subsoil in the area of Roman Emona show that areas with archaeological potential are rather fragmented, and remaining contiguous larger stretches (allowing a more comprehensive insight into organisation and development of the settlement, spatial activities, and changes in function down the ages) limited to courtyards and basement-lacking building lots of historic buildings east of the *cardo maximus* of Emona and park areas south of the forum. It is clear that such spatially cohesive

remains of town planning in Emona and key protected elements of cultural monuments should be upgraded, or existing regimes amended.

Introduction

Many historic European urban centres stand on archaeological remains of earlier habitation which are among the most important and extensive protected cultural heritage areas. Remains of medieval urban settlements, and their Classic Era and prehistoric predecessors, are a content-rich and irreplaceable depository of information about the past, a basis of the present urban culture, and also an important part of the physical foundations of modern cities. At the same time, such remains are one of the most demanding challenges facing protection services, urban planners, real estate owners, and developers alike, particularly regarding development projects.

Earlier building and foundation-laying methods generally did not cause significant damage to cultural remains located at greater depth, but today archaeological deposits in urban centres are increasingly threatened by destructive interventions during construction of buildings, underground parking facilities, and utilities. Accordingly, many competent institutions in Western and Northern Europe have already introduced programmes for management and monitoring of

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archaeological remains; these include resource evaluation, research of (bio)chemical and physical-mechanical properties of deposits, hydrogeological mapping of groundwater and other factors affecting the condition and preservation of remains. Analysis of compiled data and its results provide protection services with a tool for making appropriate decisions and measures necessary to conserve a representative selection of sites; they also allow the authorities to designate special protection areas and at the same time preserve the vitality and development of urban centres. The same guiding principles were also employed in designing the project of the City Museum and Galleries of Ljubljana (hereinafter: CMGL) based on authentic findings regarding needs of management of archaeological remains on both banks of the Ljubljanica River in the city centre, particularly remains of Roman Emona underneath the modern Gradišče district.

The Archaeology of Urban Centres – the Case of Ljubljana project envisages preparation of a register of research and other interventions in archaeological heritage and assessment of its condition and state of preservation, as one of measures of the *Municipality of Ljubljana Cultural Development Strategy 2008-2011* (hereinafter: Strategy) which stipulates the setting up of a system of the preventive protection of cultural heritage in the Municipality of Ljubljana (hereinafter: ML). When adopting the Strategy, the ML followed Articles 10-14 of the Act Regulating the Realisation of the Public Interest in the Field of Culture (Official Gazette of the RS, No. 77/07 – UPB1 with amendments). Some objectives of the Strategy (such as raising awareness of importance of cultural heritage; improvements in its conservation and promotion; introduction of new concepts in the cultural heritage protection; a systematic approach to revitalisation of city sections and presentations; a quest for balance between the heritage conservation and interests of capital; active involvement of residents in regulation processes, maintenance and use of city spaces leading to sustainable development; fostering private initiatives for the protection of cultural heritage; regeneration of cultural heritage of the city and its active inclusion in the tourist offer; a positive attitude towards cultural heritage as a generator of development; and introduction of modern approaches in the cultural heritage promotion) are directly related to aims of the *Resolution on the National Cultural Programme for 2008-2011*. In 2011 and 2012, the execution of the project was endorsed by the Ministry of Culture as part of research tasks selected by the competent commission of the Analyses, Strategies, and Cultural System Sector.

The pilot project consists of preparing a consolidated register and cartographic display of interventions in archaeological heritage in the city centre protected under the Decree designating the archaeological complex of the municipalities of Ljubljana a cultural and historic monument (Official Gazette of the RS, No. 46/90) and the Decree designating the medieval urban centre of Ljubljana Old Town and the Castle Hill a cultural and historic monument and natural landmark (Official Gazette of the SRS, No. 5/86, 27/89; Official Gazette of the RS, No. 105/01 with amendments). It was necessitated by the fragmentary and piecemeal-like accessibility of various records on archaeological remains and their precise location,

as well as data on past findings and research in repositories of public heritage protection institutions and other research providers. Among other things, the project design employs findings regarding resolution of conflicts between development and protection interests, as well as principles of management of archaeological resources in urban environment; in some European countries, the latter as part of the trajectory *identify-evaluate-consult-plan-choose-manage-integrate-enhance- conserve-protect-display-explain-involve-communicate-maintain* have long been included in urban development policies (e.g. English Heritage 1992; Sarfatij 1997; Oxford Archaeology 2002).

The primary objective of the project is to set up a publicly accessible Web application for a cartographically supported, graded display of data on archaeological heritage, as well as research and other (land use, development) interventions in the subsoil of the protected area. The app is intended for various users needing insight into current archaeological projects, protection regimes, and distribution, previous research on, and state of archaeological heritage. Expected results of its implementation include the preservation, deterrent, or streamlining of interventions in remaining archaeological heritage, and provision of prompt access to geo-referenced data on archaeological remains as needed in planning spatial interventions. The project is seen as a test case of an instrument useful in regulating interventions in archaeological heritage, evaluating its importance and risks, and adjusting protection regimes of old market town and urban centres. In addition, the app can be used in scientific study and processing particularly of spatial and pictorial components of archaeological site archives kept, as prescribed by protection consents for archaeological research, by the CMGL. On this level, entry data of the test application exceed data in the Immoveable Cultural Heritage Register (hereinafter: CHR) – which includes core protection, presentation, and geo-location data (centroid and item area) on immoveable heritage items – and the ARKAS (Archaeological Cadastre of Slovenia) archaeological information system of the Institute of Archaeology, part of the Research Centre of the Slovenian Academy of Sciences and Arts – which does not yet include a complete register of sites in the central part of the ML.

Register design

The application with the working title Archaeological Cadastre of Ljubljana will be set up in the GIS-environment. Main tasks anticipated in the project implementation are appropriate adjustment of software and digitisation/preparation of descriptive and pictorial documentation and cartographic sources managed by diverse public institutions, companies, and individuals. The database is structured as prescribed by the *International Core Data Standard for Archaeological Sites and Monuments* international recommendations.

The app includes

- a consolidated register of archaeological research with a structured selection of descriptive and pictorial data, and

- a precise cartographical display of their extent, with the option of upgrading the content to the level of the smallest observed (stratigraphic) units,
- a consolidated register of archaeological remains discovered other than by archaeological research,
- a display of areas of partially or completely degraded archaeological heritage.

The application database contains descriptive and pictorial documentation on archaeological remains/executed archaeological research, and spatial displays of researched/degraded archaeological heritage areas based on various cartographic sources such as the national reference grid, historic plans, and cadastres.

Descriptive and pictorial documentation on archaeological remains/executed archaeological research includes:

- core entry data (ID, author...),
- location information (settlement/town, site/location, street/house number, cadastral references),
- HRN – Heritage Register Number (item number and name),
- site type (e.g. settlement, burial ground, place of economic activity, communications...),
- period and date,
- site condition (e.g. intact, destroyed, damaged, at risk, partially researched, researched, restored, indeterminate),
- site protection status (a designated monument, protected in spatial acts, protected as documentary archive, other),
- documentation type (e.g. archaeological field documentation, reports, publications...),
- core research data from the protection consent issued by the Ministry (consent number, research type, research procedure, provider, manager, reason for research, time-frame, temporary location of the archive),
- core data on the course and results of research, their interpretation, and protection measures (type of arrangements of the location or area after completion of research (e.g. infilling, presentation of remains, release for construction...)).

Each entry will link to the appropriate digitised descriptive and pictorial documentation: a scientific or professional publication, report, and archaeological site (research) archive.

Spatial displays of researched/degraded archaeological heritage sites based on various cartographic sources such as the national reference grid, historic plans, and cadastres (Picture 1):

- geo-referenced plans of archaeological research (display of distribution of and previous research on archaeological remains at the level of exterior boundaries and depths of researched/documentated areas (excavation sections)),
- geo-referenced plans of other archaeological (non and minimally invasive interventions) and relevant natural science research (geological and paleo-ecological analysis, etc.),
- geo-referenced displays of distribution of and damage to the subsoil of the protected area (courses of public infrastructure, basement-having buildings, in-ground waste containers, etc.).

In setting up the GIS database, three areas have been demarcated: the broader ML area, narrower area of the Ljubljana centre, and area of Roman Emona. Precision in spatial placement of specific research/find is rated on a scale from 1 to 5; Class 5 comprises polygons in digital format which have been surveyed in the field with data available, and Class 4 geo-referenced areas with polygons of external boundaries of excavation sections. More difficulties are encountered in placing mostly earlier interventions which were at the time (at best) indicated in a cadastral map (method of fixing coordinates and their precision generally being unknown); frequently, their spatial placement is tied exclusively to a street name (Class 2). A lot of time went into working with lower quality data with descriptive or outdated entry information (e.g. “Srednja Tehniška Šola” Middle Technical School which existed under such name from 1920 to 2000) (Class 3). There are also alarmingly many relatively recent interventions where documentation available is so lacking in detail that their location cannot be ascertained below the quarter level (Class 1).

In the initial stage of the project, i.e. when identifying degraded areas and areas with much reduced likelihood of archaeological remains, we employed the geo-referenced display of courses of utility lines managed by the ministry competent for spatial planning as part of the “Call before you dig” project (protection of public infrastructure, (basement-having) buildings (Surveying and Mapping Authority of the RS) and in-ground waste containers (ML)).

Projected usefulness of the application

Main areas and activities where the app could be of use are:

I. Protection/study/interpretation:

- study of past habitation/activities and urban planning (development of architecture, public utilities and transport infrastructure, public buildings...) on the microtopographical level,
- evaluation of importance and risks,
- preparation of protection strategies, conservation plans, and background documentation for spatial acts, adjusting protection regimes,
- planning non and minimally invasive research for assessment of potential,
- deciding when execution of preliminary research should be mandatory (e.g. prescribing the scope and content of archaeological excavation...).

II. Management of adverse impacts:

- ensuring that geo-referenced data on previous research/degradation of potentially developable land is available to preparers of spatial acts and developers (currency of assessments regarding necessary preliminary archaeological research and its cost, projections of the obligation to conserve architectural remains *in situ*),
- planning and streamlining use of space, financially sustainable construction/restoration of buildings and public

infrastructure through optimised utilisation of degraded areas,

- planning engineering solutions aimed at reducing impact of development or other spatial interventions on archaeological remains (e.g. refraining from building new basements and utilising old basements and foundations, merging public utilities in ducts (utilidors), etc.),
- monitoring changes of (bio)chemical and physical-mechanical properties of deposits (subsidence, fluctuating water table...).

III. Planning and conducting projects aimed at improving accessibility:

- preparation of the so-called “accessibility projects” for integration of archaeological heritage in the city development policy (presentations, interpretations, thematic trails, etc.),
- involvement of the public in processes of managing this public good.

Conclusion

The register of previous research on and damage to archaeological heritage within the Roman town walls allows us to identify areas where, taking into account limitations of the register, and properties of interventions and archaeological records, a greater or lesser state of preservation of remains can be expected; in turn, this identification serves as basis for amending protection regimes. Research results show that the former walking surface of the Roman town lies approximately 2.5 to 3 m below the present surface; this means that no remains survive underneath basement-having buildings and in-ground waste containers, with the potential exception of foundations of Roman era buildings and lower sections of sunken, mostly (early) Roman and prehistoric structures. In addition, remains in courses of major sewage and water supply lines have been completely or virtually destroyed; the situation is slightly better regarding deposits damaged by 0.5 – 1.5 (2) m deep trenches dug for district heating, the gas-line network, and power and telecommunication grid.

It is patently obvious that areas of archaeological potential are rather fragmented. Contiguous stretches measuring at least a few hundred square meters allowing a more comprehensive insight into organisation and development of habitation and changes in spatial functions over the course of time are limited to courtyards (and basement-lacking building lots) of historic buildings east of the *cardo maximus* (between Slovenska, Vegova, and Soteska streets, and the former Šumi building), south of the *decumanus maximus* (SW periphery of the future National and University Library II) and the forum (Foerster Park). Nearly all criteria for comparative evaluation of archaeological remains (see Instructions, Ministry of Education, Science, Culture, and Sports, 2012) dictate that such spatially cohesive remains of urban planning of Emona and major protected elements of a cultural monument should be upgraded or the existing protection regime amended.

The project continues with tasks described. Priority is giv-

en to upgrading map entries of earlier research by raster to vector conversion and geo-referencing of plans, as well as checking in person which buildings have a basement; data in the building cadastre has proved unreliable in this respect. Moreover, reliable spatial identification of the extent of damage to subsoil archaeological heritage also cannot be achieved through existing data on public infrastructure available only as linear map entries of utility lines, most frequently without references as to the depth and width of interventions. The continuation of the project also anticipates compiling and geo-referencing plans of water supply and sewage systems from the end of the 19th and the first half of the 20th century.

A successful implementation of the app as a system tool could significantly facilitate preparation and execution of specific solutions aimed at the conservation and integration of archaeological sites in sustainable development and ensuring their public accessibility. A solid guiding principle for the key stage of managing archaeological heritage in urban environment is the handbook prepared within the framework of the APPEAR research project (European Commission, FP5, *Energy, Environment and Sustainable Development*) in 2004–2006 bringing useful methodological aids for decision-making and checking all stages of projects in order to better utilise the scientific, educational, and aesthetic potential of remains *in situ* while also providing optimal levels of the protection. Similar analytic tools for integration of cultural heritage in planning procedures of city development policies can be found in the 2010 DIVE (*Describe-Interpret-Valueate-Enable*) handbook published by the Norwegian Riksantikvaren.

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Bernarda Županek, Katarina Bobek, Peter Šenk, Polona Filipič, Tamara Bregar

Od načrtov do obiskovalcev: prenova in revitalizacija arheoloških parkov v Ljubljani

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Izvleček

V prispevku avtorji predstavljajo multidisciplinarno prenovu in revitalizacijo arheoloških parkov Ljubljane, izvedeno v letih 2011 in 2012. Obsežen projekt je med drugim vključeval konservatorsko-restavratorsko sanacijo arheoloških parkov Emonska hiša in Zgodnjekrščansko središče ter rimskega zidu na Mirju, prenovu zaščitne in turistične infrastrukture v obeh parkih, razvoj in implementacijo muzeoloških pomagal in programov za obiskovalce parkov ter izdelavo načrta upravljanja za našeta območja. V prispevku so predstavljeni potek del, nekatera izhodišča in dileme ter uporabljene rešitve.

Uvod

Dediščina rimske Emone, prezentirana znotraj sodobne Ljubljane, obsega dva arheološka parka, del južnega obzidja na Mirju ter nekaj posameznih spomenikov oziroma manjših spomeniških območij. Ta dediščina, razstavljena *in situ*, je plod več kot stoletnih prizadevanj arheologov, konservatorjev, arhitektov in drugih posameznikov in skupin, ki so z njo na različne načine povezani.

Čeprav je prezentirana emonska dediščina rezultat dolgotrajnih naporov in številnih intenzivnih akcij (prim. Stelè 1928; Plesničar Gec, Slabe 1979), smo v preteklih letih večkrat opozorili, da je ta dediščina sčasoma postala tako meščanom

kot turistom težko opazna, zato je bila pogosto spregledana, vedno bolj odmaknjena in težko dostopna (Županek 2005, 158s; 2008, 271–273). Spomenikom je v večini manjkalo interpretativnih vsebin, prav tako ni bilo razvitih strategij upravljanja emonske dediščine kot celote. Razloge za to smo našli v specifičnem konceptu oblikovanja prezentirane emonske dediščine ter v nejasni opredelitvi, komu je ta namenjena (Županek 2005; 2008).

Septembra 2011 je Mestna občina Ljubljana dobila evropska sredstva za projekt revitalizacije arheoloških parkov Emone. Izvedbo je prevzel Muzej in galerije mesta Ljubljane. Pridobitev projekta je pomenila uspešen zaključek dolgoletnih prizadevanj rešiti nezavidljivo situacijo arheoloških parkov, v katerih so bile, poleg zgoraj opredeljene nefunkcionalnosti, ostaline v slabem stanju tudi v konservatorsko-restavratorskem smislu, saj zaradi pomanjkanja sredstev obsežnejših popravil ni bilo že več desetletij. Hkrati pa je bil to tudi začetek intenzivnega enoletnega dela v ambiciozno zastavljenem projektu, saj je bil rok za zaključek projekta že september 2012.

Projekt je zajemal več obsežnih sklopov: restavratorsko-konservatorsko sanacijo arheoloških parkov Emonska hiša, Zgodnjekrščansko središče in območje rimskega zidu na Mirju, prenovu zaščitne in turistične infrastrukture v obeh parkih, ureditev informacijske točke z maketo Emone v prehodu garažne hiše Kongresni trg, zasnovo in implementacijo muzeoloških pomagal v parkih in ob spomeniških območjih, razvoj

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in implementacijo novih javnih programov za obiskovalce parkov ter izdelavo načrta upravljanja za našeta območja. Pri projektu so sodelovali številni institucije, podjetja in posamezniki. Konservatorski nadzor je izvajal Zavod za varstvo kulturne dediščine, Območna enota Ljubljana, izdelavo konservatorskega načrta in konservatorsko-restavratorsko obnovo pa Restavratorski center Slovenije. Nove infrastrukturne rešitve je oblikoval biro Studio Stratum. Glavni cilj projekta je bila celostna revitalizacija arheoloških parkov; v prispevku predstavljamo, kako smo to nalogo izpeljali.

Pogled nazaj: oblikovanje treh ljubljanskih arheoloških parkov

Kaj je arheološki park? Ena zadnjih definicij v slovenski literaturi pravi: »[...] arheološki park je območje, ki je arheološko zaščiten, dopolnjeno z elementi krajinske arhitekture in urejeno za sprehode (ima parkovno ureditev), kjer so na prostem prezentirane arheološke ostaline *in situ* [...]« (Breznik 2006.) Tej definiciji ustrezata obe območji, ki sta že od nastanka poimenovani kot arheološka parka, torej Emonska hiša (prej Jakopičev vrt) in Zgodnjekrščansko središče (prej Starokrščanski center). Tudi tretje območje, rimski zid na Mirju, sicer razglašeno za spomenik državnega pomena kot del opusa arhitekta Jožefa Plečnika (EŠD 22658), lahko označimo kot arheološki park.

Prav slednji park, rimski zid na Mirju, je po nastanku najzgodnejši. Nastal je v tridesetih letih 20. stoletja, po prizadevanjih konservatorja prof. Franceta Stelèta (Stelè 1928), da se ostanki emonskega obzidja ne porušijo za novogradnje. Jožefu Plečniku, takrat že mednarodno uveljavljenemu arhitektu, je bila zaupana prenova zanemarjenega in zapuščenega obzidja (slika 1). Plečnik je ostanke rimskega obzidja reinterpretiral in povezal v celostno parkovno ureditev: nad prehod v Murnikovo je dal postaviti piramido, ki jo je prekril s travnato rušo (slika 6a), dal je zasaditi topole ob zunanji fronti zidu, na notranji strani zidu je postavil dve zemljeni piramidi (danes ju ni več), za obzidjem pa je uredil park z razstavljenimi antičnimi arhitekturnimi členi in v enih od stranskih rimskih vrat v obzidje je zgradil lapidarij.

Druga dva emonska arheološka parka sta nastala kasneje, v drugi polovici 20. stoletja: leta 1966 je bil odprt Jakopičev vrt (prim. Plesničar 1968; slika 2) in leta 1976 Starokrščanski center (prim. Plesničar-Gec *et al.* 1983; slika 3). Danes sta parka razglašena kot spomenik znotraj razglasitve Arheološkega območja Ljubljana (EŠD 329).

Vsi trije ljubljanski arheološki parki so produkt specifičnega pogleda na arheološko – še posebej antično – dediščino. V času do obdobja po prvi svetovni vojni se je oblikovala idejna osnova za prezentacijske emonske projekte, ki je potem vse dvajseto stoletje ostala skorajda nespremenjena. Združevala je tri postavke, ki zavestno niso bile nikdar eksplicitno izražene, so pa stale v ozadju oblikovanja tega koncepta. Prva postavka je bila, da sta antika in njena dediščina inherentni nosilki vrednot, kot sta »civilizacija« in »kultura«, iz katerih izhaja visoka vrednost te dediščine. Naslednja, v osnovi eliti-

stična premisa je bila, da so prezentirane arhitekturne ostaline, urejene v arheološki park, prostor, namenjen kulturnemu uživanju predvsem izobražencev, ki te ostaline razumejo in cenijo. In ne nazadnje, v skladu z drugačnim vrednotenjem historičnega spomenika v 19. stoletju in njegovo postopno institucionalizacijo na območju celotne Evrope (prim. Choay 2001, 82ss) se je v obdobju po drugi svetovni vojni pri nas polno uveljavil rigorozno varovalni odnos do dediščine, tudi emonske. Dediščina se je ohranjala in razstavljala v povsem dokumentarni obliki, z minimalno uporabo muzeoloških pomagal.

Pri oblikovanju koncepta ljubljanskih arheoloških parkov je bil pomemben dejavnik tudi odnos stroke. Arheologija je nastopala kot privilegirana razlagalka preteklosti, tako zaradi avtoritete, ki jo zahodna družba pripisuje intelektualni aktivnosti, kot zaradi superiornosti znanosti v tem kontekstu (prim. Županek 2005, 159ss). V času oblikovanja prezentirane emonske dediščine je arheologija pri nas šele ustvarjala svojo znanstveno kredibilnost, in tudi zato so bile v tem obdobju oblikovane prezentacije znanstvene in avtoritarne. Podobno velja za muzealstvo: muzeji, ki so se razvili kot elitistične institucije, so taki ostali tudi po odprtju za javnost v obdobju razsvetljenstva, saj so bili dostopni samo višjim slojem. Pri nas se je do osemdesetih let 20. stoletja muzej vzpostavljati predvsem kot znanstvenoraziskovalna institucija, šele sekundarno namenjena obisku – odraslega in izobraženega – občinstva.

Zaradi naštetih razlogov je ostala konceptualizacija arheoloških parkov Emone vse dvajseto stoletje statična (Županek 2008, 272s). Parki so med strokovnjaki veljali za same po sebi izpovedne, cenjene in privlačne za ustrezno občinstvo. Zagate, ki jih je tak koncept povzročil, pa so bile kmalu zaznane in sprožene so bila prizadevanja za spremembe: »[...] prezentacija ni končni postopek v okviru predstavitve spomenika, marveč šele začetna faza njegove oživitve.« (Slabe 1986, 126.) Zato so se v tem času oblikovale številne ideje za vključitev emonske dediščine v tkivo Ljubljane. Izhodišča za vključevanje v mestno tkivo je stroka dovolj domislila in izdelala, vendar so ostala enako nereflektirana kot desetletja prej. Emonska dediščino je stroka inherentno razumela kot v času zamrznjen ostanek antične kulture, namenjen uživanju ozkih družbenih skupin, ki jo poznajo in cenijo. Zato so ljubljanski arheološki parki sčasoma zdrsnili ob rob zanimanja Ljubljančanov in turistov.

Projekt revitalizacije: zasnova in izhodišča

Našeta tri arheološka parkovna območja v Ljubljani so v lasti Mestne občine Ljubljana. Parka Emonska hiša in Zgodnjekrščansko središče že od nastanka upravlja Mestni muzej Ljubljana, zdaj Muzej in galerije mesta Ljubljana (MGML). S predstavljenim projektom prehaja v upravljanje MGML tudi rimski zid na Mirju.

Stanje, opisano v prejšnjem poglavju, smo v MGML želeli spremeniti s celostnim programom revitalizacije. Poleg zahtevne konservatorsko-restavratorske sanacije rimskih ostalin sta bili načrtovani novi arhitekturna podoba in infrastruktura

v obeh arheoloških parkih (pohodne poti, menjava strehe v parku Emonska hiša, enotni pomožni objekti itd.). Izboljšave so namenjene tako boljšemu varovanju dediščine kot lažjemu dostopu obiskovalcev. Za slednje sta ključni vzpostavitev raznolikih muzeoloških pomagal (table, tiskovine, multimedijški vodniki) in ureditev s tablam označene krožne poti po Emoni, ki postavlja ločena območja in spomenike v skupen kontekst nekdanjega rimskega mesta.

Primarni cilj projekta je bil, da parki postanejo živ del mesta Ljubljana, kvalitetne javne površine z javno funkcijo, skratka, da vključimo dediščino Emone v življenje sodobnega mesta. Mesta s tisočletno zgodovino, kot je Ljubljana, so pomemben historični in arheološki vir, kjer nam zgradbe, strukture in deli tlorisne zasnove pomagajo razumeti preteklost, hkrati pa meščane povezujejo z njihovo zgodovino. Vendar mesta ne morejo ostati statična, ampak morajo uspevati in se razvijati. Zato dediščina v mestih, ki je rigidno zaprta tudi za najmanjše spremembe in ki ni prostor za igro otrok, posedanje, dogodke in prireditve, ostane zunaj, odmaknjena, neživa. Dediščina je predvsem komunikacijska praksa (Smith 2006), ki se najbolje udejanja v javnih programih, projektih vključevanja javnosti in podobnem. Samo tako bo dediščina nekaj živega; zaživela bo z izkustvi, aktivnostmi, ukvarjanjem, udejanjanjem, in to smo želeli doseči s tem projektom.

Konservatorski načrt: arheološka parka Emonska hiša in Zgodnjekrščansko središče ter rimski zid na Mirju

Oktober 2011 se je Restavratorski center po naročilu MGML lotil izdelave konservatorskega načrta za tri spomenike na območju Arheološkega najdišča Ljubljana (EŠD 328): arheološka parka Zgodnjekrščansko središče in Emonska hiša ter rimski zid na Mirju (EŠD 22658). Pred pričetkom izdelave konservatorskega načrta smo preverili in ocenili stanje arheoloških ostalin na samem terenu ter območje temeljito fotografsko dokumentirali. Pripravljen je bil analitični del konservatorskega načrta (Mapa 01), v katerem sta se za vsak spomenik posebej ugotavljala stanje in lega v prostoru, s pomočjo literature, virov in raziskav pa se je odkrival tudi razvoj posameznega spomenika skozi čas, vse do današnje podobe in oblike.

Na podlagi teh ugotovitev (glej Bobek 2012, 11–33) je bila določena stopnja družbenega pomena spomenikov, ki se pri arheoloških parkih razteza od srednje do izjemne, pri rimskem zidu pa je visoka ali izjemna (Bobek 2012, 35–37). Skladno s tem in ugotovljenimi poškodbami na posameznih delih spomenikov so bile pripravljene smernice za ohranitev varovanih vrednot spomenikov ter za razvoj, morebitne spremembe in predelave spomenikov.

Hkrati so restavratorji kot strokovnjaki za posamezna področja ugotavljali stanje ohranjenosti in poškodbe sestavnih elementov posameznih spomenikov. Na podlagi teh ugotovitev so pripravili popis konservatorsko-restavratorskih del za posege na kamnitih delih, freskah in mozaikih ter podali skupno oceno investicije za obnovo spomenikov. Ti podatki

so bili zbrani v Mapi 03 konservatorskega načrta, ki je služila kot osnova za izvajanje konservatorsko-restavratorskih posegov na spomenikih.

Stanje spomenikov pred posegi

Muzej in galerije mesta Ljubljana je konec januarja 2012 oddal ponudbo za izvajanje konservatorsko-restavratorskih posegov na vseh treh lokacijah. Ker so bila finančna sredstva omejena, smo določili najbolj ogrožene elemente, ki bi jih lahko sanirali v tej fazi. Ponudba za izvedbo del je tako vključevala popravilo ometov in zidov ter čiščenje in popravilo mozaikov in fresk v obeh arheoloških parkih ter izvedbo konservatorsko-restavratorskih posegov na Plečnikovi piramidi s stebriščno ograjo (slika 6b) in na Plečnikovem lapidariju ob rimskem zidu. Po strokovni oceni restavratorjev so bili najbolj ogroženi ravno ti deli obzidja na Mirju, saj je bila stebriščna ograja pred piramido delno porušena in skoraj v celoti preraščena z bršljanom, ob vznožju stebričev so se močno razrasla samonikla drevesa, katerih korenine so izpodrivale zidano ograjo in stebriče. Na piramidi je puščala streha nad prehodom. Zunanja površina piramide je bila na več mestih prebarvana z grafiti, fuge med kamni so bile med zadnjo obnovo izvedene nestrokovno in estetsko izjemno moteče, saj so bile nanese krepko čez robove kamnov. V slabem stanju je bil tudi lapidarij, katerega streha je prav tako puščala, zaradi česar je po vsakem dežju na tleh lapidarija dalj časa zastajala voda. Posledica tega je bilo razraščanje alg po tlaku, opečnati deli tlaka so utrpeli veliko škode. Tudi stenska obloga iz opeke je bila na več mestih poškodovana in propadajoča. Zunanjšino lapidarija je v celoti obraščal bršljan, vogalni opečnati slemenjaki pa so zaradi dotrajanosti v celoti propadli.

Stanje v arheoloških parkih je bilo dobro predvsem na predelih, ki so bili zaščiteni pod streho, na preostalih delih zidov pa so vremenski dejavniki in kapilarna vlaga skozi leta povzročili kar precej škode. Prišlo je do razpok in odlomov, ponekod je zaradi kapilarne vlage razpadal celotni spodnji del zidov. Veliko škode so povzročili tudi nehomogeni posegi in restavriranje v preteklosti, saj so zidove skozi čas popravljali z različnimi tehnologijami in na različne načine, obenem pa v arhivih nismo uspeli dobiti ustrezne dokumentacije o tovrstnih posegih.

Konservatorsko-restavratorski posegi

V začetku marca 2012 so izvajalci v skladu s popisom del konservatorskega načrta za omete in zidove (Mapa 03) najprej pričeli izbijati stare, propadajoče in neustrezne fuge na zidovih parka Emonska hiša. Pokazalo se je, da je v najslabšem stanju zid v skrajnem severozahodnem vogalu. V skladu s popisi za posege na ometih in zidovih so se nove fuge in plombe izvajale z apneno malto po klasičnem receptu (1 : 3), ki ji je bilo za boljšo trdnost dodano malo cementa, saj zidovi stojijo na prostem in so zaradi tega neprestano izpostavljeni vremenskim vplivom.

V t. i. »zimski sobi« Emonske hiše so prezentirani ostanki hipokavstnega sistema ogrevanja. Suspenzur, ki so nosile tla in so bile po izkopavanjih v šestdesetih letih 20. stoletja prezentirane, ni bilo več, je pa bilo stanje dokumentirano na fotografijah. Z njihovo pomočjo smo iz starih opek rekonstruirali hipokavstne stebričke – suspensure, katerih temelji so bili še vidni pod peskom. Dopolniti je bilo treba tudi odlomljene dele opečnatih obokov hipokavstnega sistema in obok peči, skozi katero je nekoč v sistem prihajal topel zrak.

V začetku aprila 2012 so bila dela na ometih in zidovih Emonske hiše končana in izvajalec je pričel popravljati omete in zidove v arheološkem parku Zgodnjekrščansko središče. Na Emonski hiši so nato lahko restavratorke pričele čistiti in utrjevati mozaične površine (slika 5), teraco in opečnati tlak ter odstranjevati neustrezne premaze freske, ki je ohranjena v t. i. »zimski sobi«. Ob izkopavanjih so bili namreč v kotih sten zimske sobe odkriti ostanki stenskih poslikav, ki so bili prezentirani v rdečem odtenku. Nekaj desetletij kasneje je bila freska neustrezno sanirana in prebarvana v rumeno barvo; to so restavratorke odstranile. Največ dela so restavratorke imele s teraco tlakom v prostoru ob zimski sobi, kjer je nekoč ob barvanju kovinske strešne konstrukcije barva kapljala na tlak. Madeži barve so bili izredno trdovratni in za njihovo odstranitev s površine je bilo treba uporabiti posebno čistilno sredstvo.

Medtem so na Zgodnjekrščanskem središču potekali posegi na ometih in zidovih, in sicer po enakem principu kot na Emonski hiši. Nekatere fuge na zidovih v skrajnem zahodnem predelu parka in v odtočnih kanalih so bile barvane v rahlo opečnatem odtenku, zato smo se odločili novo malto nekoliko obarvati z opečnim prahom, da smo dosegli barvno podobnost z obstoječimi. V skrajnem vzhodnem delu parka je bilo treba sanirati betonsko škarpo v bližini antične krstilnice, ob prostoru, kjer sicer MGML izvaja pedagoške delavnice. Pred škarpo je bilo naloženih več kamnitih ostankov, hipokavstnih stebričkov ipd., ki smo jih po dogovoru z MGML odpeljali v njihov depo.

Po končanih delih v parku Emonska hiša so se restavratorke Restavratorskega centra pridružile delavcem v parku Zgodnjekrščansko središče, kjer je bilo prav tako treba očistiti mozaike okoli krstilnega bazena in sanirati prezračevalni sistem pod njimi. Popraviti in utrditi je bilo treba opečnate bazenčke nekdanjih term, v slabem stanju je bil predvsem osrednji bazenček, ki je zaradi daljšega izpostavljanja dežju spomladi 2011, ko se je po neurju strgala strešna ponjava, pričel hitreje propadati, opeka pa prhneti. Naravoslovni oddelek Restavratorskega centra je opravil raziskavo o sestavi in vrsti opečnate malte, s katero so bili pozidani bazenčki, na podlagi njihovih ugotovitev pa so restavratorke lahko pripravile ustrezno malto za utrjevanje opečnatih površin.

V začetku aprila 2012 so se dela pričela tudi na rimskem zidu na Mirju. Sprva je bilo treba z vodno paro očistiti površine lapidarija in piramide, ki so zaradi izpostavljenosti vremenskim vplivom in smogu počrnele. Obenem je bilo treba temeljito očistiti lapidarij in stebriščno ograjo bršljana in drugega rasta, ki sta ju na nekaterih mestih popolnoma prekrivala. Bršljan ima tako močne oprijemalne koreninice, da jih z neinvazivnimi posegi ni bilo mogoče popolnoma od-

straniti. Po čiščenju stebriščne ograje so restavratorji ugotovili, da je dovolj dobro ohranjena le polovica stebričev, ki jih je bilo treba zgolj očistiti in utrditi. Ti stebriči so pravzaprav velike betonske cevi, ki jih je arhitekt Plečnik dal napolniti z betonom iz grobega peska lomljenca in prodca, zaključil pa s profiliranimi kapiteli iz umetnega kamna. Večina stebričev je popokala od znotraj ali pa so bili prevrnjeni in polomljeni. Prvotno stanje stebriščne ograje in piramide je bilo dokumentirano na dveh starejših fotografijah, ki sta se ohranili. Z njuno pomočjo smo lahko naredili primerjavo z dejanskim stanjem. Na vrhu piramide, ki je bila po prvotni Plečnikovi zasnovi skoraj v celoti prekrita s travnato rušo, je bila nameščena krogla kot zaključek, enako pa so bili zaključeni tudi stebriči v kamniti ograji pred piramido (slika 6.a). Skupaj z restavratorji, odgovorno konservatorko z ZVKDS, OE Ljubljana, kustosinjo za antiko iz MGML in arhitekti iz arhitekturnega oddelka RC smo se dogovorili, da se pri stebriščni ograji poskuša vzpostaviti stanje, podobno tistemu, ki je dokumentirano na arhivski fotografiji, in da se uporabi čim več ohranjenega gradiva. Rekonstrukcija pokrova travnate ruše na površini piramide zaradi pomanjkanja finančnih sredstev ni bila mogoča. Na stebriščni ograji se je od dvaindvajsetih stebričev ohranilo enajst, preostale, ki so bili tako poškodovani, da restavriranje ni bilo smiselno, pa smo zamenjali z replikami, izdelanimi po vzoru obstoječih (slika 6c). Več kot stebričev pa se je ohranilo originalnih kapitelov; te smo očistili in jih namestili na replike. Replike stebričev, kalupe za nove kapitele in kroglaste zaključke so pripravljali restavratorji za kamen v Restavratorskem centru; z različnimi načini peskanja in obdelovanja so poskušali pridobiti originalu čim bolj podobno površino.

Ob tem je treba razumeti, da je materiale, ki jih je nekoč uporabljal arhitekt Plečnik, danes izjemno težko, če ne skoraj nemogoče pridobiti. Materiali in njihova izdelava so se spremenili, modernizirali, izdelovanje je industrijsko. Poleg tega so originalni Plečnikovi elementi že desetletja izpostavljeni vremenu in času, zaradi česar imajo posebno patino. Zato smo se trudili nove elemente izdelati tako, da bi njihov videz čim bolj približali videzu originala, vseeno pa smo pazili, da se novi elementi ob podrobnem pregledu razlikujejo od originalnih, saj nismo hoteli potvarjati Plečnikovega dela. Patina bo, kot vedno, prišla s časom.

Po čiščenju lapidarija so se pričeli izvajati posegi v notranjščini in popraviljanje strehe. Ponovno je bil izpostavljen problem barvnega odtenka in teksture prenovljene strehe, ki smo jo poskušali kar najbolj približati originalu, čeprav bo streha pravo patino dobila šele sčasoma. Kot rečeno, so vogalni opečnati slemenjaki na strehi v celoti propadli. Arhitekt Plečnik je za izvedbo uporabil antične rimske slemenjake, ki so bili precej večji kot današnji in debeli do dva ali tri centimetre. Danes takih slemenjakov ne izdelujejo več, in čeprav Mestni muzej hrani v depozu enake, s katerimi bi lahko nadomestili manjkajoče, se nam originalne rimske dediščine v tem primeru ni zdelo prav uporabiti, saj bi na prostem slej ko prej pričela propadati. Danes slemenjake izdelujejo strojno, zato ti delujejo nekoliko sterilno in se nam niso zdeli najustreznejši za nadomestitev originalov. Čim hitreje je bilo treba najti drugo, boljšo rešitev. Po temeljitem iskanju smo primer-

ne slemenjake našli na Primorskem, kjer so ob prenovi strehe stare slemenjake iz tridesetih let 20. stoletja po simbolični ceni prodajali za ponovno porabo. Očiščene in obrezane po robovih smo nato uporabili za zaključke vogalov lapidarija. Rezultat je dober; novi stari slemenjaki imajo dovolj patine, da ne zmotijo celostnega videza lapidarija, hkrati pa niso tako dragoceni in nenadomestljivi kot rimski originali.

Dela so potekala tudi v notranjosti lapidarija, ki je bila najprej temeljito očiščena z vodno paro. Domodelirati je bilo treba manjkajoče dele na kamnitem frizu ob stenah ter na opečnatih površinah sten z opečnato maso popraviti razpoke in odlome tam, kjer je opeka najbolj propadala. V opečnato kamnitem tlaku lapidarija so bili poškodovani deli opeke nadomeščeni z novimi kosi, izrezanimi natančno po merah. Sčistiti in speskati je bilo treba tudi zarjavele kovinske ograje lapidarija, ki smo jih nato premazali s temno sivo antik barvo. Konservatorsko-restavratorski posegi so bili zaključeni v skladu s terminskim planom in začela se je naslednja faza projekta, prenova zaščitne in turistične infrastrukture v parkih.

Razmislek o infrastrukturi v arheoloških parkih

Pospešeno spreminjanje mest ter gradnja nove gospodarske in prometne infrastrukture vplivata na proces postopne erozije dediščine, tudi arheoloških ostalin. Sprožijo se vprašanja o možnostih vzpostavljanja dialoga med novim in starim, med omogočanjem razvoja mesta glede na potrebe njegovih uporabnikov in hkratnim ohranjanjem zgodovinskih elementov. Kako lahko oblikujemo rešitve, ki vzdržijo nasprotujoče si težnje po ohranjanju mesta kot muzeja, in tiste, ki oznanjajo, da so ostaline predmet preteklosti, in poudarjajo, da je mesto prostor sodobnosti, podrejen razvoju in izražanju kreativnosti?

Kompleksna tema ohranjanja in prezentacije arheoloških ostalin je zanimiva prav v okvirih urbanega. Arheološke ostaline znotraj mesta lahko danes obravnavamo kot tip »tematskega parka« z velikim turističnim, znanstvenim in izobraževalnim potencialom. Arheološki parki pa imajo tudi estetsko, simbolno in kulturno vrednost. Ohranjanje grajene arheološke dediščine lahko pomeni urejanje prostora, ki nosi tudi potencial raznotere uporabnosti. Čeprav arheološki parki niso več v prvotni uporabi, lahko iskanje ustrezne prezentacije, infrastrukturne opremljenosti in sodobne funkcionalne nadgradnje omogoči, da postanejo ti parki z ustreznimi ukrepi za preprečevanje njihove degradacije in za izboljšanje dostopnosti javnosti tisti prostori, ki pomenijo dodano vrednost bivanja v njihovi bližini in v mestu kot živem organizmu raznoterosti.

Urbano okolje je specifično tudi zaradi hitrosti, s katero se spreminja, dožemanje tega okolja je nepredvidljivo. To, kar se zdi danes neuporabno, brez dodane vrednosti, lahko postane jutri predmet turističnega zanimanja pa tudi zanimanja širše javnosti. Arheološki parki so znotraj urbanega okolja prostori brezčasnega, so del zgodovine, ki mora ostati za naše zanamce. Odpiranje arheoloških parkov javnosti se nedvomno raz-

likuje od ostalih oblik popularizacije prostora. Primarni cilj arheoloških parkov je prikazovanje preteklosti, vzpostavitev pristnega stika obiskovalca z oprijemljivimi zgodovinskimi dokazi ter prikaz povezave med arheološko formo in družbo, ki jo je ustvarila. Vzpostavljanje njihove potencialne vrednosti v urbanem kontekstu je seveda zelo zahtevno. Iskanje ravnovesja med spreminjajočimi se trendi mesta in brezčasno arheološko strukturo je osnova, ki je lahko vodilo za urejanje arheoloških parkov danes. Načini prikazovanja ostalin, da so dostopne, dovolj vidne, privlačne, zanimive in razumljive javnosti, morajo upoštevati zahteve po njihovem ohranjanju in zaščiti.

Vzpostavljanje turistične infrastrukture, ki naj omogoči čim kvalitetnejšo prezentacijo arheoloških ostalin ob njihovem hkratnem ohranjanju, lahko delimo na tri poglavitne pristope, uporabljane v praksi:

- neinvazivni pristop v glavnem ohranja obstoječe stanje arheoloških izkopanin v okolici in uveljavlja zgolj tehnološko najnujnejše posege, ki omogočajo ohranjanje dediščine. Znotraj arheološkega parka se uredijo pot obiska, območje parka in podajanje osnovnih informacij, ki so potrebne za razumevanje dediščine (npr. arheološko najdišče Petit-Chasseur, Sion, Švica; ostaline zgodnjerednjeveške škofijske palače Eger, Madžarska);
- infrastrukturni pristop v obstoječe okolje arheološkega parka vnaša impulz novega, ki se eksplicitno razlikuje od obstoječega in je usmerjeno k novim strategijam prezentacije in obiska parka. Infrastrukturni pristop obsega umeščanje novih struktur, ki so potrebne za kvalitetnejši ogled in dožemanje dediščine. Nove strukture (elementi urbane opreme in označevanja, pohodne, razgledne ali zaščitne površine) so oblikovane tako, da se materialno, barvno ali oblikovno razlikujejo od pojavnosti arheološke dediščine, njihova razmestitev pa sledi strategiji prezentacije arheoloških ostalin (na primer ostaline južnega dela rimskega Siska, Hrvaška; ostaline rimskega gledališča v Zaragozi, Španija);
- invazivni pristop pa obstoječe okolje dediščine bistveno spreminja, nadgrajuje in dodaja prezentacijske vsebine. Umeščene strukture so poudarki, ki po obliki, materialu ali barvi izstopajo in največkrat prevladajo nad pojavnostjo same arheološke dediščine (npr. Vesunna, Galo, rimski muzej, Périgueux, Francija; grad S. Jorge Praça Nova, Lizbona, Portugalska).

Prenova infrastrukture v arheoloških parkih Emonska hiša in Zgodnjekrščansko središče

Arheološka parka Emonska hiša in Zgodnjekrščansko središče, ki sta bila predmet projekta ureditve parkovne infrastrukture v okviru celostnega projekta »Arheološki parki Emone in Emonska promenada«, sta za obiskovalce odprta vse leto, s tem da se v zimskem obdobju, ko nočne temperature padejo pod 0 °C, ostaline prekrijejo zaradi zaščite pred atmosferskimi vplivi. Obiskovalci so v preteklosti v obeh parkih lahko hodili neposredno po mozaikih, pri čemer je

obstajala tudi velika možnost poškodb teh ostalin. Hkrati pa dostop do najzanimivejših delov v arheoloških parkih ni bil omogočen funkcionalno oviranim osebam.

V parku Emonska hiša je bila zaščita mozaikov – montažna nadstrešnica – prezentacijsko in tehnično neustrezna in jo je bilo treba nadomestiti z ustrežnejšo. Stara streha (ob postavitvi mišljena kot začasna rešitev) je bila dvokapnica, kar je pri obiskovalcih ustvarjalo napačno predstavo o obliki in dimenziji antične strehe. Poleg tega je bila premajhna, da bi pokrila vse vremensko najbolj občutljive ostaline. Sodobna pot za obiskovalce je tekla po nasipu sredi rimske hiše, zato je bilo težko dobiti celostni občutek o obsegu in povezavah med antičnimi ostalinami v parku. Prav tako v parku ni bilo informacijskih tabel, zato so bile ostaline za obiskovalca težko razumljive.

V parku Zgodnjekrščansko središče je zaščita mozaikov zagotovljena z obstoječo platneno streho na kovinski konstrukciji, ki jo je bilo smiselno ohraniti. Poleg nenadzorovanega dostopa do mozaikov je v tem parku potrebna infrastruktura za muzejske pedagoške delavnice, ki je bila prej provizorična, brez celostne ureditve.

Odločili smo se, da je za urejanje obeh ljubljanskih arheoloških parkov najprimernejši infrastrukturni pristop, zaradi več vidikov, ki se združujejo v definiciji trajnostnega razvoja. Ekonomski, družbeni in okoljski vidiki so z izbranim pristopom najbolj uravnoteženi, kar se je z idejnim projektom in njegovo izvedbo v čim večji meri prenašalo vse do detajlov. Infrastrukturni pristop določa posege, katerih cilj je predvsem ohranjanje, vključevanje, izkoriščanje ter izpostavljanje urbanih arheoloških parkov trajnostno, tako da postanejo del mesta, atraktorji v prostoru tokov in predvsem dostopni vsem.

Značilnost infrastrukturnega pristopa je tudi njegova lastna nereprezentativnost. V arhitekturi moramo razlikovati med tehnikami predstavitve, ki se nanašajo na kartiranje, projekcije, notacije, skratka grafične prikaze arhitekture in prostora, ter idejo o arhitekturi kot reprezentacijskem sistemu (Allen 2003). V tem primeru gre seveda za vprašanje slednjega in njegovega razmerja do stroge inženirske funkcionalnosti v danem primeru, v maniri protofunkcionalista Carla Lodolija, ki je arhitekturni izraz povezoval z značilnostjo uporabljenih materialov (Košir 2006, 209; Kruft 1994, 199; Rykwert 1967), in postfunkcionalistov, ki so se zavedali, da arhitekturni izraz ne more biti utemeljen s konstrukcijskim determinizmom, ampak kot artefakt, ki z izrazom uporabljenih materialov, takšnih kot so, vzpostavlja dialog z obstoječim ter dobi pomen šele v interakciji z uporabniki (prim. Pérez-Gómez 1983). Razmerje med statičnim obstoječim in novim, kot eksplicitno *drugim*, sloni na parametrih *vznika, toka, fleksibilnosti, modularnosti, priklopa* in *časa*. Parameter *vznika* pogojuje kontekstualnost zasnove in kar najmanjše fizično poseganje v območje ostalin, medtem ko se parameter *toka* prilagaja zelenemu usmerjanju obiska arheološkega parka in samo komunikacijo tudi usmerja. Ostali parametri določajo konstrukcijski sistem elementov, ki je prilagodljiv, demontažen in omogoča spremembe oziroma razvoj tudi v nepredvidljivi prihodnosti.

Ureditev infrastrukture obeh arheoloških parkov je bila zasnovana na način, ki ustreza potrebam tako individualnih obiskovalcev kot vodenih skupin. Ureditev parkovne in turistične infrastrukture je funkcionalno in oblikovno strukturirana glede na funkcionalne sklope in prostorske pogoje (sliki 7 in 9). Na samem vhodu v območje arheološkega parka je urejen vstopni plato z utrjenim peščenim nasutjem. Na vstopnem platu je locirana dvoprekatna kompozicija kovinskega zabojnika. V prvem prekatu so umeščene kemične sanitarije, drugi prekat pa je namenjen shranjevanju zaščitne in vzdrževalne opreme za arheološki park. Ovoj zabojnika služi tudi kot informacijski pano ob vhodu v parka.

Po obeh parkih pot obiskovalca vodi od vstopnega platoja po glavni montažni dostopni poti s pohodno površino iz vnaprej izdelanih montažnih pohodnih panelov na kovinski podkonstrukciji, ki ne vzbujajo povezave z nekdanjimi rimskimi potmi, njihovo materialnostjo in videzom, do območja z bolj povednimi ostalinami (sliki 7 in 9). Na mestih, kjer je pohodna površina zaradi omogočanja dostopa gibalno oviranim osebam s primernimi nakloni in nad nivojem izkapanin, je glede na potrebe izvedeno temeljenje s čim manjšim poseganjem v območje arheoloških izkapanin. Na dostopni in ogleadni poti so pred pomembnejšimi arheološkimi točkami sistemsko umeščeni označevalni elementi, t. i. totemi, ter klopi. Hkrati pa je zagotovljena tudi možnost dostopa z montažnimi stopnicami do nivoja izkapanin.

V parku Zgodnjekrščansko središče (sliki 9 in 10) je v območju pedagoškega kotička prostor urejen z nivojskim dostopom z dostopne poti iz vnaprej izdelanih panelov. Prostor je opremljen z dvema peskovnikoma, štirimi mizami in klopi. Na saniranem opornem zidu je predviden spremenljiv sistem nastavkov za pedagoške pripomočke. Na zid se sidrajo ploščice z zatiči, v katere se v času pedagoških delavnic nameščajo police, magnetne table in drugi pripomočki. Tako se omogočijo kreativne in poučne delavnice za obiskovalce znotraj območja arheološkega parka, v neposredni bližini arheoloških ostalin.

V arheološkem parku Emonska hiša (slika 7) je bilo za zaščito mozaikov in hipokavsta pred meteorno vodo in ultravijoličnim sevanjem treba nadomestiti obstoječo prezentacijsko in strukturno neustrezno dvokapno nadstrešnico z novo. Žal nove stalne strehe zaradi časovnih omejitev projekta nismo mogli zagotoviti. Zato je nadkritje mozaikov izvedeno kot začasen zaščitni objekt – montažni šotor primerne višine glede na konfiguracijo terena in možnost odvodnjavanja, da voda ne bi povzročala škode na mozaikih, nadkritje pa pomeni boljšo celostno prezentacijo arheoloških izkapanin. Nadstrešnica je, tako kot v parku Zgodnjekrščansko središče, v skladu s konservatorskimi pogoji ZVKD, OE Ljubljana, izvedena iz napetega platna in je takšne oblike, ki ne vzbujajo povezave z obliko strehe nekdanje rimske hiše (slika 8). Sredinske in obodne podpore so v čim manjši meri znotraj območja izkapanin in so izvedene brez temeljenja. V zimskem času so mozaiki zaščiteni s posebej izvedenimi pokrovi.

Uporaba infrastrukturnega pristopa k urejanju arheoloških parkov je omogočila ohranjanje obeh parkov kot izrazito zelene površine, kjer zaradi infrastrukturnih posegov lahko:

- obvladujemo in usmerjamo večje število obiskovalcev,

- nudimo izboljššan dostop in uporabnost za različne ciljne skupine obiskovalcev,
- infrastrukturni sistem doda plast, ki omogoči bolj celostno dožemanje arheološke dediščine, s svojo umestitvijo in materialnostjo pa doda k atraktivnosti celovite prezentacije, – prostor, urejen na ta način, postane del sodobne urbanosti ožjega in širšega območja mesta.

Parki in obiskovalci: nove poti in programi

Projekt prenove arheoloških parkov je upošteval najsodobnejše prakse na področju konservacije in infrastrukturne podobe kot tudi muzejske prezentacije, dostopnosti in popularizacije parkov. Tako je prezentacija sledila kriterijem muzejske predstavitve, muzeološka pomagala, različni izobraževalni in doživljajski programi pa omogočajo uporabniku bolj kakovostno doživljanje dediščine in dostopnejše učenje o njej. V okviru projekta je bilo veliko energije usmerjeno v našeta področja. Tako smo razvili nove izobraževalne programe za različne ciljne skupine, nove doživljajske/popularizacijske programe za posameznike, skupine in družine ter tudi nove turistične produkte. Vsi so zasnovani tako, da bodo aktivno vključevali obiskovalce, krepili identiteto Ljubljančanov ter ustvarjali povezavo med življenjem v tem prostoru v preteklosti in sedanjosti. Hkrati pa tovrstna promocija dediščine pomeni tudi obliko njenega varovanja, po mnenju sodobne dediščinske vede celo eno najučinkovitejših oblik varovanja, namreč preprečevanje vandalizma s ponujanjem različnih možnosti sodelovanja.

Arheološki parki so lahko odlično okolje za izobraževalne dejavnosti, saj s primernimi muzeološkimi pomagali in/ali vodniki animatorji nudijo številne možnosti za različne vpogled v predstavljene teme, za izkušanje in podoživljanje ter oblikovanje novih znanj in pomenov v neformalnem učnem okolju. V okviru projekta smo dopolnili obstoječe programe in razvili nove, ki zdaj v celoti upoštevajo tako nove standarde muzeološke in pedagoške stroke kot standarde na področju didaktike in pedagogike. Obstoječe programe za najmlajše, torej vrtčevske otroke in učence prvih triad, smo posodobili z delavnico *Arheopeskovnik s Honorato*. Prenovljen pedagoški prostor v arheološkem parku Zgodnjekrščansko središče z interaktivni nam je omogočil vpeljavo novih aktivnosti. Prenovili smo tudi programe vodstev *Po sledih antične Emone* z delovnimi listi za starejše učence (druga in tretja triada osnovne šole). Ker so predznanje in načini posredovanja informacij za različne starostne skupine različni, so bili oblikovani tudi trije podprogrami *Po sledih antične Emone*.

V projektu je nastal tudi povsem nov program, posebej namenjen najstnikom, torej že tradicionalno občinstvu, ki ga je v muzeje težko privabiti. Program, ki smo ga poimenovali *Arheologija je kul*, z izkopavanjem dveh eksperimentalnih enot, dveh »rimskih grobov«, najstnikom približa delo arheologa z aktivno izkušnjo in timskim delom. Učenci izkopavajo, spoznajo orodje in načine popisovanja najdenih artefaktov, delijo vznemirjenje in navdušenje ob odkritjih. Projekt prenove arheoloških parkov nam je omogočil postavitev infrastrukture za to delavnico v parku Emonska hiša, kjer doslej delavnic

nismo imeli; tako smo tudi ta park aktivno vpletli v svoje programe. To bo prispevalo k boljšemu poznavanju lokacije med obiskovalci ter k večji obiskanosti in prepoznavnosti tega parka, ki je zaradi lokacije med zasebnimi hišami v umirjenem delu Ljubljane doslej med širšo javnostjo najslabše poznan.

Poseben poudarek smo dali približevanju ostankov antične Emone družinam, v okviru aktivnega preživljanja prostega časa. Novi vodnik *Emona od E do A* s privlačnimi ilustracijami in zabavnimi nalogami popelje družino na raziskovanje in proučevanje emonskih spomenikov na prostem. Tako obiskovalci z aktivno udeležbo spoznavajo rimsko arheološko dediščino Ljubljane. Program je zasnovan tako, da spodbuja medgeneracijsko sodelovanje in skupno učenje.

Revitalizirano arheološko dediščino nameravamo približati najširši javnosti s popularizacijskimi programi in dogodki. Izvajamo jih z namenom seznanjanja z arheološko dediščino in ponudbo, ki jo kot upravljavec arheoloških parkov nudimo. V okviru izvedbe projekta sta bila pripravljena dva različna popularizacijska projekta: *Ko duhovi oživijo* (kostumirano vodstvo po emonskih spomenikih; slika 11) in *Rimski dan* (enodnevni program različnih delavnic). Naši popularizacijski programi in dogodki so namenjeni različnim ciljnim skupinam, tudi takim, ki primarno za antično dediščino niso zainteresirane, zato v okviru teh programov iščemo tudi različna sodelovanja s prireditelji vsebinsko drugačnih dogodkov, npr. reciklažnih delavnic, branj in recitalov, manjših koncertov itd.

Hkrati s prenovljenimi arheološkimi parki je bila vzpostavljena tudi turistična pot *Emona/Po rimski Ljubljani*, kar skupaj predstavlja novo platformo za razvoj kulturnega turizma v Ljubljani. *Emona/Po rimski Ljubljani* je platforma, ki združuje in povezuje prezentirane emonske ostanke (tako npr. arheološke parke, del zahodnega obzidja pri Cankarjevem domu, spomeniško območje pri Emoncu v parku Zvezda, prezentirano kloako ob Aškerčevi cesti itd.), ki so bili doslej brez konteksta in zato slabo razumljivi ali sploh nerazumljivi, v enovito zgodbo. Krožno pot *Po rimski Ljubljani* označujejo interpretativne table z besedili in risanimi rekonstrukcijami posameznih ostalin (slika 12). Dodatne vsebine (besedila, grafike, avdio posnetki) o razvoju mesta Emone, vsakdanjem življenju v njem ter o rimski kulturi so dosegljive preko QR-kod na tablah. Zraven sodi zloženka z zemljevidom, ki posameznika ali skupino popelje na pot odkrivanja rimskega mesta Emone, zdaj tudi laiku prepoznavnega kot smiselna celota znotraj mestnega jedra današnje Ljubljane.

Poleg možnosti individualnega obiska poti skupaj s Turizmom Ljubljana, ki ima dolgoletne izkušnje na področju turizma v Ljubljani, tudi kulturnega in historičnega, razvijamo tudi specializirane turistične produkte, namenjene skupinskim in vodenim ogledom. Skupaj z njimi smo pripravili tudi vodnik *Doživite Emono!*, enega od večjezičnih vodnikov po različnih historičnih obrazih prestolnice, ki jih Turizem Ljubljana redno izdaja.

Načrtovana promocija je usmerjena k pritegnitvi potencialnih uporabnikov, večanju njihovega zanimanja za rimsko arheološko dediščino Ljubljane in seveda spodbujanju k ogledu novo nastale turistične poti, programov in prenovljenih parkov. V tem okviru je bil na podlagi analize trga in ciljnih

skupin ter predhodno ovrednotenih potreb in želja uporabnikov pripravljen trženjski splet, ki vključuje tako plan odnosov z javnostjo kot oglaševanje, pospeševanje prodaje in neposredno trženje. S promocijskim materialom, kot so letaki in vodniki, bomo potencialne uporabnike seznanili z emonsko dediščino ter ponujenimi programi in možnostmi za ogled oziroma udeležbo. Promocijski material nudi tudi vse potrebne informacije za uporabnika (lokacijo, odpiralni čas, vstopnino itd.). Ves promocijski material je izdelan v šestih jezikovnih različicah, kar pomeni zelo širok dostop do informacij za različne jezikovne skupine.

Posebej ponosni smo, da smo v prenovi vključili tudi povečevanje dostopnosti do emonske dediščine za osebe s posebnimi potrebami. Nove pohodne poti v arheoloških parkih omogočajo dostop gibalno oviranim (pa tudi otroškim vozičkom), taktilni zemljevidi parkov omogočajo spoznavanje kompleksnega tlorisa arheoloških ostalin slepim in slabovidnim, video vodnik za gluhe in naglušne, izdelan v okviru projekta Muzej v znakih (prim. <http://www.auris-kranj.si/index.php/muzej-v-znakih>; 17. september 2012), pa naredi Pot po rimski Ljubljani dostopno in zanimivo tudi za to ciljno skupino.

V okviru projekta smo iskali tudi potencialne partnerje za sodelovanje pri promociji novih produktov. Tako smo navezali partnerska sodelovanja s turističnim, kulturnim in izobraževalnim sektorjem.

Sklep: smernice za prihodnost

Projekt revitalizacije parkov je zajemal tudi izdelavo načrta upravljanja, s katerim smo opredelili upravljavsko strategijo za srednjeročno obdobje. Poleg vsebine, ki jo določa 60. člen Zakona o varstvu kulturne dediščine (pregled kulturnih vrednot, upravljavska struktura, načrt dejavnosti s finančnim okvirjem, način spremljanja izvajanja), smo posebno pozornost posvetili upravljanju emonske dediščine za ljudi, za obiskovalce. Med strateške cilje smo uvrstili ugotavljanje potreb potencialnih obiskovalcev, zagotovitev dostopnosti parkov slovenskim in tujim obiskovalcem vseh profilov in starostnih skupin, zagotovitev maksimalne dostopnosti obiskovalcem s posebnimi potrebami ter razvoj in širitev turistične ponudbe parkov. Z implementiranim projektom revitalizacije so vzpostavljeni pogoji za ohranjanje in uspešnejše varovanje prezentirane emonske dediščine v Ljubljani, hkrati pa so jasno izpostavljeni številni vzgojno-izobraževalni potenciali te dediščine in vzpostavljena je tudi nujna platforma za obogatitev turistične ponudbe Ljubljane in tudi Slovenije (slika 12).

Skratka, ker emonsko dediščino razumemo kot družbeni in kulturni proces, ne zgolj kot fizično prisotnost spomenikov, jo nameravamo upravljati kot tako. Na visoko mesto v viziji varstva in razvoja spomenika postavljamo poleg njegovega varovanja tudi varovanje emonske dediščine za ljudi. Poudarjamo kvalitetno komunikacijo z obiskovalci, vključevanje, dialog, odpiranje ograj. Dediščino kot družbeno in komunikacijsko prakso nameravamo udeležati v javnih programih, projektih vključevanja javnosti in podobnem (sliki 11 in 12).

Seveda pa upravljanja ljubljanskih arheoloških parkov, kot

upravljanja dediščine nasploh, ne moremo zreducirati na nekatere strokovne in tehnične prakse. Naše izhodišče pri upravljanju emonske dediščine je, da je to kompleksen in kontinuiran družbeni in kulturni proces (prim. Harvey 2001, 320s.; Smith 2006). Dediščina kontinuirano nastaja v dinamičnem procesu, v katerem je preteklost uporabljena kot izhodišče za debato, konflikte in pogajanja o tem, kaj naj bo vrednoteno in varovano ter zakaj. Zavedanje, da je dediščina neprestano nastajajoča tvorba, je ključno za iskanje občutljivega ravnotežja pri njenem upravljanju: na primer načina, kako predstavljati preteklost na način, ki bo historično ustrezen in hkrati razumljiv najširšemu občinstvu, načina, kako uravnotežiti stroga merila varovanja arheološkega najdišča s turističnim in urbanim razvojem. Ker so v ta proces vpletene številne k različnim ciljem usmerjene skupine (Ljubljančani, MOL, arheologi, konservatorji, muzealci, investitorji novih gradenj, zavod Turizem Ljubljana idr.), je proces upravljanja emocionalen in pogosto konflikten. Zato je nujno stalno in poglobljeno preizpraševanje, kaj pomenijo v tem kontekstu pojmi dediščina, lastništvo, moč, znanje in »dediščina za javnost«.¹

Povzetek

Dediščina rimske Emone, prezentirana znotraj sodobne Ljubljane, obsega dva arheološka parka, del južnega obzidja na Mirju ter nekaj manjših spomeniških območij. Kljub številnim prizadevanjem je skozi desetletja postala tako meščanom kot turistom težko opazna, zato pogosto spregledana, vedno bolj odmaknjena in težko razumljiva, ostaline pa so bile v slabem stanju tudi v konservatorsko-restavratorskem smislu.

Projekt prenovne in revitalizacije arheoloških parkov Ljubljane, izveden v letih 2011 in 2012, je zajemal izdelavo konservatorskega načrta in konservatorsko-restavratorsko sanacijo arheoloških parkov Emonska hiša, Zgodnjekrščansko središče in rimski zid na Mirju, prenovu zaščitne in turistične infrastrukture v obeh parkih, ureditev informacijske točke z maketo Emone v prehodu garažne hiše Kongresni trg, razvoj in implementacijo muzeoloških pomagal in javnih programov za obiskovalce ter izdelavo načrta upravljanja.

V procesu izdelave konservatorskega načrta je bila določena stopnja družbenega pomena spomenikov. Skladno s tem in ugotovljenimi poškodbami na posameznih delih spomenikov so bile pripravljene tudi usmeritve za ohranitev varovanih vrednot spomenikov in usmeritve za sanacijo, razvoj, morebitne spremembe in predelave na spomenikih. Konservatorski načrt je služil kot osnova za izvedbo konservatorsko-restavratorskih posegov.

Poleg zahtevne konservatorsko-restavratorske sanacije rimskih ostalin sta bili načrtovani novi arhitekturna podoba in infrastruktura v obeh arheoloških parkih (pohodne poti, menjava strehe v parku Emonska hiša, enotni pomožni objekti itd.). Izboljšave so namenjene tako boljšemu varovanju dediščine kot lažjemu dostopu obiskovalcev. Kot

¹ Ang. public heritage.

najprimernejši pristop urejanja obeh arheoloških parkov je bil izbran infrastrukturni pristop, zaradi več vidikov, ki se združujejo v definiciji trajnostnega razvoja. Infrastrukturni pristop določa posege, katerih cilj je predvsem ohranjanje, vključevanje, izkoriščanje ter izpostavljanje urbanih arheoloških parkov trajnostno, v smislu, da postanejo vsem dostopni del mesta. Ureditev infrastrukture obeh arheoloških parkov je bila zasnovana na način, ki ustreza potrebam individualnih obiskovalcev in vodenih skupin. Poleg tega je infrastruktura funkcionalno in oblikovno strukturirana glede na funkcionalne sklope in prostorske pogoje.

Za razumevanje dediščine v parkih in posledično tudi za njevarovanje je ključna vzpostavitev raznolikih muzeoloških pomagal (table, tiskovine, multimedijски vodniki) in ureditev s tablami označene krožne poti po Emoni, ki postavlja ločena območja in spomenike v skupen kontekst nekdanje rimske Emone. Primarni cilj projekta je bil vključiti dediščino Emone v življenje sodobne Ljubljane. To nameravamo udeležati z različnimi pedagoško-andragoškimi programi, prireditvami in drugimi oblikami vključevanja javnosti.

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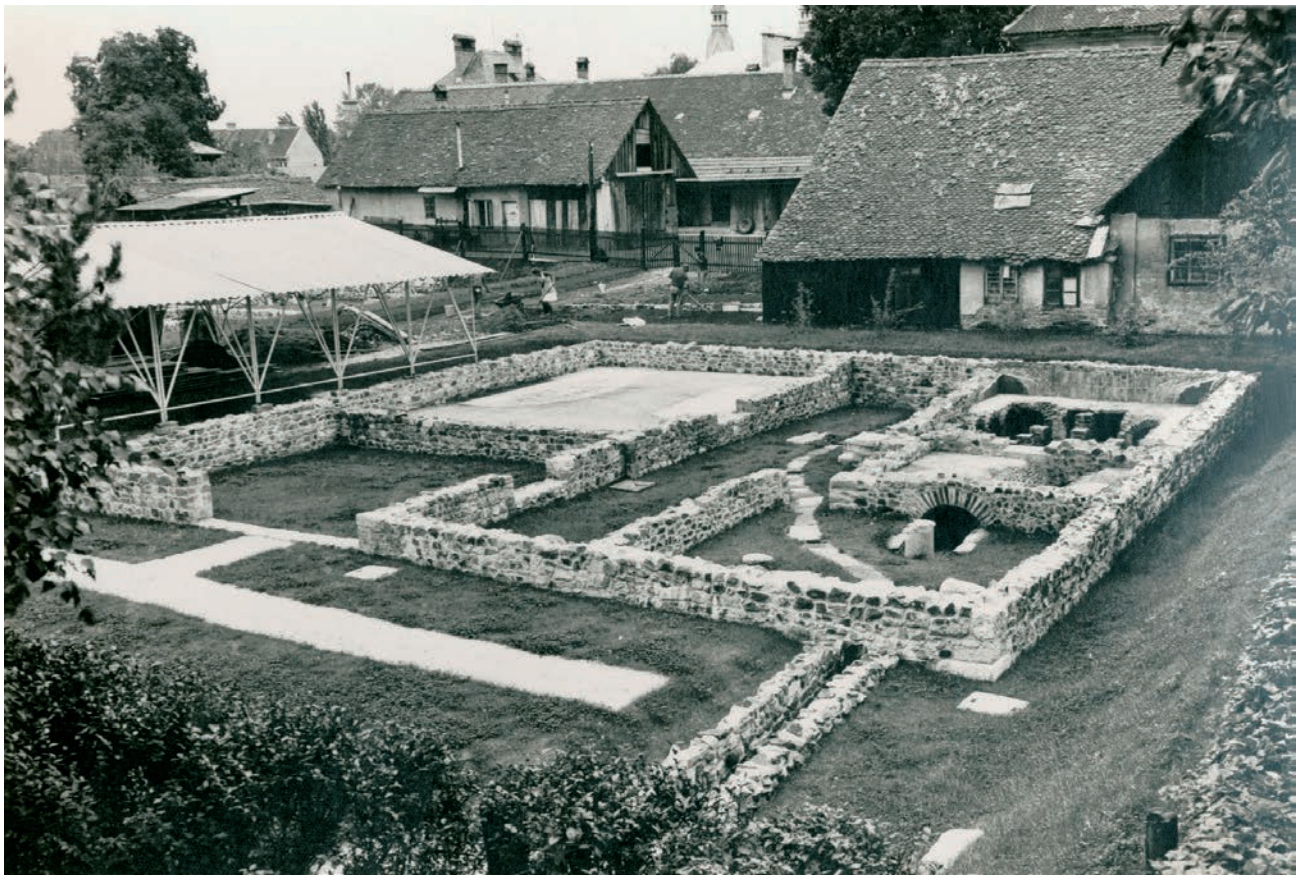
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1. Rimski zid na Mirju pred Plečnikovo prenovno; fotografija je nastala med letoma 1928 in 1941 (foto: Vekoslav Kramarič, arhiv Slovenskega etnografskega muzeja)

1. The Roman wall in Mirje before Plečnik's renovation; the photograph was taken between 1928 and 1941 (photo: Vekoslav Kramarič, Slovene Ethnographic Museum archives)



2. Arheološki park Jakopičev vrt (zdaj Emonska hiša) tik pred odprtjem (foto: arhiv MGML)

2. Jakopič Garden archaeological park (now the Emonan House) immediately before its opening (photo: MGML archives)



3. Arheološki park Zgodnjekrščansko središče ob odprtju (foto: arhiv MGML)
3. Opening of the Early Christian Centre archaeological park (photo: MGML archives)



4. Arheološki park Emonska hiša pred prenovo (foto: arhiv MGML)
4. Emonan House archaeological park before renovation (photo: MGML archives)



5. Konservatorsko-restavratorska dela v arheološkem parku Emonska hiša spomladi 2012 (foto: Katarina Bobek)
 5. Conservation-restoration work in the Emonan House archaeological park in spring 2012 (photo: Katarina Bobek)



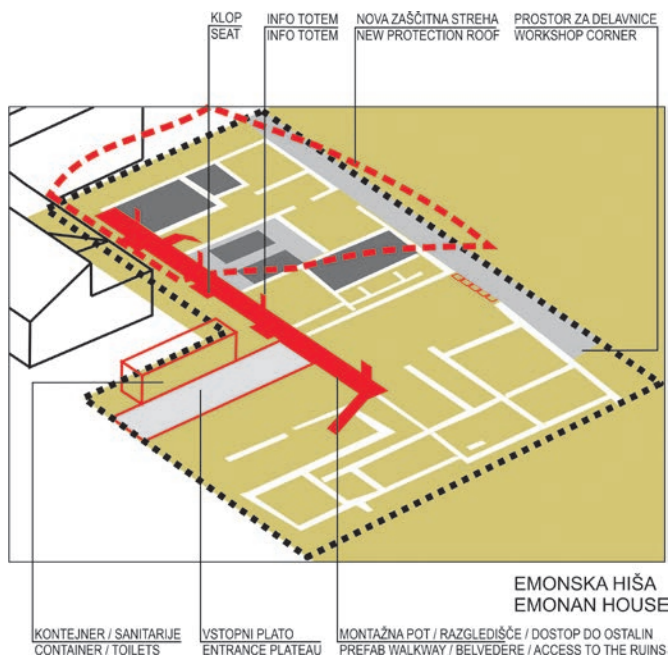
6. Dostop k piramidi a) po Plečnikovi ureditvi, b) pred prenovo 2012 ter c) po prenovi 2012 (foto: a) Plečnikova zbirka, b) Irena Potočnik, c) Katarina Bobek)
 6. Access to the pyramid a) following Plečnik's intervention, b) before renovation in 2012 and c) after renovation in 2012 (photos: a) Plečnik's Collection, b) Irena Potočnik, c) Katarina Bobek)



6b



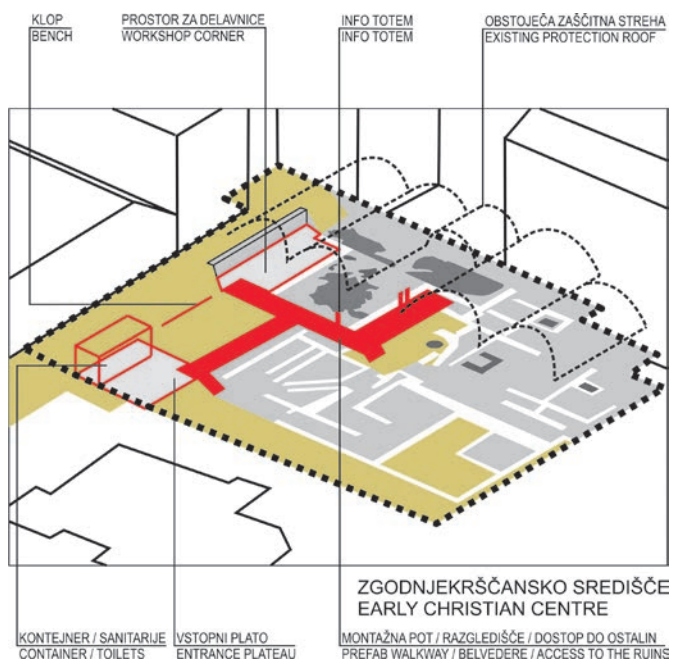
6c



7. Načrt ureditve infrastrukture v arheološkem parku Emonska hiša (avtor: biro Studio Stratum)
 7. Infrastructure regulation plan for the Emonan House archaeological park (Studio Stratum)



8. Arheološki park Emonska hiša po končani prenovi (foto: Matevž Paternoster, arhiv MGML).
 8. Emonan House archaeological park after completion of renovation (photo: Matevž Paternoster, MGML archives).



9. Načrt ureditve infrastrukture v arheološkem parku Zgodnjekrščansko središče (avtor: biro Studio Stratum)

9. Infrastructure regulation plan for the Early Christian Centre archaeological park (Studio Stratum)



10. Arheološki park Zgodnjekrščansko središče po končani prenovi (foto: Matevž Paternoster, arhiv MGML)

10. Early Christian Centre archaeological park after completion of renovation (photo: Matevž Paternoster, MGML archives)



11. Kostumirano vodstvo po emonskih spomenikih *Ko duhovi oživijo* (foto: Matevž Paternoster, arhiv MGML)

11. *When Ghosts Come to Life* (guided visits to the monuments of Emona with costumed guides; photo: Matevž Paternoster, MGML archives)



12. S tablam označena pot po emonskih spomenikih (foto: Matevž Paternoster, arhiv MGML)

12. *Emonan monuments itinerary marked by information panels* (photo: Matevž Paternoster, MGML archives)

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From plans to visitors: renovation and revitalisation of archaeological parks in Ljubljana

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Abstract

In this paper the authors present the multidisciplinary renovation and revitalisation of Ljubljana's archaeological parks carried out in 2011 in 2012. This large-scale project included among other things conservation-restoration interventions at the Emonan House and Early Christian Centre archaeological parks and the Roman wall in the Mirje district, the renovation of protective and tourism infrastructure in the two parks, the development and implementation of aids to interpretation and programmes for visitors to the parks, and the elaboration of a management plan for the above areas. The paper presents the progress of the works, various starting points and dilemmas, and the solutions adopted.

Introduction

The heritage of Roman Emona (or *Amona*), presented within modern Ljubljana, consists of two archaeological parks, part of the south wall in the Mirje district and a few individual monuments or smaller monument areas. This heritage, exhibited *in situ*, is the fruit of more than a century of endeavour by archaeologists, conservators, architects and other individuals and groups connected with it in various ways.

Although the presented Emonan heritage is the result of many years of efforts and several intensive campaigns (cf.

Stelè 1928; Plesničar Gec, Slabe 1979), we have warned several times in past years that over time this heritage has become hard to see, both for citizens and for tourists, and has therefore frequently been overlooked and grown increasingly marginalised and less accessible (Županek 2005, 158s; 2008, 271–273). In most cases the monuments have suffered from a lack of interpretative contents, while at the same time strategies for the management of Emonan heritage as a whole have not been developed. We have found the reasons for this in the specific concept underlying the design of the presented Emonan heritage and the lack of a clear definition of who this heritage is aimed at (Županek 2005; 2008).

In September 2011 the City of Ljubljana obtained EU funding for the revitalisation of the Emonan archaeological parks. Leadership of the project was assumed by Museum and Galleries of Ljubljana. This project represented a successful conclusion to years of efforts to resolve the invidious situation of the archaeological parks, in which, in addition to the lack of functionality described above, the archaeological remains were also in a poor state from the conservation-restoration point of view, since a lack of funds meant that extensive repairs had not been carried out for decades. At the same time this was the beginning of an intensive year of work on an ambitious project, which was scheduled to be completed by September 2012.

The project included several broad components: restoration-conservation work in the Emonan House and Early Christian

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Centre archaeological parks and the area of the Roman wall in Mirje, renovation of protective and tourism infrastructure in the two parks, the setting up of an information point with a model of Emona in the underpass leading to the Kongresni Trg underground car park, the design and implementation of aids to interpretation in the parks and monument areas, the development and implementation of new public programmes for visitors to the parks, and the elaboration of a management plan for the above areas.

Numerous institutions, businesses and individuals participated in the project. Conservation supervision was provided by the Ljubljana Regional Unit of the Institute for the Protection of Cultural Heritage (ZVKDS). Elaboration of the conservation plan and conservation-restoration work was carried out by the national Restoration Centre. New infrastructure solutions were designed by Studio Stratum.

The main aim of the project was the comprehensive revitalisation of the archaeological parks; this paper explains how we achieved this aim.

A look back: the formation of Ljubljana's three archaeological parks

What is an archaeological park? One recent definition found in Slovene literature on the subject reads as follows: “[...] an archaeological park is an area that is archaeologically protected, complemented by elements of landscape architecture and laid out for walking (a park-type arrangement), where archaeological remains are presented *in situ* in the open air [...]” (Breznik 2006). Both the areas that have been referred to as archaeological parks since their creation, namely the Emonan House (formerly the Jakopič Garden) and the Early Christian Centre, correspond to this definition. Even the third area, the Roman wall in the Mirje district, proclaimed a monument of national importance as part of the oeuvre of the architect Jože Plečnik (Heritage No 22658), can be characterised as an archaeological park.

The Roman wall in Mirje is actually the earliest “park” in terms of its date of creation. It was created in the 1930s as a result of the efforts of a conservator, Professor France Stelè (Stelè 1928), to prevent the remains of the Emonan wall being demolished to make way for new construction. Jože Plečnik, already at that time an internationally renowned architect, was entrusted with the renovation of the neglected and abandoned walls (Fig. 1). Plečnik reinterpreted the remains of the Roman wall and linked them into an integrated park arrangement: he placed a pyramid above the gateway into Murnikova Ulica, covering it with turf (Fig. 6a), planted poplars along the outer face of the wall, and on the inside placed two earth pyramids (no longer present). Behind the wall he laid out a park in which elements of ancient architecture were exhibited, and in one of the secondary Roman gates in the wall he built a lapidarium.

The other two Emonan archaeological parks were created later, in the second half of the twentieth century: in 1966 the Jakopič Garden (cf. Plesničar 1968; Fig. 2) and in 1976 the Early Christian Centre (cf. Plesničar-Gec et al. 1983; Fig. 3).

Today the two parks are protected monuments within the Ljubljana Archaeological Area (Heritage No 329).

All three of Ljubljana's archaeological parks are the product of a specific view of archaeological heritage – particularly the heritage of classical antiquity. The outline project regarding the presentation of Emonan heritage continued to be developed until the period following the First World War, after which it remained practically unchanged for the rest of the twentieth century. It brought together three premises which although never explicitly expressed nevertheless stood in the background of the formulation of this concept. The first premise was that classical antiquity and its heritage are inherent bearers of values such as “civilisation” and “culture”, from which the high value of this heritage derives. The second premise, essentially an elitist one, was that presented architectural remains arranged as an archaeological park are a space intended above all for the cultural enjoyment of intellectuals who understand and appreciate these remains. Last but not least, in accordance with the different evaluation of the historical monument that developed in the nineteenth century and its gradual institutionalisation across the whole of Europe (cf. Choay 2001, 82ss), in the period following the Second World War a rigorously protective attitude towards heritage, including the heritage of Emona, established itself fully in this country. Heritage was conserved and exhibited in an entirely documentary form, with minimal use of museological aids to interpretation.

Another important factor in the development of the concept of Ljubljana's archaeological parks was the attitude of the archaeological profession. Archaeology acted as a privileged interpreter of the past, both because of the authority that Western society attributes to intellectual activity and because of the superiority of science in this context (cf. Županek 2005, 159ss). In the period in which the presented Emonan heritage was being designed, archaeology in Slovenia was in the process of establishing its own scientific credibility. This is one of the reasons why the presentations designed in this period were scientific and authoritative. A similar consideration applies to museum work: museums, developed as elitist institutions, remained so even after being opened to the public during the Enlightenment, since they were only accessible to the upper classes. In Slovenia, museums continued to be established above all as research institutions right up until the 1980s, and were only secondarily intended to be visited by the public – and an adult and educated public at that.

For the reasons above, the conceptualisation of the archaeological parks of Emona remained static for the whole of the twentieth century (Županek 2008, 272s). Among experts the parks were seen as being expressive in their own right and appreciated by and attractive to the appropriate section of the public. The dilemmas caused by such a conception, however, were soon apparent, and efforts began to bring about changes: “[...] presentation is not the final procedure in the context of the representation of a monument, but merely the initial phase of its revitalisation” (Slabe 1986, 126). As a result, numerous ideas were formulated in this period for the incorporation of Emonan heritage into the fabric of contemporary Ljubljana. Starting points for its incorporation into the urban

fabric were duly considered and elaborated by the profession, but remained just as unreflected as they were decades earlier. The profession inherently understood Emonan heritage as a remnant of ancient culture frozen in time, intended for the enjoyment of narrow social groups who were familiar with it and appreciated it. As a result, over time Ljubljana's archaeological parks slipped to the margins of interest for citizens and tourists alike.

The revitalisation project: concept and starting points

The above three archaeological park areas in Ljubljana are the property of the City of Ljubljana. The Emonan House and Early Christian Centre parks have been managed since their creation by the City Museum of Ljubljana, today Museum and Galleries of Ljubljana (MGML). With the project presented here, the Roman wall in the Mirje district also passes under the management of MGML.

The situation described in the previous chapter is something that we at MGML wished to change by means of a comprehensive revitalisation programme. Alongside the demanding conservation-restoration work on the Roman remains, a new architectural image and infrastructure were planned in both archaeological parks (footpaths, replacement of the roof in the Emonan House park, uniform auxiliary structures, etc.). The improvements were designed both to improve the protection of the heritage and enable easier access to visitors. Of key importance for the latter are the introduction of various museological aids to interpretation (information panels, printed matter, multimedia guides) and the arrangement of a marked itinerary around Emona equipped with information panels, placing separate areas and monuments into the common context of the former Roman town.

The primary aim of the project was for the parks to become a living part of the modern city of Ljubljana, high-quality public areas with a public function; in short, to include the heritage of Emona in the life of the modern city. Cities such as Ljubljana, with a thousand years of history, are an important historical and archaeological resource, where buildings, structures and parts of the ground plan help us to understand the past, while at the same time connecting citizens with their history. But cities cannot remain static. They need to thrive and develop. For this reason, heritage in cities that is rigidly closed to even the smallest changes and is not a place for children to play, a place to sit and relax, a venue for events, remains outside, marginalised, lifeless. Heritage is above all communication (Smith 2006) and is best realised through public programmes, projects designed to involve the public and similar activities. Only in this way will heritage be something living; it will come alive through experiences, activities, involvement and realisation, and this is what we wish to achieve with this project.

Conservation plan: the Emonan House, the Early Christian Centre and the Roman wall in Mirje

In October 2011 the Restoration Centre began drawing up, on behalf of MGML, a conservation plan for three monuments within the Ljubljana Archaeological Area (Heritage No 329): the Emonan House and Early Christian Centre archaeological parks and the Roman wall in Mirje (Heritage No 22658). Before elaboration of the conservation plan commenced, we verified and assessed the state of archaeological remains on the ground and carried out thorough photographic documentation of the area. The analytical part of the conservation plan was prepared (File 01), in which the situation and position of each monument was established. With the help of literature, sources and research, the development of each individual monument through time, right up to its present-day appearance and form, was revealed.

On the basis of these findings (see Bobek 2012, 11–33), the level of social importance of the monuments was determined. In the archaeological parks this ranges from medium to outstanding, while in the case of the Roman Wall it is high or outstanding (Bobek 2012, 35–37). In accordance with this, and with the cases of damage identified in individual parts of the monuments, guidelines were drawn up for the conservation of the protected valuable elements of the monuments and for their development and potential changes and alterations.

At the same time restorers specialised in individual fields established the state of conservation and damage of the constituent elements of the individual monuments. On the basis of their findings they prepared an inventory of conservation-restoration work for interventions on stone elements, frescoes and mosaics and submitted a joint estimate of the investment necessary for the renovation of the monuments. These data were collected together in File 03 of the conservation plan, which served as the basis for the implementation of conservation-restoration interventions on the monuments.

State of the monuments before intervention

At the end of January 2012 MGML submitted a tender for the implementation of conservation-restoration interventions at all three locations. Since limited funds were available, we identified the elements most at risk that could be improved in this phase. The tender for the implementation of works thus included repairs to plasterwork and walls, the cleaning and repair of mosaics and frescoes in the two archaeological parks, and conservation-restoration work on Plečnik's pyramid with balustrade (Fig. 6b) and Plečnik's lapidarium in the Roman wall. In the expert opinion of the restorers, it was precisely these sections of the wall in Mirje that were most at risk, since the balustrade in front of the pyramid was partly ruined and almost entirely overgrown with ivy, while the area around the base of the balustrade was affected by strong spontaneous tree growth, with roots dislodging the balustrade and balusters. At the pyramid itself, the roof over

the gateway was leaking. The exterior of the pyramid was in several places covered with graffiti. The pointing of the stonework had been carried out inexpertly during the last renovation, and with an aesthetically very displeasing effect, since mortar had been applied well past the edges of the stones. The lapidarium was also in a poor state. Its roof likewise leaked, as a result of which every time it rained water would collect on the floor of the lapidarium and remain there for a long time. A consequence of this was the growth of algae over the pavement, while the brick parts of the pavement had suffered considerable damage. The brick lining of the walls was also damaged and crumbling in several places. The exterior of the lapidarium was entirely covered by ivy and the corner ridge-tiles had disintegrated entirely.

The situation in the archaeological parks was good above all in the parts protected by a roof, while meteorological factors and rising damp over the years had caused considerable damage to other parts of the walls. Cracks and breaks had occurred, while in places the entire lower part of the wall had fallen to pieces as a result of rising damp. Considerable damage has also been caused by mismatched interventions and restoration in the past, since over time the walls had been repaired using different technologies and different methods, while at the same time we were unable to find the documentation corresponding to these interventions in the archives.

Conservation-restoration work

In early March 2012, in accordance with the inventory of works from the conservation plan for plasterwork and walls (File 03), contractors began by knocking out the old, disintegrating and inappropriate mortar joints in the walls of the Emonan House park. It turned out that the wall in the far north-west corner was in the worst state. In accordance with the inventories for interventions relating to plasterwork and walls, new joints and fillings were executed using lime mortar made to the traditional recipe (1 : 3), to which a small amount of cement was added for better solidity, since the walls are in the open air and are therefore constantly exposed to the elements.

Remains of a hypocaust heating system are presented in the “winter room” of the Emonan House. The *suspensurae* supporting the floor, which were presented following archaeological digs in the 1960s, no longer existed, but the situation was documented in photographs. With the help of these we reconstructed the *suspensurae* (the piers supporting the floor in a hypocaust system), the foundations of which were still visible below the sand. It was also necessary to supplement the broken parts of the brick arches of the hypocaust system and the arch of the oven through which hot air once flowed into the system.

In early April 2012 work on the plasterwork and walls of the Emonan House was complete and the contractor began repairing the plasterwork and walls in the Early Christian Centre archaeological park. At the Emonan House restorers were then able to start cleaning and consolidating the mosaic surfaces (Fig. 5) and the terrazzo and brick pavements, and re-

moving the inappropriate coatings of the fresco preserved in the “winter room”. During excavations the remains of murals had been discovered in the corners of the walls of the winter room and were presented in a red shade. Some decades later the fresco was inappropriately restored and coloured yellow; the restorers removed this yellow coat. The biggest job for the restorers was the terrazzo pavement in the space next to the winter room, where paint had dripped onto the floor during painting of the metal roof structure. The paint stains were extremely stubborn and a special detergent had to be used to remove them from the surface.

Meanwhile, at the Early Christian Centre, interventions were taking place on the plasterwork and walls, following the same principle as at the Emonan House. Some joints in the walls in the extreme western section of the park and the drainage channels had been coloured in a slightly brick-like colour. We therefore decided to colour the new mortar with a little brick dust in order to achieve a similar colour to the existing joints. At the far eastern end of the park, repairs were needed to the concrete retaining wall near the ancient baptistery, next to the area where MGML holds educational workshops. Several stone remnants, hypocaust piers, etc. had been deposited in front of the retaining wall. By agreement with MGML these were taken to the repository.

After completion of the work in the Emonan House park, the restorers of the Restoration Centre joined the workers in the Early Christian Centre park, where it was likewise necessary to clean the mosaics around the baptismal pool and repair the ventilation system below them. The small brick pools of the former *thermae* required repairs and consolidation. The central pool in particular was in a poor state. As a result of prolonged exposure to rain in the spring of 2011, when the tarpaulin cover was ripped during a storm, it began to deteriorate more quickly and the brick began to rot. The science department at the Restoration Centre researched the composition and type of brick mortar used to build the pools, and on the basis of their findings the restorers were able to prepare a suitable mortar for the consolidation of the brick surfaces.

In early April 2012 work also began on the Roman wall in Mirje. To begin with it was necessary to steam clean the surfaces of the lapidarium and pyramid, which had blackened as a result of exposure to the elements and pollution. At the same time the lapidarium and the balustrade had to be thoroughly cleaned of ivy and other vegetation, by which they were entirely covered in places. Ivy roots cling so tightly that it was impossible to remove them completely using non-invasive methods. Following cleaning of the balustrade, the restorers found that only half the balusters were sufficiently well conserved, needing only cleaning and consolidation. These balusters are actually large concrete pipes which the architect Plečnik filled with concrete made of coarse sand, quarry stone and gravel and topped with profiled capitals of artificial stone. The majority of the balusters were cracked from within or had fallen over and were broken.

The original state of the balustrade and the pyramid was documented in two surviving old photographs. With their help, we were able to carry out a comparison with the current situation. The pyramid, which under Plečnik’s original design

was almost entirely covered by turf, was originally topped by a sphere – as were the balusters in the stone balustrade in front of the pyramid (Fig. 6a). Together with the restorers, the responsible conservator from the Ljubljana Regional Unit of the ZVKDS, the curator of the classical antiquity department at MGML and architects from the architecture department of the Restoration Centre, we agreed that in the case of the balustrade we would attempt to re-establish a situation similar to that which is documented in the archival photograph, and to use as much surviving material as possible. A lack of funds meant that reconstruction of the turf covering on the surface of the pyramid was not possible. Of the 22 original balusters of the balustrade, 11 still survived. The remainder, so badly damaged that it did not make sense to restore them, were replaced by replicas modelled on the existing balusters (Fig. 6c). More original capitals had survived than balusters; these were cleaned and placed on the replicas. The replicas of the balusters, the moulds for the new capitals and the spheres to top them were prepared by stone restorers at the Restoration Centre; using various sanding methods and other techniques, they attempted to obtain a surface as similar as possible to the original.

It should be understood here that the materials used in the past by Plečnik are today extremely difficult if not almost impossible to obtain. Materials and their manufacture have changed and modernised, and manufacturing is now industrial. Not only that, but Plečnik's original elements have been exposed to the weather for decades and this, and the passage of time, has given them a special patina. We therefore endeavoured to produce new elements in such a way that their appearance would be as close as possible to the appearance of original, although at the same time we were careful to ensure that the new elements, when viewed closely, differed from the originals, since we did not wish to counterfeit Plečnik's work. The patina will, as always, come with time.

Following the cleaning of the lapidarium, work began in the interior and repairs to the roof commenced. Once again there was the problem of the colour and texture of the renovated roof. We tried to make it as close as possible to the original, although the roof will only gain its true patina over time. As noted above, the brick corner ridge-tiles of the roof had entirely disintegrated. Plečnik used Roman ridge-tiles, which were considerably larger than those used today, and up to two or three centimetres thick. Today such tiles are no longer made, and although the MGML repository contains identical tiles which could have been used to substitute the missing ones, it did not seem right to use original Roman heritage in this case, since sooner or later it would deteriorate in the open air. Today ridge-tiles are made by machine and therefore have a rather sterile effect. For this reason they did not seem to us to be the most appropriate replacement for the originals. We needed to find a different, better solution as quickly as possible. After a thorough search, we tracked down some suitable ridge-tiles in Primorska, where old tiles from the 1930s were being sold as second-hand building material for a token sum following the renovation of a roof. After cleaning and trimming their edges, we used them on the corners of the lapidarium. The result is good; the new old tiles

have enough patina not to spoil the overall appearance of the lapidarium, while at the same time they are not as valuable and irreplaceable as the Roman originals.

Work was also carried out inside the lapidarium, which was first subjected to thorough steam cleaning. The missing parts of the stone frieze along the walls had to be modelled, and cracks and breaks in the brick surfaces of the walls repaired using a brick compound where the condition of the brick was worst. Damaged parts of the brick pavement of the lapidarium were replaced by new pieces cut to measure. It was also necessary to clean and sand the rusty metal railings of the lapidarium, which were then coated with a dark grey antique paint.

The conservation-restoration work was completed on schedule and the next phase of the project – renovation of protective and tourism infrastructure in the parks – could begin.

Infrastructure in archaeological parks

The rapid changing of cities and the construction of new economic and transport infrastructure can result in a process of gradual erosion of heritage, including archaeological remains. This raises questions about the possibilities of establishing dialogue between the new and the old, between enabling the development of the city in terms of the needs of its users and the simultaneous preservation of historic elements. How can we design solutions that are able to resist the opposing tendencies to conserve the city as a museum and those that announce that remains are the subject of the past and insist that the city is a place of the present, subject to development and expression of creativity?

The complex topic of the conservation and presentation of archaeological remains is particularly interesting in the urban context. Archaeological remains within the city can today be treated as a type of "theme park", with considerable tourism, scientific and educational potential. Archaeological parks also have aesthetic, symbolic and cultural value. The conservation of built archaeological heritage can mean the regulation of a space that also has potential for a variety of uses. Although archaeological parks no longer fulfil their original function, the quest for suitable presentation, appropriate infrastructure and modern functional enhancement – combined with appropriate measures to prevent their degradation and improve public accessibility – can allow these parks to become spaces that represent added value in their immediate surrounding area and in the city as a living organism of diversity.

The urban environment is also specific because of the speed with which it changes. The way this environment is understood is unpredictable. Something that today seems useless, without added value, can tomorrow become an object of interest to tourists and also to the general public. Within the urban environment archaeological parks are spaces of the timeless, they are part of the history that must remain for our descendants. Undoubtedly opening archaeological parks to the public is different from other forms of popularisation of a space. The primary aim of archaeological parks is to show

the past, to establish a genuine contact between the visitor and tangible historical evidence, and to show the connection between the archaeological form and the society that created it. Establishing their potential value in an urban context is of course highly demanding. Finding a balance between the changing trends of the city and a timeless archaeological structure is the basis which can serve as a guide for the regulation of archaeological parks today. Methods of presenting remains that are accessible, sufficiently visible, attractive, interesting and understandable to the public must take into account the requirements of their conservation and protection. The establishment of tourism infrastructure designed to enable the best quality presentation of archaeological remains while at the same time conserving them can be divided into three main approaches that are employed in practice:

- the non-invasive approach mainly conserves the existing state of archaeological excavations in the surrounding area and only carries out the technologically most urgent interventions that enable conservation of heritage. Regulation within the archaeological park covers the route to be followed by visitors, the park area and the provision of basic information necessary to understand the heritage (e.g. the Petit-Chasseur archaeological site in Sion, Switzerland; remains of the early medieval bishop's palace in Eger, Hungary);
- the infrastructure approach brings to the existing environment of the archaeological park the impulse of the new, which explicitly differs from the existing and is oriented towards new strategies of presentation and park visits. The infrastructure approach covers the installation of new structures that are necessary to provide a better quality experience and better understanding of heritage. The new structures (street furniture and signage, paths, viewing areas and protective areas) are designed in such a way that they differ in material, colour or form from the appearance of the archaeological heritage itself, while their arrangement follows the strategy of presentation of the archaeological remains (e.g. the remains of the southern part of Roman Sisak, Croatia; the remains of the Roman theatre in Saragossa, Spain);
- the invasive approach significantly alters the existing heritage environment, building on it and adding presentation contents. The installed structures are accents that stand out in terms of form, material or colour and in most cases dominate with respect to the appearance of the archaeological heritage itself (e.g. the Vesunna Gallo-Roman Museum, Périgueux, France; the Praça Nova archaeological site in the Castle of São Jorge, Lisbon, Portugal).

Renovation of infrastructure in the Emonan House and Early Christian Centre archaeological parks

The Emonan House and Early Christian Centre archaeological parks, which were the subject of the regulation of park infrastructure within the larger project “The Archaeological Parks of Emona and the Emona Promenade” are open to visitors all year round, although in winter, when night-time tempera-

tures fall below 0°C, the remains are covered to protect them from the elements. In the past, visitors to the two parks were able to walk directly on the mosaics, which meant a considerable likelihood of damage to these remains. At the same time, access to the most interesting parts of the archaeological parks was not possible to those with reduced mobility.

In the Emonan House park the protection of the mosaics – a prefabricated roof – was unsuitable both from the point of view of presentation and in the technical sense, and needed to be replaced by a more suitable solution. The old roof (originally conceived as a temporary solution) was pitched, which gave the visitors a false impression of the shape and size of the ancient roof. It was also too small to cover all the remains most susceptible to the weather. The modern visitors' path ran along an embankment in the middle of the Roman house and it was therefore difficult to get a full sense of the scale and the connections between the ancient remains in the park. Furthermore, there were no information panels in the park, and therefore it was difficult for visitors to understand the remains.

In the Early Christian Centre park the protection of the mosaics is provided by the existing canvas roof supported by a metal structure, which it made sense to retain. In addition to the problem of unsupervised access to the mosaics, in this park the necessary infrastructure for educational workshops, formerly provisional, lacked comprehensive regulation.

We decided that the most suitable approach for the regulation of Ljubljana's two archaeological parks was the infrastructure approach, because of several aspects that combine in the definition of sustainable development. Economic, social and environmental aspects are best balanced by the chosen approach, something which through the outline project and its implementation was transferred as far as possible right down to the details. The infrastructure approach specifies interventions whose aim is above all the preservation, inclusion, exploitation and exposure of urban archaeological parks in a sustainable manner, so that they become part of the city, function as attractors in a space of different flows, and – above all – are accessible to all.

Another characteristic of the infrastructure approach is its own unrepresentativeness. In architecture we must distinguish between presentation techniques, which relate to mapping, projections, notations – in short, graphic representations of architecture and space – and the idea of architecture as a system of representation (Allen 2003). In this case we are dealing, of course, with the issue of the latter and its relationship to strict engineering functionality in the given case, in the manner of the proto-functionalist Carlo Lodoli, who linked architectural expression to the characteristics of the materials used (Košir 2006, 209; Krufft 1994, 199; Rykwert 1967), and the post-functionalists, who realised that architectural expression cannot be justified by structural determinism but as an artefact that through the expression of the materials used, just as they are, establishes a dialogue with the existing and only gains meaning through its interaction with users (cf. Pérez-Gómez 1983). The relationship between the static existing and the new, as explicitly *other*, rests on the parameters *bottom up*, *flow*, *flexibility*, *modularity*, *plug-in* and

time. The *bottom up* parameter conditions the contextuality of the design and the minimum physical encroachment on the area of the remains, while the *flow* parameter is adapted to the desired channelling of visits to the archaeological park and also directs communication itself. The other parameters determine the structural system of the various elements, a system that is flexible, able to be dismantled, and also allows modifications or development in an unpredictable future.

The regulation of the infrastructure of the two archaeological parks was designed in a manner that corresponds to the needs of both individual visitors and organised groups. Regulations of park and tourism infrastructure is functionally and formally structured with regard to functional components and spatial conditions (Figs. 7 and 9). Access to the archaeological park is via an entrance area with a consolidated sand filling. Located in the entrance area is a steel container cabin divided into two sections. One section contains chemical toilets and the other is used to store protective and maintenance equipment for the archaeological park. The outside of the container also serves as an information panel at the entrance to the park.

Visitors proceed through both parks from the entrance area along a main access path consisting of a walkway made from prefabricated panels mounted on a metal substructure, which does not evoke a connection with the former Roman paths, either in terms of material appearance, to the area containing the more representative remains (Figs. 7 and 9). In places where, in order to facilitate access to visitors with reduced mobility, the walkway includes ramps and lies above the level of the excavations, foundations have been implemented as necessary with minimum encroachment into the area of the archaeological excavations. Information “totems” and benches have been installed at the more important points along the access path and viewing path. At the same time access to the level of the digs is possible via prefabricated steps. In the Early Christian Centre park (Figs. 9 and 10) a space with at-grade access from the access path has been made from prefabricated panels in the education corner area. This space is equipped with two sandpits, four tables and benches. On the renovated retaining wall a flexible system of attachments for teaching aids is planned. Fixed to the wall are tiles with pins to which shelves, magnetic boards and other teaching aids can be attached during educational workshops. In this way creative and instructional workshops for visitors can take place within the area of the archaeological park, in the direct vicinity of the archaeological remains.

In the Emonan House archaeological park (Fig. 7) it was necessary, in order to protect the mosaics and the hypocaust from rainwater and ultraviolet radiation, to substitute the existing pitched roof – unsuitable both structurally and in terms of presentation – with a new one. Unfortunately, owing to the time limits of the project, we were unable to provide a new permanent roof. The cover over the mosaics has therefore been implemented as a temporary protective structure – a prefabricated marquee roof of suitable height with regard to the configuration of the terrain and the possibility of drainage, so that water does not cause damage to the mosaics; the roof also means a better overall presentation of the archaeo-

logical excavations. Just as at the Early Christian Centre, in accordance with the conservation conditions laid down by the Ljubljana Regional Unit of the ZVKDS, the roof is made of stretched canvas and is of a shape that does not evoke a connection with the shape of the roof of the original Roman house (Fig. 8). The central and perimeter supports encroach as little as possible into the area of the excavations and are executed without foundations. During the winter the mosaics are protected with specially made covers.

Use of the infrastructure approach to regulation of the archaeological parks has allowed both parks to be preserved as green areas, where as a result of infrastructure interventions we are able to:

- manage and direct a large number of visitors,
- offer improved access and functionality for different target groups of visitors.

The infrastructure system adds a layer that enables a more complete understanding of archaeological heritage while adding to the attractiveness of the overall presentation. A space arranged in this way becomes part of the modern urban reality of the city centre and wider area.

Parks and visitors: new paths and programmes

The renovation project for the archaeological parks took account of the latest practices in the fields of conservation and infrastructure appearance, and also of museum presentation, accessibility and the popularisation of parks. Presentation has thus followed the criteria of museum-type presentation, while aids to interpretation and a variety of educational and adventure programmes provide users with a better quality experience of culture and more accessible learning about it. Within the project, a great deal of energy was directed towards the above areas. We have developed new educational programmes for various target groups, new adventure/popularisation programmes for individuals, groups and families, and also new tourism products. All are designed in such a way as to actively include visitors, strengthen the identity of the citizens of Ljubljana and create a connection between life in this area in the past and present. At the same time this type of promotion of heritage also means a way of protecting it – one of the most effective forms of protection, in the opinion of modern heritage studies, in the sense of preventing vandalism by offering various opportunities for participation.

Archaeological parks can be an excellent environment for educational activities, since with the help of suitable aids to interpretation and/or guides and activity leaders they offer numerous opportunities for different insights into the themes presented, for experiences and for the development of new knowledge and meanings in an informal learning environment. As part of the project we have supplemented existing programmes and developed new ones, which now fully take into account both the new standards of the museological and educational professions and standards in the fields of didactics and pedagogy. Existing programmes for our youngest visitors (nursery school children, years 1–3 of primary school) have been modernised with a workshop called

Archaeo-sandpit with Honorata. The renovated education area in the Early Christian Centre archaeological park, featuring interactive elements, has enabled us to introduce new activities. We have also overhauled the *Traces of Ancient Emona* programmes with worksheets for older children (years 4–6 and years 7–9). Since previous knowledge and methods of imparting information differ for different age groups, three subprogrammes have also been designed.

The project has also seen the creation of a brand-new programme aimed at teenagers, traditionally a section of the public that it is hard to attract to museums. This programme, which we have called *Archaeology is Cool*, focuses on the excavation of two experimental units, two “Roman graves” and introduces teenagers to the work of the archaeologist through hands-on experience and teamwork. Students dig, learn about tools and methods of recording artefacts, and share their excitement and enthusiasm at their discoveries. The archaeological parks renovation project enabled us to set up infrastructure for this workshop in the Emonan House park, where we had previously not held workshops; in this way we have also actively included this park in our programmes. This will contribute to better knowledge of the location among visitors and to higher visitor numbers and better recognisability for this park, which as a result of its location among private houses in a quiet part of Ljubljana has until now been the least well known of the parks among the general public.

We have placed a special emphasis on bringing the remains of ancient Emona closer to families, as part of active leisure time. A new guide, *Emona from E to A*, featuring attractive illustrations and fun tasks, encourages families to explore and study the open-air Emonan monuments. In this way visitors get to know the Roman archaeological heritage of Ljubljana through active participation. The programme is designed in such a way as to encourage intergenerational cooperation and group learning.

We intend to bring revitalised archaeological heritage closer to the broadest cross section of the public through popularisation programmes and events. We provide these for the purpose of familiarising the public with archaeological heritage and the services that we provide as the manager of the archaeological parks. Two different popularisation projects have been prepared in the context of the project: *When Ghosts Come to Life* (guided visits to the monuments of Emona with costumed guides; Fig. 11) and *Roman Day* (one-day programme featuring various workshops). Our popularisation programmes and events are aimed at different target groups including those not primarily interested in ancient heritage. Within the context of these programmes we therefore seek out various forms of collaboration with the organisers of different kinds of events, e.g. recycling workshops, readings and recitals, small concerts, etc.

Simultaneously with the renovation of the archaeological parks, a tourist trail called *Emona/Through Roman Ljubljana* was created, representing a new platform for the development of cultural tourism in Ljubljana. *Emona/Through Roman Ljubljana* is a platform that unites and connects the archaeologically presented remains of Emona (e.g. the archaeological parks, part of the west wall by Cankarjev Dom, the monument area

by the statue of the citizen of Emona in Zvezda Park, the presented *cloaca* on Aškerčeva Cesta, etc.), which previously lacked context and were therefore difficult or impossible to understand, into a unified story. The *Through Roman Ljubljana* itinerary is equipped with interpretative panels with texts and drawings showing reconstructions of individual remains (Fig. 12). Additional content (texts, graphics, audio recordings) on the development of Emona, everyday life in the town and Roman culture in general can be accessed via QR codes on the panels). There is also a leaflet with map that helps individuals or groups discover the Roman town of Emona, now recognisable even to non-experts as a logical whole within the city centre of present-day Ljubljana.

As well as the possibility of individual tours in conjunction with city tourist organisation Turizem Ljubljana, which has years of experience with tourism, including cultural and historical tourism, in Ljubljana, we are developing specialised tourism products aimed at group and guided tours. We have also collaborated with them on the preparation of a guide, *Experience Emona!*, one of the multilingual guides to the various historical faces of the capital which Turizem Ljubljana publishes on a regular basis.

The planned promotion is oriented towards attracting potential users, increasing their interest in Ljubljana's Roman archaeological heritage, and of course encouraging them to try the newly created tourist itinerary, the various programmes and the renovated parks. In this context, a marketing mix has been developed on the basis of analysis of the market and target groups and the previously evaluated needs and wishes of users; as well as a public relations plan, this marketing mix includes advertising, sales promotion and direct marketing. Using promotional materials such as flyers and guides, we will inform potential users about Emonan heritage, the programmes on offer and the opportunities to visit or participate. The promotional material also contains all necessary information for users (location, opening times, prices, etc.). All the promotional material has been produced in six different languages, which means extremely broad access to information for a variety of language groups.

We are particularly proud of having included in the renovation an improvement in the accessibility of Emonan heritage for people with special needs. The new walkways in the archaeological parks enable access for visitors with reduced mobility (and pushchairs), tactile maps of the parks allow the blind and partially sighted to discover the complex ground plan of the archaeological remains, while a video guide for the deaf and hearing impaired, produced as part of the Museum in Signs project (see <http://www.auris-kranj.si/index.php/muzej-v-znakih>; 17 September 2012), makes the *Through Roman Ljubljana* itinerary accessible and interesting for this target group too.

Within the context of the project we also sought potential partners for collaboration on the promotion of the new products. This has resulted in partnerships with the tourism, cultural and educational sectors.

Conclusion: guidelines for the future

The parks revitalisation project also included the elaboration of a management plan, through which we defined the management strategy for a medium-term period. Besides the content defined by Article 60 of the Protection of Cultural Heritage Act (inspection of valuable cultural elements, management structure, plan of activities with financial outline, method of monitoring implementation), we devoted particular attention to the management of Emonan heritage for people, i.e. for visitors. Among the strategic objectives we included ascertaining the needs of potential visitors, ensuring the accessibility of the parks to visitors of all profiles and age groups from Slovenia and abroad, ensuring maximum accessibility to visitors with special needs and the development and expansion of the tourism services provided by the parks. Implementation of the revitalisation project has established conditions for the conservation and more successful protection of Ljubljana's presented Emonan heritage, while at the same time the numerous educational potentials of this heritage have been clearly highlighted and the necessary platform has been established for the enrichment of tourism in Ljubljana and Slovenia as a whole (Fig. 12).

In short, since we understand Emonan heritage as a social and cultural process and not merely as the physical presence of monuments, we intend to manage it as such. In our vision of the protection and development of the monuments, alongside the protection of the monuments themselves there is also a focus on the protection of the heritage of Emona as "public heritage". We emphasise quality communication with visitors, inclusion, dialogue and removing barriers. We intend to put heritage into effect as a social and communication practice in public programmes, projects designed to involve the public, and so on (Figs. 11 and 12).

Naturally we cannot reduce the management of Ljubljana's archaeological parks, like the management of heritage in general, merely to a few specialist and technical practices. Our starting point in the management of Emona's heritage is that this is a complex and continuous social and cultural process (cf. Harvey 2001, 320ss; Smith 2006). Heritage is in fact constantly being created, in a dynamic process in which the past is used as a starting point for debate, conflicts and negotiations about what should be evaluated and protected and why. The awareness that heritage is a constantly evolving construct is of key importance when it comes to finding the right balance in heritage management: a way to present the past in a manner that is historically appropriate and at the same time comprehensible to the broadest cross section of the public, a way to balance the strict protection criteria governing archaeological sites with the development of tourism and urban development. Since many different groups oriented towards different goals are involved in this process (citizens of Ljubljana, the City of Ljubljana, archaeologists, conservators, museum workers, property developers, Turizem Ljubljana, etc.), the management process is an emotional and frequently conflictual one. It is therefore vital to keep asking ourselves what the concepts of heritage, owner-

ship, power, knowledge and "public heritage" actually mean in this context.¹

Summary

The heritage of Roman Emona, presented within modern Ljubljana, consists of two archaeological parks, part of the south wall in the Mirje district and a few individual monuments or smaller monument areas. Despite numerous efforts, over the decades this heritage had become hard to see, both for citizens and for tourists, and was therefore frequently overlooked, growing increasingly marginalised and hard to understand; the remains were also in a poor state from the conservation-restoration point of view.

The renovation and revitalisation of Ljubljana's archaeological parks, a project carried out in 2011 and 2012, included elaboration of the conservation plan and conservation-restoration work in the Emonan House and Early Christian Centre archaeological parks and at the Roman wall in the Mirje district, the renovation of protective and tourism infrastructure in the two parks, the setting up of an information point with a model of Emona in the underpass of the Kongresni Trg underground car park, the design and implementation of aids to interpretation and new public programmes for visitors to the parks, and elaboration of a management plan.

During the process of elaboration of the conservation plan, the level of social importance of the monuments was determined. In accordance with this, and with the cases of damage identified in individual parts of the monuments, guidelines were drawn up for the conservation of the protected valuable elements of the monuments and for their development and potential changes and alterations. The conservation plan served as a basis for the implementation of conservation-restoration interventions.

Alongside the demanding conservation-restoration work on the Roman remains, a new architectural image and infrastructure were planned in both archaeological parks (footpaths, replacement of the roof in the Emonan House park, uniform auxiliary structures, etc.). The improvements were designed both to improve the protection of the heritage and enable easier access to visitors. The infrastructure approach was selected as the most suitable approach to the regulation of the two archaeological parks, because of several aspects that combine in the definition of sustainable development. The infrastructure approach specifies interventions whose aim is above all the preservation, inclusion, exploitation and exposure of urban archaeological parks in a sustainable manner, so that they become a part of the city that is accessible to all. The regulation of the infrastructure of the two archaeological parks was designed in a manner that corresponds to the needs of both individual visitors and organised groups. The infrastructure is functionally and formally structured with regard to functional components and spatial conditions. Of key importance for the understanding of the heritage in the parks and, consequently, for its protection are the intro-

¹ Ang. public heritage.

duction of various museological aids to interpretation (information panels, printed matter, multimedia guides) and the arrangement of a marked itinerary around Emona fitted with information panels, which places separate areas and monuments into the common context of the former Roman town. The primary goal of the project was to include the heritage of Emona into the life of modern Ljubljana. We intend to achieve this through a variety of educational programmes, events and other forms of public involvement.

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Vrednotenje naselbinskega spomenika za derazglasitev na primeru Goč

Strokovni članek

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Povzetek

Na pobudo občine Vipava je OE Nova Gorica izdelala prvo strokovno podlago za derazglasitev kulturnega spomenika, v tem primeru naselbinskega spomenika Goče, v skladu s 23. členom ZVKD-1, ki govori o prenehanju statusa spomenika. Članek je nastal na podlagi metodologije »Numerično vrednotenje naselbinske dediščine za pripravo predloga za vpis v Register nepremične kulturne dediščine«, ki je delovni pripomoček za interdisciplinarno določanje naselbinske dediščine. Metodologija je rezultat dela več strokovnih komisij in delovnih skupin ZVKDS ter je uveljavljena delovna metoda za ocenjevanje naselbinske dediščine. V elaboratu Ponovno vrednotenje EŠD 157 Goče – vas, ki je osnova članka, sva enak postopek uporabili za ponovno vrednotenje za derazglasitev naselbinskega spomenika EŠD 157 Goče – vas. Ugotavljava, da je metoda ustrezna tudi za ponovno ugotavljanje stopnje ohranjenosti prisotnih dediščinskih prvin naselbinskih spomenikov.

Pri ocenjevanju naselbinskega spomenika smo izhajali iz širšega prostora, kulturne krajine, katere del je naselje, ohranjenosti poselitvenega modela ter posameznih stavb. Ponovno smo pregledali tudi ohranjenost posameznih stavbnih detajlov.

Ugotovili smo, da spomeniškovarstvene lastnosti od prvega vrednotenja, ki je bilo pred 25 leti, niso toliko spremenjene ali degradirane, da bi morali EŠD 157 Goče – vas derazglasiti. Generalna konservatorica ZVKDS je v ta namen imenovala tudi strokovno skupino konservatorjev za pregled in ponovno vrednotenje naselbinskega kulturnega spomenika; skupina je naše ugotovitve potrdila.

Uvod

Goče so strnjeno pozidana vas. Ležijo na položnem hrbtu enega od vipavskih gričev, ki deli Vipavsko dolino od doline Raše in Braniške doline, in so kompleksen kulturni spomenik z značilnostmi mediteranskega stavbnega oblikovanja in več dominantami: župno cerkvijo sv. Andreja, Marijino cerkvijo na Obeluncu, pokopališko kapelo Božjega groba in pokopališčem, štirimi oltarnimi in drugimi znamenji, številnimi vodnjaki, domačijami in vinskimi kletmi s faladurji.

Današnja naselbinska struktura Goč je rezultat večstoletnega razvoja. Najstarejši del vasi je nastal okrog župne cerkve, kjer stojijo enoetažne stavbe v stegnjenih nizih, oblikujočih ozke gase. Pozidava vasi se je v kasnejših stoletjih od naselbinskega jedra širila na njegov južni, zahodni in vzhodni rob, kjer so se izoblikovale domačije zaprtega tipa.

Na Gočah je od sredine 15. stoletja pa vse do preloma iz 19. v 20. stoletje cvetela zidarska in kamnoseška obrt, ki se je najprej odrazila na cerkveni arhitekturi in nato pozitivno vplivala na oblikovanje preostalega stavbarstva. V preteklosti kamnite, danes korčne strehe, iz kamna zidane stene, okenski in vratni okvirji ter konzole in vodnjaki izpričujejo vsesplošno uporabo kamna: manj kvalitetnega peščenjaka za gradnjo objektov in trdega kraškega apnenca za izdelavo okrasnih likovnih elementov in arhitekturnih detajlov. Uporaba lesa, drugega dragocenega gradiva, se na Gočah kaže v stropnih in opornih tramovih, okenskih in vratnih krilih, ograjah ter preostali opremi, ne nazadnje pri izdelavi hrastovih sodov, ki še vedno polnijo obokane vinske kleti.

Stavbno oblikovanje na Gočah uvrščamo v mediteranski stavbni tip, v goriško-vipavski stavbni podtip, ki ga prepoznamo zlasti po zunanjih oblikovnih značilnostih. Na razvoj in oblikovanje stavbarstva so vplivali klimatske razmere, lega

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v prostoru, uporaba gradiva, način gradnje, gospodarstvo, večšine in praksa. Poleg naštetega sta na razvoj hiše vplivala tudi lega kurišča/ognjišča in način odvajanja dima iz prostora. Lega kurišča je narekovala horizontalni razpored prostorov, konstrukcijo stropov, ostrejša in ne nazadnje kulturo bivanja ter stavbno oblikovanje, kar nam dokazujeta dva ohranjena primera, stara Fajdigova hiša in hiša na Cejkotovi domačiji, ki stojita v gasah, najstarejšem predelu Goč.

Na Gočah so prepoznavne tri glavne faze razvoja v rasti naselja: srednjeveška, razvoj v 17. in 18. stoletju ter gradnja z izpolnitvijo naselitvenega okolja do prve svetovne vojne. Srednjeveška faza je, kljub poznejšim predelavam stavb, danes prepoznavna v tlorisni zasnovi, ki jo opredeljuje stavbna parcelacija z enoceličnimi in dvoceličnimi objekti, ki so rastle v višino. Raster tega dela naselja ob cerkvi nam kaže značilno, skoraj urbano mrežasto zasnovi z značilnimi ulicami oziroma gasami.

Analiza in vrednotenje

Naloga je bila zastavljena tako, da smo ponovno opravili več terenskih ogledov, pregledali obstoječe vire, predvsem naloge, ki kakor koli obravnavajo Goče, ter primerjali razpoložljive katastre. Za oceno stanja ohranjenosti v prostoru smo v skladu z veljavno metodologijo ZVKDS za vrednotenje na-

selbinske dediščine ocenjevali in kartirali naslednje prvine:

- objekte, ki imajo status kulturne dediščine; to so objekti, ki so vpisani v register kulturne dediščine (RKD) in imajo evidenčno številko dediščine (EŠD);
- objekte, ki imajo lastnosti dediščine; to so objekti, za katere smo ugotovili, da imajo ohranjene prvine, ki jih prepoznavamo kot vrednote;
- delno modificirane objekte; to so objekti, ki so kakor koli degradirani, a je s primerno sanacijo mogoče njihovo zmanjšano spomeniško vrednost popraviti. V tem primeru gre največkrat za neustrezno barvo fasade, neustrezno kritino, neustrezne arhitekturne detajle, omet, uporabo netipičnih gradiv;
- moteče objekte; moteči objekti so tisti, ki so grajeni na lokacijah zunaj gruce in s tem degradirajo poselitveni model Goč;
- ruševine; to so porušeni objekti;
- zelene površine, odprt prostor; to so pripadajoče nepozidane površine znotraj naselja ali v njegovi neposredni bližini. V tem primeru gre za gospodarske vrtove ali javne zelene površine.

Pomemben bi bil tudi podatek o kontinuiteti poselitve. Arheološko je območje še neobdelano in najdb tu sicer ni, vendar arheologi zaradi ugodne lege naselja domnevajo na tem mestu pedsrednjeveško poselitev.

Tabela numeričnega vrednotenja

SKLOPI OBDELAVE	PRVINE OBDELAVE	OHRANJENOST PRISOTNIH PRVIN, KI JIH STROKA PREPOZNAVA KOT VREDNOTE (ZNAČILNOSTI)	OCENA 5-1	DELEŽ PRVIN	DOBRA OHRANJENOST PRVIN (75- DO 100-ODSTOTNA)	DELNA OHRANJENOST PRVIN (50- DO 75-ODSTOTNA)	SLABA OHRANJENOST PRVIN (MANJ KOT 50-ODSTOTNA)
I. Lega naselja v prostoru (tridimenzionalna podoba)	Odnos med krajino in naseljem oziroma med naseljem in delom naselja	prilagoditev reliefnim značilnostim in komunikacijam (vodotoki, poti ...) kot podlaga za njegov razvoj	5				
		naravne in druge meje rasti naselja	5				
		robovi naselja	4				
		naravne prvine znotraj naselja (javne zelene površine, vodotoki)					
		Povprečna ocena	4,67	93 %	X		
	Volumen naselja oziroma dela naselja	silhueta naselja (določena z naravnim reliefom in stavbami)	5				
		pogledi na naselbinsko celoto in iz nje z različnih strani	4				
	Povprečna ocena	4,00	80 %	X			

SKLOPI OBDELAVE	PRVINE OBDELAVE	OHRANJENOST PRISOTNIH PRVIN, KI JIH STROKA PREPOZNAVA KOT VREDNOTE (ZNAČILNOSTI)	OCENA 5–1	DELEŽ PRVIN	DOBRA OHRANJENOST PRISOTNIH PRVIN (75- DO 100-ODSTOTNA)	DELNA OHRANJENOST PRISOTNIH PRVIN (50- DO 75-ODSTOTNA)	SLABA OHRANJENOST PRISOTNIH PRVIN (MANJ KOT 50-ODSTOTNA)
II. Zasnova in morfologija naselja (dvodimenzionalna slika)	Berljivost naselbinske strukture	parcelacija	5				
		ulična mreža, druge komunikacije in javni prostor	5				
		zazidalni sistemi (gostota, lega objektov, njihovi medsebojni odnosi in horizontalni gabariti)	5				
		zgodovinska rast naselja (razpoznavnost nastanka in razvojnih faz; rast navzven in navznoter)	5				
		arheološki viri					
		Povprečna ocena	5,00	100 %	X		
	Funkcionalne enote naselja	stavbne celote	5				
		domačije	4				
		stavbni nizi	5				
		tržni prostori					
		ulični prostori	5				
		zelene površine ...					
		Povprečna ocena	4,75	95 %	X		
III. Stavbno tkivo in detajli	Prevladujoč stavbni tip in posebne stavbe	stavbne mase	5				
		nakloni strešin	5				
		razmerja med fasadnimi površinami in stavbnimi odprtinami	4				
		gradiva, strukture, barve	3				
		cerkev, kapela, grad, šola ...	5				
		Povprečna ocena	4,40	88 %	X		
	Naselbinski detajli	javni spomeniki	5				
		znamenja	5				
		vodnjaki	5				
		tlakovanje					
		ograje	4				
		mostovi, brvi					
		luči					
		klopi					
		konfini					
		prangerji					
		izveski					
		dominantno drevo ...					
			Povprečna ocena	4,75	95 %	X	

Rezultat numeričnega vrednotenja naselbinskega spomenika Goče kaže na naslednje stanje:

I. Lego naselja v prostoru opredeljujeta dve osnovni prvini obdelave: odnos med krajino in naseljem oziroma med naseljem in delom naselja kaže na izjemno prilagoditev poselitve reliefnim danostim, na rast in razvoj naselja, ki je potekal skladno s prostorskimi danostmi in dejanskim stanjem, ki ne negira obstoječega stanja prejšnjih obdobj. To se odraža v ohranjenem robu naselja, ki je jasno definiran v odprtem prostoru. Druga prvina obdelave je volumen naselja, ki je zaradi lege naselja v depresiji in zaradi odsotnosti pomembnih vedut ocenjen nekoliko nižje.

II. Zasnova in morfologija naselja sta edinstveni. Rasti naselja sledimo tako v dokumentih kot na terenu, kjer ni pomembnih degradacij na nobeni od prvin, ki oblikujejo naselje in ki smo jih ocenjevali. Odčitati smo več funkcijskih enot, ki so jasno berljive in so v rabi.

III. Stavbno tkivo in detajli: ohranjen je goriško-vipavski stavbni tip s kvalitetskimi kamnoseškimi detajli.

Rezultat numeričnega vrednotenja vseh treh sklopov je 4,75, kar pomeni 95-odstotno ohranjenost prisotnih prvin. Najvišja mogoča ocena je od 75- do 100-odstotna ohranjenost.

I. Lega naselja v prostoru

Goče so še vedno strnjeno naselje na izredni lokaciji na položnem hrbtu Vrhov, v rahli depresiji. Ležijo sredi strukturirane kulturne krajine, ki jo opredeljujejo vinogradniške in njivske površine. Nekaj je tudi gozda. Robovi naselja so jasno razpoznavni in večinoma neokrnjeni. Razvoju naselja in krajine je mogoče slediti od 16. stoletja, predvsem pa na podlagi starih katastrov od prve četrtine 19. stoletja. Ugotovimo lahko, da je danes manj kmetijskih površin in da so manj strukturirane. Znotraj naselja ni oblikovanih zelenih površin. Ob posameznih objektih so manjši gospodarski vrtovi, večji so na J robu, ki so že v odprtem prostoru. Ob jasni mreži komunikacij so nastale majhne odprte površine, kot je Pintarjev plac, manjša razširitev ob trgovini ter ob šoli. Te površine so prazne, brez kakršne koli opreme, in ljudje se tu ne zadržujejo. Sklepamo, da so nastale naključno. Naselje Goče kljub ohranjeni silhueti ne predstavlja pomembnega prostorskega akcenta. Najpomembnejša veduta naselja je za obiskovalce ob prihodu v vas, z dostopne ceste. Pogled z avtoceste oziroma iz Vipavske doline, to je pogled na S rob, je zaradi lege in vegetacije slabo viden. Tako med pomembne vedute na vas štejemo poglede s pokopališča, izpred znamenja »Pangerc pil« in z Obelunca. Zadnji dve točki sta razmeroma daleč. S teh vedutnih točk smo ugotovili tudi izjemno ohranjenost pete fasade, enotne korčne kritine, kar je danes redkost, zato ta segment uvrščamo med visoko ocenjene prvine spomenika. Kritina je večinoma korčna in rdeče barve. Objektov z neustrezno, sivo kritino je malo. To kaže na izjemno ohranjenost naselbinskega spomenika, če upoštevamo, da so strehe ranljivi del stavbne dediščine.

II. Zasnova in morfologija naselja, berljivost naselbinske strukture

Na Gočah prepoznavamo tri glavne razvojne faze naselja: v srednjem veku, v 17. in 18. stoletju ter izpolnitev razvoja do prve svetovne vojne. Srednjeveška faza je kljub poznejšim predelavam razvidna v tlorisni zasnovi, ki jo opredeljuje stavbna parcelacija z manjšimi prostorskimi zasnovami, takrat enoceličnimi in največ z dvema celicama drugo nad drugo. Raster tega dela naselja ob cerkvi nam kaže značilno, skoraj urbano mrežasto zasnovo z značilnimi ulicami in gamsami, ki jih oblikujejo v dolge stegnjene nize povezane posamezne stavbne celice. Druga pomembna faza naselbinskega razvoja Goč je potekala v 17. in 18. stoletju. Posebej opazna je gradbenooblikovna dejavnost s konca 17. stoletja, ko se je naselje razmahnilo iz srednjeveškoobrambne utesnenosti. Ta razmah je začrtal obseg naselbinske tlorisne mreže Goč, ki je bila kasneje, v 19. stoletju, le preoblikovana s konceptom zaprtih domačij. Tretji razmah gradnje na Gočah je bil v drugi polovici 18. stoletja in v 19. stoletju ter je dosegel vrhunec do prve svetovne vojne. V tem času se je uveljavil tip zaprte domačije; ta pomeni spontano izpolnjevanje prostorske rasti mediteranskega tipa domačije. Izdelali smo tudi simulacijo razvoja naselja skozi čas, ki jo potrjujejo stari katastri in obstoječe stanje. Ugotovili smo kontinuiteto razvoja naselja na način, kjer novo spoštuje in dopolnjuje že obstoječe. Degradacij ni bilo oziroma jih nismo evidentirali veliko.

Glavna komunikacija v zgodnejšem obdobju je bila pot Lože (Slap, Vipava)–Erzelj. Povezovala je Goče z upravnimi središči – gradom Lože in Vipavo – ter na drugi strani z erzeljskim taborom. Z vzpostavitvijo novega pokopališča in postavitvijo oltarnih znamenj za procesijo sv. Rešnjega telesa v zadnjem desetletju 17. stoletja se je ustvarila nova komunikacija, ki so se je kmalu oklenili domačijski stavbni nizi. Zadnja cesta na Goče, ki je tudi današnji glavni dostop v naselje, je bila zgrajena, kot označuje znamenje na odcepu, leta 1879.

Ob glavnih goških dominantah, cerkvi, pokopališču, komunikacijah s trgi, so pomemben prostorski in oblikovni poudarek Goč tudi stavbe, nastale po trško-meščanskih vzorih. Ti objekti so hiša št. 41 (po izročilu namenjena za župnišče), današnje župnišče, stara šola (zdaj trgovina) in kompleks furmanske gostilne – hiše št. 77, 81 in 8la. Po teh vzorih so preoblikovali tudi stanovanjska poslopja premožnejših domačij, predvsem hiše št. 22, 27 in tudi 83.

Fenomen naselbinskega spomenika Goče je v ohranjenosti naselbinske strukture, ki tako rekoč sovпада z idealno rekonstrukcijo razvoja naselja; to smo izdelali po terenski raziskavi in vedenju o Gočah ter na podlagi katastrov od leta 1822 dalje. Kontinuiteta ohranjenosti parcelacije s kontinuiteto rabe ulične mreže, ohranjenost horizontalnih gabaritov, gostota pozidave z unikatno lastninsko delitvijo posameznih stanovanjskih delov objekta omogočajo jasno razpoznavnost naselja in sledenje zgodovinske rasti tako na kartah kot v naravi. Ocenjujemo, da je sedanja ohranjenost svojevrsten unikum v kontekstu naselbinske dediščine v Sloveniji.

Enotno, gručasto naselje, s primarno agrarno funkcijo, lahko razdelimo na več funkcijskih enot. Ugotavljamo, da je naselje vsebovalo skoraj vse tako imenovane urbane funkcije: trge z

javnimi objekti, bodisi s cerkvijo ali šolo in trgovino, ter na robu »proizvodno dejavnost« za pridelavo vina v goških kletih. Goče smo delili na naslednje funkcijske enote:

Trgi z javnimi objekti

Glavni vaški trgi so nastali ob komunikacijah. Po historičnem zaporedju je prvi Pintarjev plac ob vhodu na cerkveni plato. Cerkev je impozanten objekt, gotska, pozneje barokizirana, s trostrano zaključenim prezbiterijem, pravokotno ladjo in zvonikom. Na tem trgu je bila trgovina, v hiši št. 56 pa so prodajali tobak. »Stara šola«, današnja trgovina, hiša št. 34, ki stoji na trgu, je tipično javno poslopje s preloma iz 19. v 20. stoletje, ki se dobro vključuje v historično jedro. V bližini je še oltarno znamenje, ki poudarja funkcijo javnega prostora. Na trgu pred hišo št. 41 je križišče stare poti v Lože in poti na pokopališče. Na trgu je tudi komunski vodnjak, ki je danes le prekrit rezervoar. Trg pred »novo« šolo, na začetku vasi, z dominantno zgradbo šole iz leta 1937, ki je tipična italijanska šolska stavba, je nepozidan prostor s potencialom oživitve funkcije.

Posamezne večje domačije na robu vasi z ohranjenimi spomeniški prvini, stavbe in posamezni sklopi, ki so nastali po trških vzorih na robu poselitve, sestavljajo pomembne funkcijske enote, ki se bistveno razlikujejo od celote. Te objekte in območja na kratko predstavljamo, ker izkazujejo izjemne spomeniške lastnosti in ohranjenost:

Habetova domačija – hiša št. 22; edinstven in kvaliteten primer bogate zaprte domačije na robu naselja, s številnimi pripadajočimi gospodarskimi objekti, z elementi oblikovanja od 17. do 19. stoletja.

Lasičeva domačija – hiša št. 27; večja domačija zaprtega tipa, ki leži na robu naselja, s pripadajočimi stanovanjskimi in gospodarskimi objekti, z elementi oblikovanja od 17. do 19. stoletja.

Cejkotova domačija – hiša št. 60; nekoliko manjša domačija znotraj najstarejšega dela vasi, ravno tako s pripadajočimi objekti in z elementi oblikovanja od 17. do 19. stoletja.

Nekdanja gostilna – hiši št. 77, 81; ambiciozno oblikovana furmanska gostilna s trškimi oblikovnimi vzori, s pripadajočim dvoriščem, baliniščem in kletjo. Ohranjeni elementi oblikovanja od 17. do 19. stoletja.

Jamškova domačija – hiša št. 83; primer bogate, zaprte goške domačije na robu vasi, z elementi oblikovanja od 17. do 19. stoletja; posebnost na tej domačiji na enem objektu so fragmenti ljudske freske.

Obokane kleti s faladurji kot funkcijska enota

O izvoru te gradbene tradicije ni natančnih podatkov. Ravno tako se ne ve, kaj je pogojevalo različne lokacije goških kleti. V nekaterih primerih je klet pod stanovanjskim objektom. Največ je prostostoječih v okviru domačije ali pa so postavljene v nizih, tudi v neposredni bližini župne cerkve. Prav te dislocirane kleti na robu vasi ali v nizu so svojevrstna posebnost. V njih so grozdje predelovali v vino ter tega skladiščili.

Pokopališče

Vaško pokopališče leži na nekoliko dvignjeni lokaciji južno pred vasjo. Gre za svojevrstno dominantno lokacijo. Na pokopališču je kapela Božjega groba iz leta 1668. Ob severovzhodni stranici pokopališča stoji zadnje od oltarnih znamenj, ki so razvrščena ob vaški ulici. Na pokopališču je ohranjenih več starejših kamnitih nagrobnikov.

Zelene površine

Znotraj naselja ni javnih zelenih površin. Na dvoriščih bogatejših domačij so gospodarski vrtovi in sadovnjaki. Na vrtu Habetove domačije so ohranjeni kamnita miza in kamniti robniki, ki delijo večje gredice. Do vrta vodijo kamnite stopnice, vanj pa se vstopa skozi vrata iz lesenih letev. Ohranjena so sadna drevesa, kar kaže, da je bil vrt predvsem gospodarski. Ob stari gostilni sta ohranjena balinišče, ki je bilo verjetno pod pergolo, in kamnita miza na dvorišču. Druge odprte površine, ki so znotraj naselja, so majhne in so bile gospodarski vrtovi. Ti so nekoliko večji na zahodnem robu naselja in se stekajo v odprt prostor, sestavljen večinoma iz kmetijskih površin.

Kulturno krajino, ki obdaja Goče, sestavljajo kmetijske površine, večinoma vinogradi in travniki. Parcele z vmesnimi gozdnimi površinami tvorijo krajinski vzorec, ki sledi topografiji in osončenosti. Nekaj je tudi njivskih površin. Vinogradništvo in vinarstvo sta bili primarni dejavnosti Gočanov. Njihov odnos do teh primarnih dejavnosti se kaže v poselitvenem modelu gručaste vasi z jasno grajenim robom naselja ter v odsotnosti pomožnih kmetijskih objektov v odprtem prostoru. Oboje prispeva k jasni definiranosti krajinske slike, ki jo spoznavamo za vrednoto. Pomanjkljivost pa je prav gotovo to, da je malo prostorskih točk, kjer lahko veduto na naselje s kulturno krajino zajamemo v celoti.

Stavbno tkivo in detajli, stanovanjska poslopja

Tip stanovanjskega poslopja do 16. stoletja

(Glede na analogije, značilne za mediteranski kulturni prostor, predvidevamo, da je bila tudi na Gočah najzgodnejša oblika prebivališča pritlična enocelična hiša s slamnato ali kamnito streho in rustikalno obdelavo odprtih ter izključno uporabo lokalnega gradiva. V hiši pa je stalo odprto kurišče – ognjišče). Tip stanovanjskega poslopja do 16. stoletja je enocelična vrhhlevna oziroma vrhkletna hiša, zidana iz kamna, s strmejšo leseno dvokapnico, pokrito s slamnato ali kamnito kritino. Dostop v objekt je po zunanjih lesenih ali iz kamna zidanih stopnicah. Majhne odprtine premoščajo lesene ali kamnite preklade. Odprtine so lahko tudi zidane oziroma klesane ločne. Vhodi imajo polkrožno zložen portal, ki je v poznejši fazi razvoja izdelan tudi že iz kraškega apnenca. Okvirji imajo lahko prerezane robove. Mogoče je, da je bila osnovna celica večjih stavb razdeljena s predelnimi stenami. V objektu je stalo prostostoječe nizko ognjišče z odvodom dima v dušne line na strehi.

Tip stanovanjskega poslopja v 17. in 18. stoletju

Od 16. stoletja naprej ima bivališče večdelno tlorisno zasnovano. Iz lokalnega kamna zidana hiša je vrhhleven ali vrhkleten objekt. Klet je obokana. Zunanje stopnišče ima lahko kamnoseško obdelane stopnice z zidano ograjo in pa obokano nišo pod podestnim delom, kjer je bil navadno vhod v pritličje oziroma klet. Streha je strma in pokrita s skrlami, izjemoma je že plitkejša zaradi korčne kritine. Strešni napušč nosijo kamnite konzole. Odprtine so opremljene s kamnitimi okvirji, apnenec je še vedno uporabljen pri premožnejših bivališčih. Vrata so enokrilna. Domnevamo, da se je uporaba dimnika uveljavila predvsem po 17. stoletju.

Tip stanovanjskega poslopja od druge polovice 18. stoletja in v 19. stoletju ter do prve svetovne vojne

Predvsem se poveča obseg stanovanjske površine in uveljavi se večdelen objekt z medsebojno neodvisnostjo prostorov. Objekt obsega pritličje, nadstropje in tudi že mezaninsko podstrešje. Glavno pročelje je lahko opremljeno z zunanjim kamnitim stopniščem in polno zidano ograjo. Lesen gank lahko sega čez celotno vzdolžno fasado. Povečajo se okenske odprtine, ki so obdane s kamnitimi okvirji. Vhod v objekt je iz apnenca izdelan portal. Nad gankom oziroma pod mezaninskimi okni je lahko nadstrešek ali pa ima streha daljši napušč, ki je opremljen z rezljanimi špirovci in poslikanimi planetami dimenzij 12 x 25 cm. Skromnejše izvedeni napušči so opremljeni z deskami. Strehe so krite s korci. Mnogi objekti imajo že notranje leseno stopnišče in hodnik. Bivalni prostori se prostorsko ločijo na kuhinjo ter sobe za spanje in shranjevanje. Kuhinja ima kamnoseško obdelano ognjišče z napo in odvodom dima skozi dimnik. Ohranja se predvsem strnjena pozidava v nizih. Posamezna stanovanjska in gospodarska poslopja pa so se tudi že strnila v obliko domačije okoli zaprtega dvorišča s poudarjenim vhodnim portalom (kalono). Mostovž je tipičen gradbeni element, ki je nastal s širjenjem domačije na sosednje nize in zaradi potrebe po povezavi teh delov. Prehodi pod njimi so lahko banjasto obokani.

Gospodarska poslopja

Sprva je bila gospodarska enota sestavni del enotnega poslopja kot tip vrhhlevne oziroma vrhkletne hiše. Sčasoma so gospodarski objekti postali samostojni. Oblikovno povzema jo elemente stanovanjskega poslopja, a v bolj funkcionalni izvedbi. Danes avtentičnemu razvoju lahko sledimo le še pri vinskih kletih s faladurji.

Vinske kleti s faladurji

O izvoru in tradiciji gradnje vinskih kleti s faladurji na Gočah nimamo zanesljivih podatkov. Vzidava starejših vhodnih portalov, največkrat poznogotskih s porezanimi robovi, izvor tega goškega fenomena še dodatno zamegli. Verjetno pa najstarejše goške kleti niso nastale pred 17. stoletjem. Potrditev tega so podobno oblikovane kleti v gradu Lože in dvorcu Zemono (oboje iz obdobja 1670–1700) ter bližnja vinska klet z letnico 1683 na domačiji Joškovi v Podragi. Položaj kleti s faladurji je v vasi različen. V nekaterih primerih je klet pod stanovanjskim objektom. Največ je prostostoječih kleti v okviru domačije ali pa so postavljene v nizih, tudi v neposredni

bližini župne cerkve. Vhod v klet je po kamnitih stopnicah skozi vratno odprtino, ki jo obdaja portal. Najpogostejši so polkrožni portali v neprekinjenem loku iz 17. in 18. stoletja, kar naj bi potrjevalo njihov nastanek v tem času. Goške kleti so sezidane iz obdelanih kamnitih klad iz peščenjaka in so neometane. Tlak v kleti je iz obdelanih skrl, pod sodi pa je zbita zemlja. Faladur stoji nad kletjo. Na nekaterih starejših je še mogoče opaziti sledi skrate kritine. Kamnoseški detajli so praviloma iz 19. stoletja, nekateri pa imajo vgrajene starejše (prenesene) portale. V faladurju, običajno prostoru brez oken, stoji preša za stiskanje grozdja (s kamnoseškimi detajli iz 19. stoletja), s preostalo opremo za predelavo grozdja v vino. Danes cementna tla so bila včasih pokrita s steptano ilovico ali zemljo. Faladur je s kletjo povezan z okroglo odprtino za cev, skozi katero so spuščali stisnjen grozdni sok. Nekateri faladurji imajo v nadstropju tudi senik.

Klenica s skednjem

To je zidan gospodarski objekt, namenjen predvsem spravilu vozov in kmečkega orodja. Klenico so zvišali za etažo in ta prostor izkoristili za skedenj. Klenice so zgrajene s tremi obodnimi stenami in so brez vhodne fasade.

Hlev, skedenj, svinjak in drugi manjši gospodarski objekti

Oblikovno tudi ti objekti sledijo elementom oblikovanja iz osnov stanovanjskih objektov, a v skromnejši izvedbi. Zidani so iz lokalnega kamna, imajo pravokoten tloris, so enonadstropni in imajo dvokapno korčno streho. Odprtine so obdane s kamnitimi okvirji ali pa so brez njih. Ponekod je v hlevu stal še svinjak; ta lahko stoji tudi kot samostojno stoječ objekt, ki je pritličen, pravokotnega tlorisa oziroma preproste oblike z dvokapno streho in korčno kritino.

Vinogradniško krajino Goč sooblikujejo t. i. gruntne bajte, zavetišča skromnih dimenzij. Ta so vinogradniki zaradi oddaljenosti od doma v primeru dežja, nenadnih neviht, pripeke in burje ter za to, da so vanje lahko spravili orodje, pijačo ali hrano, po navadi vkopali v breg ali živo skalo. Gradili so jih po principu suhozida. Bajte so pravokotnega tlorisa z vhodom v obliki preproste pravokotne odprtine ter z eno- ali dvokapno streho, pokrito s skrlami, ki sta jo kasneje zamenjala korec in pločevina.

Tipi domačij

Goške domačije so skozi stoletja nastajale in rastle na več načinov. Zato je v vasi tudi izpričanih več njihovih kombinacij: izpričane so domačije, ki so nastale iz starejših stavbnih zasnov in stojijo v okolici župne cerkve, domačije zaprtega tipa, ki so nastale predvsem na robu naselja, ter tiste, ki so nastale z delitvijo. Domačija iz 17. in 18. stoletja obsega vrhkletno hišo, ki je lahko zaključena enota, lahko pa ima tudi samostojno stoječ gospodarski objekt, ki stoji v nizu s stanovanjskim objektom, samostojno ali oddaljen od stanovanjskega objekta, nekje v vasi. V drugi polovici 18. stoletja in v 19. stoletju ter do prve svetovne vojne je nastala t. i. zaprta domačija, ki obsega objekte na dvorišču/borjaču. Po navadi na ugodnejši legi stoji stanovanjski objekt, ki ga obkroža več gospodarskih objektov. Sestavni del domačije je še dvoriščni zid z vhodom skozi porton. Na dvorišču poleg večjega števila

gospodarskih objektov stojijo vodnjak, kamnita miza, klop. V neposredni bližini je zelenjavni vrt.

Na podlagi ponovnega vrednotenja smo tudi ugotovili, da je obstoječe stavbno tkivo z detajli, ki pričajo o mojstrski kamnoseški in zidarski obrti v vasi iz preteklih stoletij, dobro ohranjeno. Dejansko stanje odraža že prepoznane kvalitete in identiteto vasi, katere bogastvo se kaže v cerkveni arhitekturi in v ohranjeni profani stavbni dediščini. To je predvsem v enonadstropnih objektih, ki ležijo v okviru zaprtih domačij ali domačij v stegnjenih nizih. Goče imajo dobro in skladno ohranjene stavbne mase z značilnimi plitkimi in v glavnem s korci pokritimi dvokapnimi strehami. Kljub predelavam, predvsem stanovanjskih in manj gospodarskih objektov, ti objekti še vedno odražajo prepoznane vrednote obravnavanega okolja ter zakonitosti gradnje in oblikovanja, ki so značilne za mediteranski stavbni tip. Poleg skladnih stavbnih mas pa raba gradiv (kamen, les, ometi) in oblikovanje podrobnosti oziroma detajli (portali, v kamen uokvirjena okna, stopnišča, balkoni) kažejo na visoko stopnjo ohranjenosti. Goče upravičujejo sloves ene najlepših primorskih vasi. Veliko objektov v vasi ima vgrajene portale z vklesanimi letnicami od 17. do 19. stoletja. Druga goška znamenitost so obokane vinske kleti – hrami, ki stojijo samostojno v gasah ali v okviru domačij. V nekaj kletih najdemo tudi živo vodo.

Znamenja

Goška znamenja, nastala zlasti iz verskih potreb, so odraz ustvarjalne preteklosti in kulture vasi. Uvrščamo jih med materialne nosilke zgodovinskega spomina, ki opominjajo na pomembne verske dogodke, zaobljube, prošnje, zahvale itd. V preteklosti so znamenja verjetno imela tudi vlogo orientacije v prostoru, glede na tip pa razlikujemo slojna znamenja, kapelice in t. i. procesionalna oziroma oltarna znamenja, ki so posebnost Goč. Goška znamenja stojijo ob poteh, na križpotjih, ob domačijah in v vinogradu ter se vežejo na najrazličnejše dogodke. Najpomembnejša so t. i. procesionalna oziroma oltarna znamenja ali goški pili. Štiri v celoti kamnita oltarna znamenja, namenjena procesiji sv. Rešnjega telesa, predstavljajo identiteto Goč. Nastala so v 17. stoletju (letnici 1692, 1693). Stojijo pri hiši št. 36 – Jamšku, hiši št. 43 – Kodretu, pri osnovni šoli in v pokopališkem zidu. Znamenja pri Jamšku, Kodretu in osnovni šoli so enako baročno oblikovana in posnemajo arhitekturo cerkvenih oltarjev. Preračunana so na en sam pogled. Spodnji del znamenja predstavlja oltarna menza, ki jo uokvirjata dva segmentna pilastra. Na oltarni menzi oziroma njeni profilirani krovni plošči stoji zgornji del znamenja s polkrožno vdolbino, ki jo v spodnjem delu zapolnjuje plitek relief (Jezus na Oljski gori, bičanje Jezusa, Padec pod križem, Veronikin prt). Celoten zgornji del uokvirjata dva okrogla stebra, ki nosita ogrodje s slemenom v obliki prelomljenega polkrožnega loka. V dveh primerih med njima stoji dvojni križ. Znamenje pri pokopališču se od opisanega razlikuje v zgornjem delu, saj tu nišo zaključuje profilirano, trikotniško oblikovano čelo. Pangerc pil z letnico 1683 stoji v vinogradu jugovzgodno nad vasjo. Glede na čas nastanka in značilnosti oblikovanja je enak znamenju iz bližnjih Lož.

Pangerc pil ima v celoti iz kamna zidano osnovo, na katero je pritrjena reliefna plošča iz apnenca. Relief upodablja Križanega z J. Evangelistom, Marijo in štirimi angeli. Kapelica iz druge polovice 19. stoletja (1871) pri hiši št. 9 je zidana in ima pravokoten tloris. Sodi v tip odprtih kapelic. Oblikuje jo polkrožno zaključen portal s kovanimi vrati in nišo z menzo, v kateri je nekoč stal kipec, pokriva pa jo dvokapna korčna streha. V nadstropju glavnega pročelja hiše št. 65 stoji »hišna kapelica« Dolenčkovih. V niši, ki ima v ometu izveden polkrožni portal in zastekljena vratca, stoji podoba Srca Jezusovega. Glede na čas nastanka hiše oziroma njene kasnejše predelave nišo datiramo v drugo polovico 19. stoletja.

Vodnjaki

Nekoč so si lasten vodnjak lahko privoščili le redki, predvsem graščaki in veliki kmetje. Zato je večina kmetij vodo sprva črpala iz skupnega vaškega vodnjaka, ki so ga postavili na točno določen kraj, na primer sredi vasi in odvisno od vodnega vira. Na Gočah poznamo poleg vodnjakov z izvirno, t. i. živo vodo tudi tiste, v katerih se s streh zbira kapnica. Vodnjaki na goških domačijah so postavljeni odvisno od vodnega vira in predvsem v bližini stavb, najpogosteje ob stanovanjski hiši, da je bilo čim manj možnosti za onesnaženje vode. Mojstri so podzemni del vodnjaka (cisterne), v katerega se zbira voda in ki je prevladujoče okrogle oblike, gradili iz manjših in večjih kamnitih kvadrov, ki so jih nabili v neprepustno ilovico. Zgornji del vodnjaka pa je lahko sestavljen iz več kosov apnenca krožnega tlorisa. Kamnosek jih je še likovno okrasil (na primer pri Kodretovih, Lasičevih, pri hiši št. 86). Na Gočah je več vodnjakov z zgornjim delom, ki so bolj preproste, zgolj uporabne oblike. Ti vodnjaki so zidani iz kamna in tudi ometani (na primer na Cejkotovi domačiji, pri Habetovih, pri hišah št. 2, 15, itd.). Zgornji del vodnjakov zaključujejo profilirani kamniti robovi, ki so sestavljeni tudi iz več kosov apnenca. Vodnjake navadno zapirajo kovani železni pokrovi s škripčevjem in vreteni za zajemanje vode. Vodovod so na Goče pripeljali že pred prvo svetovno vojno z zajetjem pod Obeluncem in sistemom litoželeznih pip in korit. Žal so naprave z uvedbo posodobljenega oziroma novega vodovoda po letu 1968 propadle in se porazgubile.

Spomenik padlim med drugo svetovno vojno in žrtvam vojnega nasilja, ki je bil postavljen 22. julija 1953 in stoji pri osnovni šoli, v jugovzhodnem delu vasi, je betonski kvader, zaključen s simbolom Triglava. Na prednji strani je vzdana marmorna napisna plošča.

Rezultati vrednotenja

Po opravljenem ponovnem pregledu stanja in vrednotenju ugotavljamo, da se stanje od razglasitve leta 1987 ni toliko spremenilo, da bi kulturnemu spomeniku lahko odvzeli status.

Lega naselja v prostoru je neokrnjena, ohranjen je berljiv rob naselja. Ravno tako se pogledi na naselje z vseh točk, ki smo jih preverili v preteklosti in ob tej priložnosti, ne spreminjajo.

Izjemna je ohranjenost parcelacije in ulične mreže. Zazidalni sistem je v zgodovini Goč nespremenjen.

Naselje se je širilo na način, da novo ni nikoli degradiralo obstoječega. Berljivost naselbinske strukture je jasna, sledimo ji lahko od 16. stoletja do danes, kar je v luči varstva kulturne dediščine redkost.

Menimo, da so Goče lahko šolski primer naselja, katerega rasti lahko sledimo tako v dokumentih kot na terenu in v katerem ni pomembnih degradacij na nobeni prvini, ki sestavlja naselje.

Funkcijske enote so jasno berljive, nekatere so še v funkciji, kot na primer goške kleti, druge imajo velik potencial prenove tako v vsebini kot v prostorskem pogledu, tu mislimo zlasti na večje domačije in trge.

Stavbno tkivo je v veliki meri ohranjeno, kar kažejo tudi analitične karte. Naselbinski detajli so prisotni v enakem številu kot ob razglasitvi leta 1987, le da so v nekoliko slabšem stanju. Nepremišljeni posegi v varovano območje bi pomenili razvrednotenje spomeniške celote. Zato je za Goče, ki so eden od pomembnejših naselbinskih spomenikov v širšem prostoru, treba zagotoviti dokument urejanja prostora.

Zaključek

Že pred objavo Odloka o razglasitvi so bile Goče prepoznane kot ključni spomenik slovenske kulturne dediščine oziroma stavbarstva. Tu so bile opravljene tudi terenske raziskave številnih strokovnjakov, tudi v okviru študentskih raziskovalnih taborov. Poleg dela strokovnih institucij, ki so načrtovale prenovo vasi, je bilo leta 1986 ustanovljeno Društvo za ohranitev kulturne dediščine Goč, leto kasneje Odbor za prenovo Goč. Odbor med večino domačinov ni bil nikoli dobro sprejet in je kmalu po ustanovitvi tudi zamrl. Temeljni prostorski dokument za razvoj in prenovo Goč ni bil nikoli izdelan. Številne že izdelane naloge, seminarji, analize itd., ki dokazujejo pomembnost enote z vidika varstva kulturne dediščine, pa bi bile lahko podlaga za izdelavo ustreznega izvedbenega prostorskega dokumenta za razvoj in obnovo Goč. ZVKDS, OE Nova Gorica, je pristojno občino Vipava večkrat pozval, naj tak dokument izdela, saj je varovanje tako pomembnega kulturnega spomenika brez ustreznega dokumenta, ki bi se nanašal na njegovo varstvo in razvoj, neodgovorno in predvsem težko opravilo za odgovorne konservatorje.

Ob nastajanju te naloge sva žal ugotovili, da marsikateri prebivalec Goč oziroma domačin ne prepozna vrednosti vasi. Življenje v zavarovanem območju kulturnega spomenika doživljajo kot breme in oviro. Več objektov v vasi je obnovljenih »na črno«. Krajevna skupnost Goče je 10. aprila 2011 izvedla posvetovalno anketo, pri kateri je na vprašanje, ali naj bodo Goče še naprej kulturni spomenik, kar 82,7 odstotka anketiranih Gočanov odgovorilo, da so za derazglasitev vasi kot kulturnega spomenika. Menijo namreč, da »na Gočah ZVKDS, OE Nova Gorica, pretirano uveljavlja svoje poglede na ohranjanje in varstvo kulturne dediščine«, s tem pa se seveda v OE Nova Gorica ne strinjamo.

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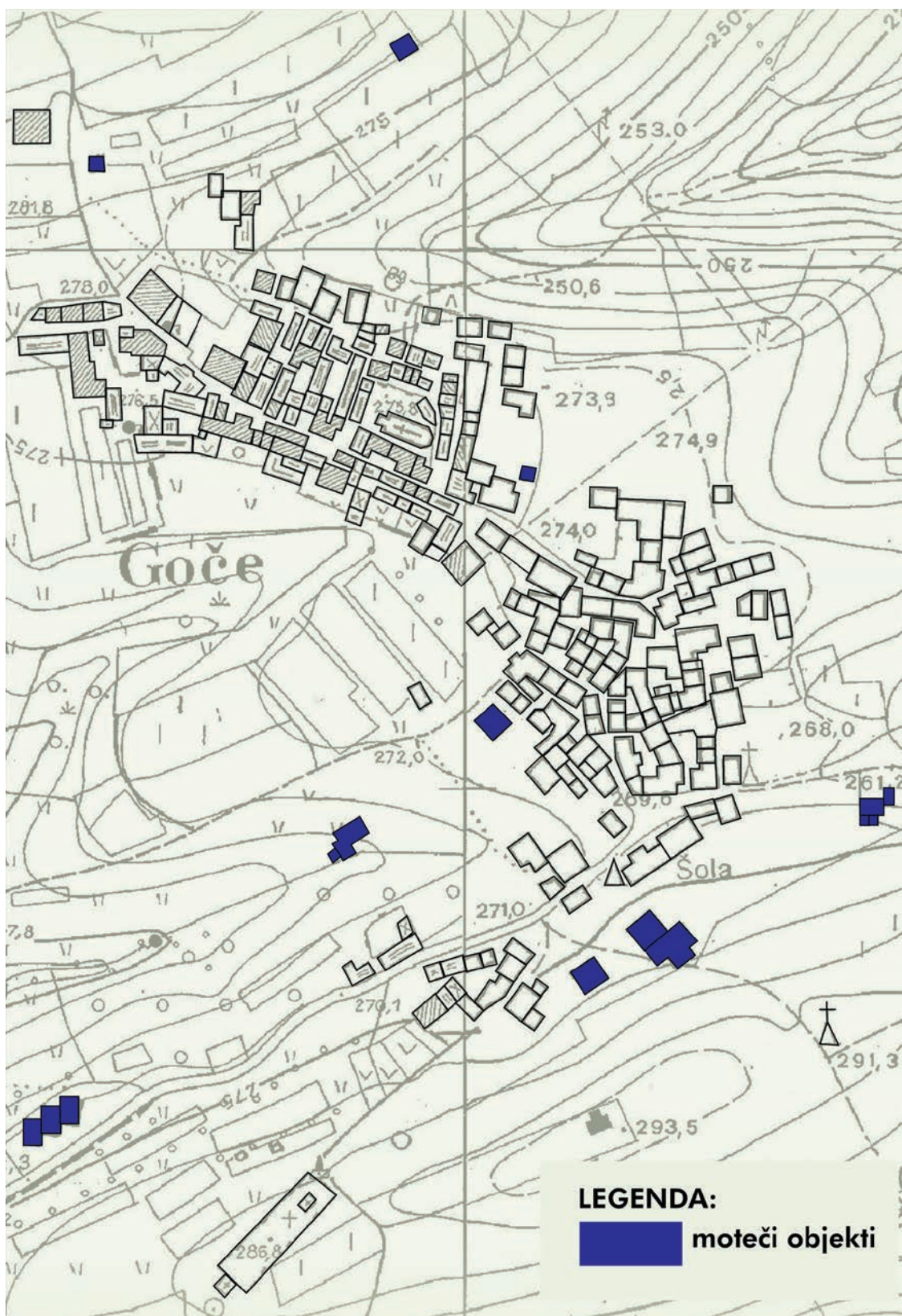
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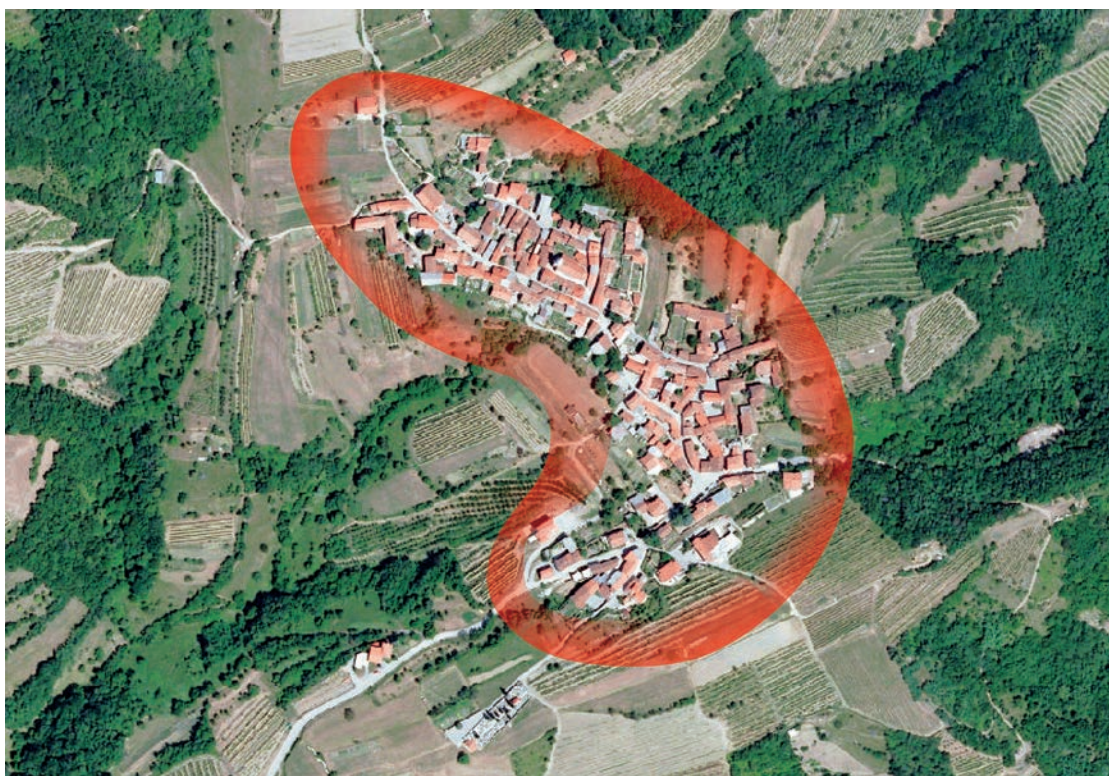
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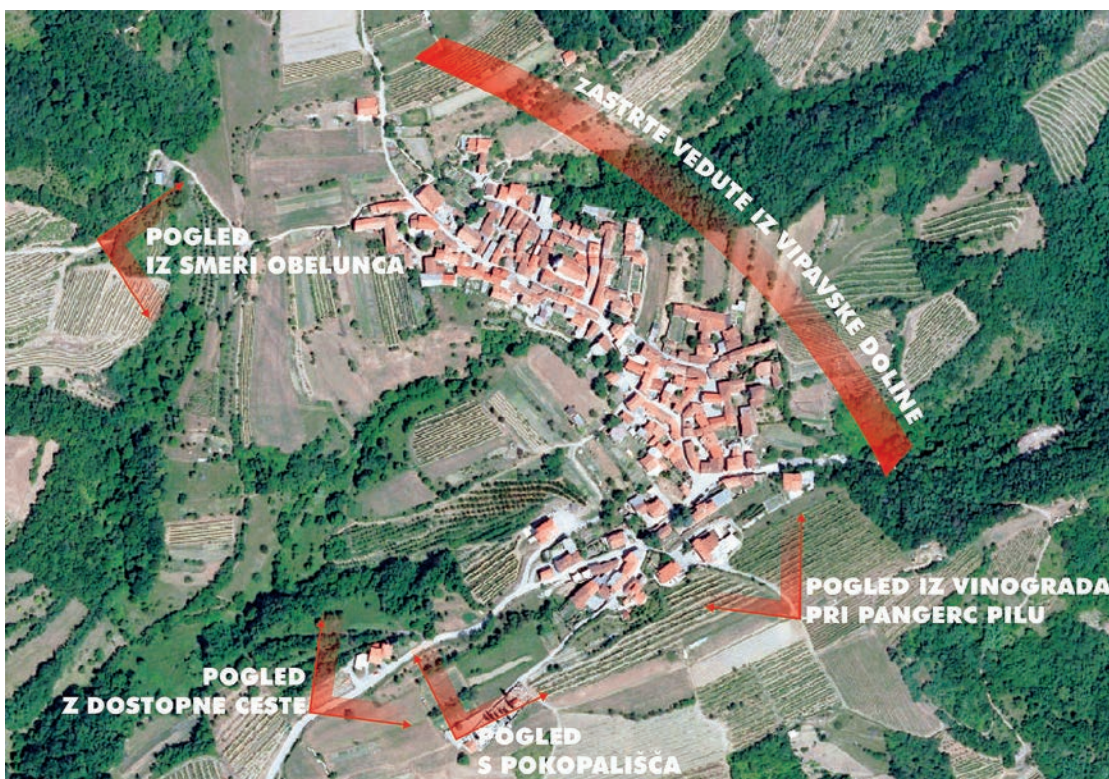


1. Prikaz objektov, ki ne sledijo modelu poselitve (grafična obdelava: M. Kunst, 2012)

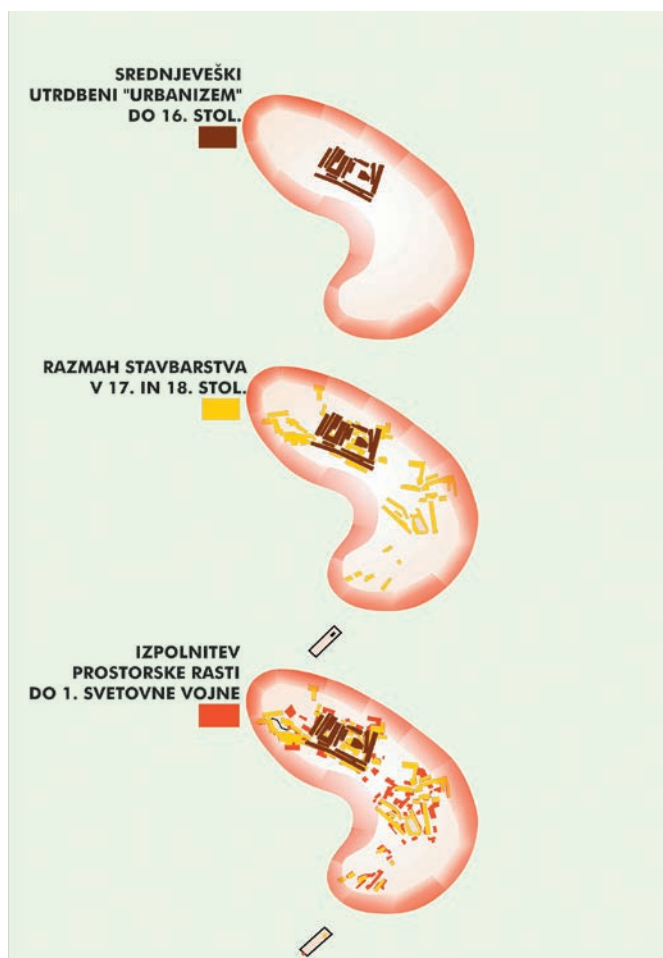
1. Buildings that do not follow the settlement model (graphics: M. Kunst, 2012)



2. Prikaz roba vasi (grafična obdelava: M. Kunst, 2012)
2. Edge of the settlement (graphics: M. Kunst, 2012)



3. Prikaz najpomembnejših pogledov na Goče (grafična obdelava: M. Kunst, 2012)
3. Most important views of Goče (graphics: M. Kunst, 2012)



4. Rekonstrukcija razvoja naselja (risba: M. Kunst, 2012)
 4. Reconstruction of the development of the settlement (drawing: M. Kunst, 2012)



5. Prikaz ohranjenosti enotne korčne kritine (grafična obdelava, foto: M. Kunst, 2012)
 5. State of conservation of fifth façade with uniform tiled roofs (graphics, photograph: M. Kunst, 2012)

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Evaluation of a cultural heritage site for the purpose of de-proclamation, the case of Goče

Professional article

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Summary

At the proposal of the Municipality of Vipava, the Nova Gorica regional unit of the ZVKDS drew up the first background documentation for the de-proclamation of a cultural monument, in this case the settlement of Goče, in accordance with Article 23 of the Protection of Cultural Heritage Act, which regulates the termination of monument status.

This article has come about on the basis of the »Numerical evaluation of settlement heritage for the preparation of a proposal for inscription in the Register of Immovable Cultural Heritage«, which is a working document for the purpose of the interdisciplinary determination of settlement heritage. The methodology is the result of the work of several expert commissions and working groups of the ZVKDS and is an established working method for assessing settlement heritage. In a report entitled »Re-evaluation of Heritage No 157 Goče – village«, which is the basis of this article, we followed the same procedure for re-evaluation for the purpose of the de-proclamation of Goče as a protected cultural heritage site. We find that the method is also suitable for reassessing the state of conservation of heritage elements present in settlements protected as cultural heritage sites.

In assessing the protected cultural heritage site, we considered the wider area, the cultural landscape of which the settlement is part, the state of conservation of the settlement model and the state of conservation of individual buildings. We also re-examined the state of conservation of individual architectural details.

We found that the heritage features recorded during the first evaluation, which took place 25 years ago, have not changed or become degraded to the extent that Heritage No 157 Goče – village needs to be de-proclaimed. The Conservator General

of the ZVKDS also appointed an expert group of conservators to examine and re-evaluate the cultural monument in question; the group has confirmed our findings.

Introduction

Goče is a densely clustered village lying on the gently sloping ridge of a hill dividing the Vipava Valley from the valley of the Raša and the Branica Valley. The village is a complex cultural monument with features of Mediterranean architectural design and several dominants: the parish church dedicated to St Andrew, the church dedicated to the Virgin Mary on Obelunec hill, the cemetery with its chapel of the Holy Sepulchre, four altar shrines and other wayside shrines, numerous wells, homesteads and wine cellars with a *faladur* or winemaking room.

The present-day settlement structure of Goče is the result of centuries of development. The oldest part of the village grew up around the parish church, where single-storey buildings stand in extended rows forming narrow alleys. In later centuries the village spread outwards from the nucleus of the settlement to its southern, western and eastern edges, where homesteads of the enclosed type developed.

The crafts of masonry and stonemasonry flourished in Goče from the mid-15th century until the end of the 19th/beginning of the 20th century. This was first reflected in religious architecture and then had a positive influence on the design of other buildings. Stone roofs (today tiled), stone walls, stone window frames, door frames and corbels, and stone wells are evidence of the generalised use of stone: lower-grade sandstone for building and solid Karst limestone for decorative elements and architectural details. The use of wood, another

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valuable material, can be seen in ceiling beams and supporting beams, windows and doors, railings and balustrades and other fittings, and last but not least in the oak barrels that still fill the vaulted wine cellars.

Architectural design in Goče belongs to the Mediterranean type and the Goriško-Vipava subtype, identifiable above all from its external design features. Architectural development and design shows the influence of climate, geographical location, use of materials, methods of building, economy, skills and practices. The development of houses was also influenced by the position of the fireplace/hearth and the method by which smoke was drawn off. The position of the fireplace dictated the horizontal arrangement of rooms, the structure of ceilings and roofs, and also the living environment and building design. This is demonstrated by two surviving examples, the old Fajdiga house and the house of the Cejko homestead, both of which stand in the alleys of the oldest part of Goče.

Three main phases of development can be identified in the growth of the settlement: development in the Middle Ages, development in the 17th and 18th centuries, and development consisting of the completion of the settlement environment in the period before the First World War. The medieval phase is recognisable today, despite subsequent alterations of buildings, in a ground plan that is defined by a parcellation of buildings consisting of single-cell and double-cell structures that have grown vertically. The layout of this part of the settlement around the church indicates a typical, almost urban grid-like plan with characteristic streets or alleys.

Analysis and evaluation

The project envisaged the repetition of several inspections on the ground, examination of existing sources relating to Goče, particularly past projects, and comparison of available cadastral. In order to assess the state of conservation we followed current ZVKDS methodology for the evaluation of settlement heritage, and assessed and mapped the following elements:

- buildings with the status of cultural heritage; i.e. buildings which are entered in the Register of Cultural Heritage and have a heritage number;
- buildings with heritage features; i.e. buildings found to have surviving elements which are recognised as valuable features;
- partly modified buildings; these are buildings which have suffered degradation but whose monumental value could be restored by appropriate repairs. In this case the problem is most frequently the inappropriate colour of the façade, inappropriate roofing materials, inappropriate architectural details, plaster, the use of non-typical materials;
- intrusive buildings; these are buildings in locations outside the settlement cluster that degrade the settlement model of Goče;
- ruins; these are buildings in a ruined state;
- green areas, open space; these are unbuilt/undeveloped areas within the settlement or in its immediate vicinity. In the case in question these are market gardens or public green areas.

Data on continuity of settlement would also be important. In archaeological terms, the area is still unresearched and no finds have been made here, but owing to the favourable position of the settlement archaeologists assume pre-medieval settlement in this location.

Table of numerical evaluation

CATEGORIES CONSIDERED	ELEMENTS CONSIDERED	STATE OF CONSERVATION OF ELEMENTS PRESENT THAT ARE CONSIDERED BIBLE FEATURES	RATING 5–1	PERCENTAGE	GOOD STATE OF CONSERVATION OF ELEMENTS PRESENT (75–100%)	PARTIAL STATE OF CONSERVATION OF ELEMENTS PRESENT (50–75%)	POOR STATE OF CONSERVATION OF ELEMENTS PRESENT (LESS THAN 50%)
I. Position of the settlement in the landscape (three-dimensional image)	Relationship between landscape and settlement or between settlement and part of settlement	adaptation to relief characteristics and communications (watercourses, roads, etc.) as basis for its development	5				
		natural and other boundaries of settlement growth	5				
		edges of settlement	4				
		natural elements inside settlement (public green areas, watercourses)					
		Average score	4.67	93%	X		
	Volume of settlement or part of settlement	silhouette of the settlement (determined by natural relief and buildings)	5				
		views of the settlement and from it from various sides	4				
	Average score	4.00	80%	X			

CATEGORIES CONSIDERED	ELEMENTS CONSIDERED	STATE OF CONSERVATION OF ELEMENTS PRESENT THAT ARE CONSIDERED BIBLE FEATURES	RATING 5–1	PERCENTAGE	GOOD STATE OF CONSERVATION OF ELEMENTS PRESENT (75–100%)	PARTIAL STATE OF CONSERVATION OF ELEMENTS PRESENT (50–75%)	POOR STATE OF CONSERVATION OF ELEMENTS PRESENT (LESS THAN 50%)
II. Plan and morphology of the settlement (two-dimensional image)	Legibility of the settlement structure	parcellation	5				
		street network, other communications and public space	5				
		systems of building (density, position of buildings, relations between them and horizontal dimensions)	5				
		historical growth of the settlement (recognisability of origin and development phases; outward and inward growth)	5				
		archaeological sources					
		Average score	5.00	100%	X		
	Functional units of the settlement	whole buildings	5				
		homesteads	4				
		rows of buildings	5				
		squares					
		streets	5				
		green areas, etc.					
	Average score	4.75	95%	X			
III. Architectural fabric and details	Prevailing building type and special buildings	building masses	5				
		roof slopes	5				
		ratios of façade areas and openings	4				
		materials, structures, colours	3				
		church, chapel, castle, school, etc.	5				
		Average score	4.40	88%	X		
	Settlement details	public monuments	5				
		wayside shrines	5				
		wells	5				
		paving					
		enclosures	4				
		bridges, footbridges					
		lights					
		benches					
		boundary stones					
		pillories					
		signs					
		dominant tree, etc.					
			Average score	4.75	95%	X	

The result of numerical evaluation of Goče as a protected cultural heritage site indicates the following situation:

I. The position of the settlement in the landscape is defined by two basic elements: the relationship between the landscape and the settlement, or between the settlement and a part of the settlement, indicates a notable adaptation of the process of settlement to relief characteristics, and a growth and development that have taken place in accordance with spatial characteristics and the actual situation, which does not deny the existing state of earlier periods. This is reflected in the conserved edge of the settlement, which is clearly defined in open space. The second element is the volume of the settlement. Owing to the position of the settlement in a depression and an absence of significant views, this is rated slightly lower.

II. The plan and morphology of the settlement are unique. We can trace the growth of the settlement both in documents and on the ground, where there is no significant degradation of any of the elements which form the settlement and which we have assessed. We were able to identify several functional units that are clearly legible and still in use.

III. Architectural fabric and details: conservation of the Goriško-Vipava architectural type with high-quality masonry details.

The result of the numerical evaluation of all three categories is 4.75, which means a 95% state of conservation of the elements present. The highest rating possible is a 75–100% state of conservation.

I. Position of the settlement in the landscape

Goče is still a densely clustered settlement in a striking location on the gently sloping ridge of a hill, in a slight depression. The village lies in the middle of a structured cultural landscape defined by vineyards and fields. There is also some forest. The edges of the settlement are clearly identifiable and for the most part intact. The development of the settlement and the landscape can be traced from the 16th century, but above all on the basis of old cadastres from the first quarter of the 19th century. We are able to ascertain that there is less agricultural land today and that it is less structured.

There are no designed green areas within the settlement. Small market gardens are located by individual buildings, with larger ones on the S edge of the village, already in open countryside. Small open areas such as Pintarjev Plac, the slight widening by the shop and the open area by the school, have developed along the clear network of communications. These areas are empty with no street furniture of any kind, and people do not congregate here. Our conclusion is that they have formed by chance. Despite its conserved silhouette, Goče does not represent an important spatial accent. The most important view of the settlement is the one that presents itself to visitors arriving in the village from the access road. The view from the motorway (or from the Vipava Valley), i.e. the view of the N edge, is partly obscured by vegetation and the position of the village. Notable views of the village include the views from the cemetery, from in front of the »Pangerc Pil« wayside shrine and from Obelunec hill. The latter two points are relatively distant. From these vantage points we also noted the remarkable state of conservation of the so-called fifth façade – the uniformly tiled roofs – which is today a rarity, and we therefore include this segment among the highly rated elements of the monument. The roofs are for the most part covered in red tiles. There are few buildings with inappropriate grey roofs. This is an indication of the remarkable state of conservation of the heritage site, if we consider that roofs are a vulnerable part of architectural heritage.

II. Plan and morphology of the settlement, legibility of the settlement structure

Three principal phases of development can be identified in Goče: the Middle Ages, the 17th and 18th centuries, and the completion of development up to the First World War. Despite later alterations, the medieval phase is visible in the ground plan, which is defined by a building parcellation consisting of small parcels, at that time single-cell or with a maximum of two cells, one above the other. The layout of this part of the settlement around the church indicates a typical, almost urban grid-like plan with characteristic streets or alleys formed into long extended rows by connected individual building cells. The second important phase of development of Goče was in the 17th and 18th centuries. Building activity from the end of the 17th century, when the settlement expanded beyond its defensive medieval confines, is particularly noticeable.

This boom period marked out the extent of Goče's grid plan, which later, in the 19th century, was transformed by the concept of enclosed homesteads. The third construction boom in Goče began in the second half of the 18th century, continued through the 19th century and reached its peak before the First World War. In this period the homestead of the enclosed type established itself; this represents a spontaneous realisation of spatial growth of the Mediterranean homestead type. We also carried out a simulation of the development of the settlement over time which is confirmed by old cadastres and the existing situation. We established the continuity of development of the settlement, where the new respects and complements the already existing. Degradation has not occurred, or at least we did not record many examples.

The main communication in the early period was the path from Lože (Slap, Vipava) to Erzelj. It connected Goče with administrative centres – Lože Castle and Vipava – and on the other side with the Erzelj *tabor*. With the building of the new cemetery and the erection of wayside altar shrines for the Corpus Christi procession in the last decade of the 17th century, a new communication was created, along which rows of homestead buildings were soon built. The last road to Goče, today the main access to the settlement, was built in 1879, as can be read from the marker stone at the turning.

Alongside the main dominants of Goče, i.e. the church, the cemetery, roads and squares, buildings built in accordance with market settlement/town models are an important feature of spatial planning and design accents. These are house number 41 (according to tradition intended for the presbytery), the present-day presbytery, the old school (now a shop) and the carters' inn complex – house numbers 77, 81 and 81a. The residential buildings of wealthier homesteads were also remodelled in accordance with these models, notably house numbers 22, 27 and 83.

The phenomenon of Goče as a cultural heritage site lies in the state of conservation of the settlement structure, which practically coincides with the ideal reconstruction of the development of the settlement; we carried out this reconstruction on the basis of field research and knowledge about Goče, and on the basis of cadastres from 1822 onwards. The continuity of the state of conservation of building parcellation with the continuity of use of the street network, the conservation of horizontal dimensions, and the concentration of buildings with a unique division of individual residential sections on the basis of ownership give the settlement a clear recognisability and enable us to trace its historical growth both on maps and on the ground. We consider the current state of conservation to be a unique example in the context of settlement heritage in Slovenia.

The uniform, nucleated settlement with a primarily agrarian function can be divided into several functional units. We find that the settlement contained almost all the so-called urban functions: squares with public buildings, be they the church or the school and shop, and, on the edge of the village, »production activity« in the form of winemaking in the settlement's cellars. We divided Goče into the following functional units:

Squares with public buildings

The main village squares developed along communications. In terms of historical progression, the first square is Pintarjev Plac by the entrance to the open space around the church. The church is an imposing structure – Gothic with later baroque alterations, it has a sanctuary ending in a three-sided polygonal apse, a rectangular nave and a bell tower. In this square there was a shop. Tobacco was sold at house number 56. Another building on the square, the »Old School« at number 34, today a shop, is a typical public building of the late-19th/early-20th century that is well incorporated into the historic village centre. Nearby is a wayside altar shrine that emphasises the function of the public space. In front of house number 41 on the square is the junction of the old path to Lože and the path to the cemetery. Also in the square is the communal well, today merely a covered reservoir. The square in front of the »new« school, at the start of the village, dominated by the typical Italian school building from 1937, is an unbuilt space with potential for a revival of function.

Individual large homesteads at the edge of the village, with surviving monumental elements, buildings and individual complexes built according to market-settlement models at the edge of the settlement, constitute major functional units that differ significantly from the whole. These buildings and areas merit a brief presentation because they display notable monumental qualities and a remarkable state of conservation:

Habe homestead – house number 22; a unique and high-quality example of a closed homestead on the edge of the settlement, including numerous farm buildings, with architectural elements dating from the 17th to the 19th century.

Lasič homestead – house number 27; a large homestead of the enclosed type lying on the edge of the settlement, incorporating a house and farm buildings, with architectural elements dating from the 17th to the 19th century.

Cejko homestead – house number 60; a slightly smaller homestead within the oldest part of the village, likewise with associated buildings and architectural elements dating from the 17th to the 19th century.

Former inn – house number 77, 81; an ambitiously designed carters' inn with formal elements modelled on those in market towns, complete with yard, boules court and cellar. Surviving architectural elements dating from the 17th to the 19th century.

Jamšek homestead – house number 83; an example of a wealthy enclosed Goče homestead on the edge of the village, with architectural elements dating from the 17th to the 19th century; fragments of a folk-art fresco in one of the buildings are a special feature of this homestead.

Vaulted cellars with *faladur* as a functional unit

No precise information exists on the origin of this construction tradition. Similarly, it is not known what conditioned the different locations of cellars in Goče. In some cases the cellar is below the house. Most of them are freestanding structures

in the context of a homestead or are built in rows, including in the direct vicinity of the parish church. These separate cellars at the edge of the village or built in a row are a unique feature. Here grapes were turned into wine and the wine was stored.

Cemetery

The village cemetery lies in a slightly raised location to the south of the village. It is a uniquely dominant location. Inside the cemetery is the chapel of the Holy Sepulchre built in 1668. On the north-eastern side of the cemetery stands the last of the wayside altars that are placed along the village street. Several old tombstones still survive in the cemetery.

Green areas

There are no public green areas within the settlement. The yards of the richer homesteads contain market gardens and orchards. The garden of the Habe homestead contains a stone table and stone kerbs dividing the large vegetable beds. Stone steps lead to the garden, which is entered through a wooden slatted gate. Surviving fruit trees indicate that the garden was above all a market garden. Surviving features by the old inn include the boules court, which was probably covered by a pergola, and the stone table in the yard. The other open areas within the settlement are small and were once market gardens. These were slightly larger on the western edge of the settlement and run into open countryside consisting for the most part of farmland.

The cultural landscape surrounding Goče consists of farmland, for the most part vineyards and meadows. Land parcels with intermediate forested areas create a landscape pattern that follows the topography and exposure. There are also some fields. Viticulture and winemaking were the primary activities of the inhabitants of Goče. Their attitude towards these primary activities is apparent in the settlement model of the nucleated village with the clearly built edge of the settlement, and in the absence of ancillary agricultural buildings in open countryside. Both factors contribute to a clearly defined landscape picture that we recognise as valuable. One clear disadvantage is that there are few vantage points from where it is possible to take in a view of the settlement with its cultural landscape as a whole.

Architectural fabric and details, dwellings

Dwelling type up to the 16th century

(By analogy with the rest of the Mediterranean cultural area, we envisage that the earliest form of dwelling in Goče was the single-storey single-cell house with a thatched or stone roof, rustic door and window apertures and exclusively built from local material. Inside the house was an open fireplace/hearth). The dwelling type up to the 16th century was a single-cell above-stable or above-cellar house built of stone, with a steep wooden pitched roof

covered with thatch or slate. Access to the building was via external wooden or stone steps. The small window openings are covered by wooden or stone lintels. The openings can also have cut stone arches. Entrances have a semicircular doorway which in the later phase of development was made of Karst limestone. The frames can have cut edges. It is possible that the basic cell of larger buildings was divided by partition walls. The building contained a freestanding low fireplace. Smoke exited through openings in the roof.

Dwelling type in the 17th and 18th centuries

From the 16th century onwards dwellings have a multi-part ground plan. Built from local stone, the house is a structure above a stable or above a cellar. The cellar is vaulted. The external staircase may have cut stone steps with a stone balustrade and a vaulted niche below the landing where there is usually an entrance to the ground floor or the cellar. The roof is steep and covered with slates; exceptionally the roof is shallower because it is tiled. The roof overhang is supported by stone corbels. Window openings have stone frames. Limestone is still used in wealthier dwellings. Doors have a single leaf. We assume that chimneys mainly began to be used after the 17th century.

Dwelling type from the second half of the 18th century, in the 19th century, and up to the First World War

The most notable development is an increase in the size of the living space and the introduction of structures consisting of several parts, with the rooms independent of each other. The building consists of a ground floor, an upper storey and a mezzanine attic space. The main façade may feature an external stone staircase and a balustrade made entirely of stone. A wooden gallery may extend along the whole longitudinal elevation. Window openings are larger and surrounded by stone frames. The entrance to the building is through a limestone portal. Above the gallery or below the mezzanine windows there can be an additional projecting roof, or the roof can have a longer overhang featuring carved rafters and painted panels measuring 12 x 25 cm. More modest overhangs are fitted with planks. Roofs are covered with tiles. Many buildings already have an internal wooden staircase and passageway. Living spaces are divided into a kitchen and rooms for sleeping and storage. The kitchen has a stone fireplace and a chimney for smoke. Buildings are still mainly built close together in rows. Individual residential and farm buildings were already combining together in the form of a homestead around a closed courtyard with a pronounced portal or gateway (*kalona*).

A covered gallery is a typical element that developed with the expansion of a homestead to neighbouring rows as a result of the need to connect these parts. The passages beneath them sometimes featured a barrel vault.

Farm buildings

Originally the farm building was a constituent part of a single building as a type of above-stable or above-cellar house. Over time, farm buildings became independent. In terms of architecture they recapitulate elements of the dwelling, but

in a more functional manner. Today authentic development is traceable only in the case of wine cellars with a *faladur*.

Wine cellars with a *faladur*

We do not possess reliable data on the origin and tradition of building wine cellars with a *faladur* in Goče. The blocking up of old doorways, most often late Gothic with carved edges, has further blurred the origin of this Goče phenomenon. It is likely, however, that the oldest Goče cellars do not date from before the 17th century. Confirmation of this is provided by cellars of similar design in Lože Castle and Zemono Manor (both from the period 1670–1700) and a nearby wine cellar bearing the date 1683 at the Joško homestead in Podraga. The position of the cellar and *faladur* varies around the village. In some cases the cellar is below the house. Most of them are freestanding structures in the context of a homestead or are built in rows, including in the direct vicinity of the parish church. The entrance to the cellar is via stone steps through a doorway surrounded by a portal. Most frequently these are semicircular portals with the uninterrupted arch of the 17th and 18th centuries, which would appear to confirm their origin in this period. The cellars of Goče are built from dressed sandstone blocks and are unplastered. The cellar floor is covered with slates, while the barrels themselves rest on beaten earth. The *faladur* stands above the cellar. In some older cellars it is still possible to observe traces of a slate roof. Masonry details are for the most part from the 19th century, while some have been fitted with older portals (brought from elsewhere). The *faladur*, which is usually windowless, contains a grape press (with masonry details from the 19th century) and other equipment for turning grapes into wine. Today's cement floors were once covered with beaten clay or earth. The *faladur* is connected to the cellar by a round opening for a pipe, through which the pressed grape juice would pass. Some *faladurs* also have a hayloft on an upper floor.

Klenica and barn

This was a stone structure used mainly for storing carts and agricultural implements. A storey was added to the *klenica* and the resulting space used as a barn. A *klenica* has three walls and an open front.

Stable, barn, pigsty and other small buildings

These structures also take design cues from residential buildings, but on a more modest scale. They are built of local stone, have a rectangular ground plan, a single storey and a pitched, tiled roof. Window openings are surrounded by stone frames or are frameless. Sometimes the stable also contained a pigsty; this can also be an independent structure of one storey, with a rectangular ground plan or simple shape and a pitched, tiled roof.

Another feature of the viticultural landscape of Goče is the farm hut, a shelter of modest dimensions. These were used by vineyard workers as shelter from rain, sudden storms, the heat of the day and the cold of the Bora, and to store tools, food and drink. They were usually dug into an embankment or the living rock. They were built according to the drystone principle. These huts have a rectangular ground plan with

entrance in the shape of a simple rectangular opening and a shed roof or pitched roof covered with slate, later replaced by tiles and tin.

Homestead types

The homesteads of Goče have developed and grown in several ways over the centuries. As a result, several combinations are present in the village: these include homesteads that developed from older building plans and stand in the area around the parish church, homesteads of the enclosed type, for the most part on the edge of the settlement, and those created as a result of division. In the 17th and 18th centuries the homestead consists of a house built above a cellar, which can be a single unit or a separate structure standing in a row with the dwelling, independent of the dwelling or at a distance from it, somewhere in the village. The second half of the 18th century, the 19th century and the period up to the First World War saw the emergence of the so-called enclosed homestead, consisting of buildings around a courtyard. According to custom the best position was occupied by the residential building, which was surrounded by a number of farm buildings. The courtyard wall, with an entrance through a stone gateway, is another constituent element of the homestead. Inside the courtyard, along with a number of farm buildings, stand a well, a stone table and a bench. A vegetable garden is nearby. On the basis of re-evaluation, we also established that the existing architectural fabric, with details suggesting the presence of master stonemasons and masons in the village in past centuries, is well conserved. The current situation reflects the already recognised qualities and identity of the village, whose richness is apparent in its religious architecture and its surviving secular architectural heritage. This consists above all of single-storey buildings lying within enclosed homesteads or homesteads in extended rows. Goče has well-conserved, harmonious architectural masses with characteristic shallow pitched roofs, which for the most part are tiled. Despite remodelling, particularly of residential buildings and, to a lesser extent, farm buildings, these structures still reflect the recognised values of the environment in question and the fundamentals of construction and design that are typical of the Mediterranean building type. In addition to harmonious architectural masses, the use of materials (stone, wood, plaster) and the design of details (portals, windows in stone frames, staircases, balconies) indicate a high level of conservation. Goče deserves its reputation as one of the most beautiful villages in the Primorska region. Many of the buildings in the village have dates from the 17th to the 19th century carved above their entrances. Another notable feature of Goče are the vaulted wine cellars/wine stores standing either independently in alleys or as part of homesteads. In some cellars we even find »living« water.

Wayside shrines

The wayside shrines of Goče, mainly created for religious needs, are a reflection of the creative past and culture of the village. They can be classified among material bearers

of historical memory that serve as a reminder of important religious events, vows, petitions, thanksgiving, etc. In the past such shrines probably also had a role as a means of orientation. In terms of types, we distinguish between column shrines, chapel shrines and so-called processional or altar shrines, the last of which are a special feature of Goče. Wayside shrines in Goče stand beside paths, at crossroads, by homesteads and in the vineyard, and are connected to a wide variety of events. The most important of them are the so-called processional or altar shrines, locally known as *pili*. Four stone altar shrines built for the Corpus Christi procession represent the identity of Goče. They were built in the 17th century (1692, 1693). They are located by the Jamšek house (number 36), by the Kodre house (number 43), by the primary school and in the cemetery wall. The first three share the same baroque design and imitate the architecture of church altars, although they only present a single view. The lower part of the shrine represents an altar table, which is framed by two segmented pilasters. On the altar table, or its profiled coping, stands the upper part of the shrine with a semicircular niche, the lower part of which is filled by a shallow relief (Jesus on the Mount of Olives, Jesus is Scourged, Jesus Falls under the Cross, Veronica Wipes the Face of Jesus). The entire upper section is framed by two round columns supporting an entablature with a pediment in the form of a broken semicircular arch. In two cases a double cross stands between the two halves of the broken pediment. The altar shrine by the cemetery differs from the above in its upper section, since here the niche is topped by a profiled triangular pediment. Pangerc Pil, which bears the date 1683, stands in a vineyard above the village to the south-east. In terms of its date of construction and the characteristics of its design, it is identical to a shrine in nearby Lože. Pangerc Pil has a stone base, to which a limestone relief tablet is affixed. The relief shows the Crucified Christ surrounded by St John the Evangelist, Mary and four angels. The chapel shrine from the second half of the 19th century (1871) by house number 9 is stone-built and has a rectangular ground plan. It belongs to the open chapel shrine type. It consists of a semicircular opening closed by metal gates and a niche with a *mensa*, in which a statue once stood. It is covered by a pitched, tiled roof. The Dolenček house (number 65) has a »house chapel« on the first-floor façade. A niche with a semicircular plaster surround and glazed doors contains an image of the Sacred Heart of Jesus. In view of the date of construction of the house or its later remodelling, we date the niche to the second half of the 19th century.

Wells

At one time only a few people could afford their own well. For the most part these were lords of the manor and wealthy farmers. The majority of peasants therefore drew water from the village well, which was situated in a precisely determined location, for example in the centre of the village, depending on the water source. In addition to wells with original, so-called living water, Goče has wells in which rainwater col-

lects from roofs. The location of wells in Goče homesteads depends on the water source. For the most part they are close to buildings, most often the main dwelling, so as to reduce as much as possible the chance of water pollution. The underground part of the well (the cistern) in which the water collects, and which is usually circular in shape, was built from stone blocks of different sizes driven into impermeable clay. The upper part of the well could be built from several pieces of limestone in a circular shape. These would be then decorated by a stonemason (e.g. the wells of the Kodre and Lasič homesteads and at house number 86). Several wells in Goče have an upper section of a simpler, merely functional design. These wells are built of stone and covered with plaster (e.g. at the Cejko homestead, the Habe homestead, at house numbers 2, 15, etc.). The upper part of wells is topped by profiled stone edges that could be composed of several pieces of limestone. Wells are usually closed by iron covers with a pulley and spindle arrangement for drawing water. Mains water reached Goče before the First World War thanks to a reservoir below Obelunc hill and a system of cast iron taps and channels. Unfortunately, with the introduction of a modernised or new mains water system after 1968, the apparatus fell into disuse and disappeared.

A monument to those who fell during the Second World War and to civilian victims of wartime violence was erected on 22 July 1953. The monument, which stands by the primary school, in the south-eastern part of the village, is a concrete block topped by a symbol of Mount Triglav. The front of the monument bears a marble inscription tablet.

Results of the evaluation

Following reinspection of the situation and evaluation, we find that the situation has not changed since proclamation in 1987 to such an extent that we can remove the status of cultural monument.

The position of the settlement in the landscape is intact and the legibility of the edge of the settlement has been conserved. Views of the settlement from all points – verified in the past and again on this occasion – remain unchanged.

The state of conservation of parcellation and the street network is remarkable. The system of building has remained unchanged throughout the history of Goče.

The settlement has expanded in such a way that the new has never degraded the existing. The legibility of the settlement structure is clear and can be traced from the 16th century to the present, which is a rarity in the light of the protection of cultural heritage.

We believe that Goče can be a textbook example of settlement whose growth can be traced both in documents and on the ground, and in which there is no significant degradation of any element constituting the settlement.

Functional units are clearly legible. Some are still functioning, for example the traditional wine cellars, while others have considerable potential for renovation both in terms of content and from the spatial planning point of view – here

we are thinking in particular of the larger homesteads and squares.

The architectural fabric has to a large extent been conserved, as also indicated by the analytical charts. Settlement details are present in the same number as at proclamation in 1987, although in a slightly worse state.

Inconsiderate development in the protected area would mean a devaluation of the heritage site as a whole. For this reason it is essential to provide a spatial planning document for Goče, which is one of the more important cultural heritage sites in the wider area.

Conclusion

Even before the publication of the Decree of Proclamation, Goče was recognised as a key monument of Slovene cultural heritage or architecture. Field research has been carried out here by numerous experts and also in the context of student research camps. Alongside the work of the specialist institutions that planned the renovation of the village, a Society for the Conservation of Cultural Heritage of Goče, later the Committee for the Renovation of Goče, was founded in 1986. The Committee was never well accepted by the majority of inhabitants and ceased its activity shortly after being founded. A fundamental spatial planning document for the development and renovation of Goče has never been drawn up. However the numerous existing reports, seminars, analyses, etc. that demonstrate the importance of the unit from the point of view of the protection of cultural heritage could form the basis for the elaboration of a suitable executive spatial planning document for the development and renovation of Goče. The Nova Gorica regional unit of the ZVKDS has on several occasions called on the competent municipality, that of Vipava, to prepare such a document, since the protection of such an important cultural monument without a suitable document relating to its protection and development is an irresponsible and, above all, difficult task for the conservators responsible. While preparing this report, we unfortunately found that many inhabitants of Goče and other local people do not recognise the value of the village. For them, living in a protected cultural heritage site is a burden and an obstacle. Several buildings in the village have been renovated illegally. On 10 April 2011 the local administrative community of Goče conducted a survey in which, in reply to the question of whether Goče should continue to be a cultural monument, as many as 82.7% of respondents replied that they were in favour of the de-proclamation of the village as a cultural monument. They believe, in fact, that »in Goče, the Nova Gorica regional unit of the ZVKDS is pushing its views of the conservation and protection of cultural heritage in an exaggerated manner« – an opinion that is naturally not shared by the Nova Gorica regional unit.

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Razvoj nadomestnih materialov za sanacijo poškodb na kamnitih elementih iz perachiškega tufa

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Povzetek

Spomeniki in elementi iz naravnega kamna zaradi prepevanja, antropogenega onesnaženja in različnih drugih poškodb sčasoma izgubijo prvotni videz in funkcionalnost. Pri konservatorsko-restavratorskih postopkih je v nekaterih primerih treba dele posameznih kamnitih elementov nadomestiti s svežo kamnino ali ustrezno modelirno maso, pri čemer se teži k uporabi materiala, ki bo po svojih lastnostih čim bolj združljiv s prvotnim materialom. Pospešenemu propadanju je podvržen tudi značilni zeleni perachiški tuf, iz katerega so zgrajeni številni kamniti elementi po Sloveniji. V prispevku prikazujemo tipične primere poškodb te kamnine na območju Gorenjske. Opisan je proces laboratorijskega razvoja modelirnih mas z namenom pridobiti materiale, ki bodo v največji mogoči meri podobni perachiškemu tufu. Za njihovo izdelavo smo uporabili zrna zdrobljenega tufa in kremenca, za vezivo pa tetraetoksisilan, ki pri procesu polimerizacije preide v silika gel in poveže zrna med seboj. Material je namenjen za zapolnjevanje razpok in dopolnjevanje manjkajočih delov na elementih iz tufa.

1 Uvod

Pri konservatorsko-restavratorskih posegih na objektih in spomenikih iz naravnega kamna velja, da je treba uporabljati

materiale, ki so čim bolj združljivi z izvorno kamnino. Sodobne konservatorsko-restavratorske smernice sicer postavljajo v ospredje konserviranje materiala, vendar se pri posameznih primerih ni mogoče izogniti njegovemu nadomeščanju oziroma dopolnjevanju z umetnimi ali drugimi naravnimi materiali. Za kamnite objekte ali dele objektov se za nadomeščanje uporabljajo različne vrste naravnega kamna. Izbira je odvisna od razpoložljivosti kamna, od mesta, kamor bo kamen vgrajen, in od razmer, ki jim bo kamen po vgradnji izpostavljen.

V primeru restavriranja objektov iz perachiškega tufa, ki predstavlja pomemben del slovenske kulturne dediščine, je nadomeščanje s primarno kamnino običajno slaba rešitev, saj tuf kljub temu, da ima silikatno sestavo, v zunanjih atmosferskih pogojih hitro propada.

Ena od alternativ je uporaba modelirnih mas, ki pridejo v poštev predvsem za zapolnjevanje manjših razpok in manjkajočih delov kamnine. Pogoj je, da imajo uporabljene modelirne mase podobne kemične in fizikalne lastnosti kot originalna kamnina ter da so kompatibilni tudi v vizualnem pogledu.

V prispevku predstavljamo osnovne lastnosti tufa, njegove najpogostejše oblike propadanja ter postopek priprave in nekatere lastnosti modelirne mase za posege na elementih iz perachiškega tufa. Kot vezivo smo uporabili elastični tetraetoksisilan, ki se je v zadnjih letih izkazal kot eden izmed ustrežnejših za silikatne kamnine.

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2 Uporaba perachiškega tufa kot naravnega kamna

V slovenskem prostoru tufi izdanjajo v okolici Peračice na Gorenjskem ter v okolici Smrekovca na Štajerskem. V preteklosti so na območju Peračice pri Brezjah delovali številni kamnolomi, v katerih so pridobivali kamnino predvsem za potrebe lokalnih gradenj. Za potrebe raziskave smo se osredotočili na tuf iz dveh večjih, zdaj opuščenih kamnolomov, in sicer iz kamnoloma Črnivec in iz Bogatajevega kamnoloma. Kamnolom Črnivec (sliki 1a in 1b) leži v vasi Črnivec, jugovzhodno od Radovljice, v smeri proti Trziču, Bogatajev kamnolom (sliki 1c in 1d) pa leži v gozdu vzhodno od vasi Črnivec. V Bogatajevem kamnolomu so konec leta 2009 potekala raziskovalna dela za podjetje Marmor Hotavlje, s katerimi so želeli ugotoviti, kakšne so zaloge in možnosti podzemnega pridobivanja (Kamnar, 2009).

Peračiški tuf se je na Gorenjskem uporabljal že v času Rimljanov; to dokazujejo najdbe v arheološkem najdišču Mošnje (Lux idr., 2008, Košir, 2011), kjer so iz te kamnine izdelani nekateri elementi vile rustike (slika 2). Tuf so v rimski vili rustiki uporabljali za gradnjo stopnic, vogalov objektov, hipokavsta v termah, našli pa so tudi sončno uro, narejeno iz tufa. Uporaba je bila do konca 18. stoletja sicer razmeroma skromna. Šele v 19. stoletju so spremenjene družbenoekonomske razmere omogočile, da so ljudje nekatere izdelke, ki so bili prej tradicionalno narejeni iz lesa (na primer oknice), zamenjali s kamnitimi. Kmetje, meščani pa tudi Cerkev so postali stalni naročniki izdelkov iz perachiškega kamna. To nenadno porast kamnoseške dejavnosti povezujemo z novim lastnikom kamnoloma – družino Kocijančičevih, prednikov do nedavnega delujočih kamnosekov na Črnicu. Peračiški tuf je tako s porastom Kocijančičevih del mogoče srečati po vaseh in v mestih, v portalih kmečkih hiš in njihovih okenskih okvirih, v portalih kmečkih dvorcev, v graščinskih stavbah, gradovih in v cerkvah. Po svojih temeljnih arhitekturnih in ornamentalnih sestavinah se kamnoseški izdelki perachiške delavnice v 17., 18. in 19. stoletju navezujejo na sodobne renesančne, baročne in klasicistične vzore. Po kompoziciji posameznih arhitekturnih detajlov in po načinu krašenja ploskev pomenijo pokrajinsko posebnost in zanimiv prispevek gorenjski arhitekturi oziroma kamnoseštvu. V prvi polovici 19. stoletja je Kocijančič s svojimi deli oskrboval velik del Gorenjske, s posameznimi izdelki pa je segal do Kamnika, Moravč, Ljubljane in onstran Karavank na obmejna območja Koroške (Avguštin, 1987) ter s tem prispeval k razvoju meščanske klasicistične arhitekture (Avguštin, 1992). V drugi polovici 19. stoletja sta kamnoseka pogosto nadomestila štukater in fasader.

Zgodovino razvoja izdelkov perachiškega kamna na Gorenjskem je izčrpno opisal Cene Avguštin, najprej v delu Zeleni kamen v gorenjski arhitekturi (Avguštin, 1973), nato pa z majhnimi spremembami še v knjigi z naslovom Peračiški zeleni kamen v gorenjski arhitekturi (Avguštin, 1987). V zadnjem času je perachiški zeleni kamen obširno opisal tudi Anton Ramovš (Ramovš, 2008).

Dva primera uporabe perachiškega tufa v ruralni arhitekturi sta monumentalni portal (slika 3a) in oknica (slika 3b). Tuf so uporabljali tudi v sakralni arhitekturi, na primer kot kropilnik ob vhodu v cerkev (slika 3c), kot kamnite pohodne plošče v cerkvi ter za nagrobne plošče (slika 3d).

3 Značilnosti tufa

3.1 Geološke značilnosti tufa

Smrekovške vulkanoklastične kamnine, kamor prištevamo tudi perachiške tufe, so povezane s procesom vulkanizma v morskem okolju, kjer je nastal vulkanski masiv z enim stratovulkanom. Produkti smrekovškega vulkanizma se kažejo ob Smrekovškem, Šoštanjskem in Donačkem prelomu. Tako območje smrekovškega vulkanizma pripada Kamniškim Alpam, ki jih ločita od Karavank Smrekovski in Šoštanjski prelom (Hinterlechner-Ravnik, Pleničar, 1967). Sestava magme se je zaradi frakcionirane kristalizacije bazaltne taline s časom spreminjala od bazaltne prek bazaltno-andezitne in kisle andezitne do dacitne (Kralj, 1997).

Peračiški tuf pripada seriji smrekovških piroklastičnih kamnin (slika 4). Starost kamnin je oligocenska, prostorska oddaljenost pa je posledica desnega znika ob Savskem prelomu (Kastelic, 2008). Oligocenske plasti ležijo med Trzičem, Peračico in Begunjami pod debelimi kvartarnimi prodnatimi in konglomeratnimi zasipi. Debelina plasti tufa je do 25 m, vendar je spremenljiva. Posebnost tega nahajališča je serija konkordantnih plasti tufa in prikamnine, ki ima strm vpadni kot – povprečno 80° proti jugu. Talnina je siva laporasta morska glina (sivica). Meja s produktivno plastjo tufa je jasna. Produktivne plasti obeh različkov tufa so prekinjene s številnimi razpokami, zrušnimi conami ter s prelomi z manjšimi premiki. V prekinjenih ploskvah je mogoče pogosto opaziti zaglinjenost, limonitizacijo in manganove dendrite (Zatler-Zupančič idr., 1993).

Prve opise perachiškega tufa zasledimo že leta 1850 pri Morlotu, nato v letih 1856 in 1857 še pri Petersu in Lipoldu (Lipold, 1857, Morlot, 1850, Peters, 1856). V prvi polovici 20. stoletja so se s petrološkimi analizami kamnine ukvarjali Duhovnik (1964), Dolar – Mantuani (1937) ter kasneje Hinterlechner – Ravnik in Pleničar (1967).

3.2 Sestava in lastnosti tufa

Peračiški tuf sodi med drobno- do srednjezrnat pelitne do psamitne tufe. Sestava plagioklazov kaže, da vsebujejo povprečno 65 odstotkov albitske komponente, kar ta tuf uvršča v dacitno-andezitski tip (Kastelic, 2008). Kamnine so sekundarno spremenjene. Zeleno barvo jim daje mineral klorit, ki v veliki meri nadomešča primarni biotit, v vzorcih pa so prisotni tudi minerali glin in zeoliti (Kastelic, 2008).

Mehanskofizikalne lastnosti tufov so določene na različkih iz kamnoloma Črnivec in Bogatajevega kamnoloma (Korat, 2010). Odvisne so od litotipa. Poroznost se tako giblje med 16 in 20 mas. %, pri čemer so večje vrednosti pri drobnozrna-

tem različku. Vrednosti vpivanja vode zaradi kapilarnega dviga se gibljejo med 20 in 28 $\text{gm}^{-2}\text{s}^{-0.5}$, medtem ko so vrednosti vpivanja vode pri atmosferskem tlaku med 7 in 8,5 mas. %. Tlačna trdnost tufa se giblje med 72 in 86 MPa. Tudi v tem primeru imajo drobnozrnati različki višjo vrednost. Podatki o mehanskofizikalnih lastnostih perachiškega tufa kažejo, da ima ta veliko sposobnost vpivanja vode in nizko tlačno trdnost in da je slabo odporen proti zmrzovanju in kristalizaciji soli.

4 Oblike propadanja tufa

Kamniti elementi na objektih kulturne dediščine so izpostavljeni različnim dejavnikom preperevanja, ki so kombinacija atmosferskih dejavnikov (voda, temperaturna nihanja, veter, organizmi), antropogenega onesnaženja in v posameznih primerih tudi mehanskih obremenitev zaradi prometa. Propadanje kamnine zmanjšuje njeno funkcionalno in estetsko vrednost ter s tem posredno tudi vrednost objekta.

Na izdelkih iz perachiškega tufa, ki so vgrajeni zunaj, se praviloma pojavljajo poškodbe. Vrsta in jakost posamezne oblike propadanja sta odvisni od variacij v mineralni sestavi, strukturi in teksturi kamnine. Oblike propadanja perachiškega tufa, ki smo jih opazovali na nekaterih objektih gorenjske arhitekture, smo razdelili v štiri glavne skupine glede na klasifikacijo po Fitznerju in Heinrichsu (2002).

- 1. skupina: odpadanje delov kamnine
- a) **Odlom** (slika 5a) lahko opazimo na portalu iz perachiškega tufa.
- b) **Erozija** nastaja zaradi vpliva kapilarnega dviga in dežja (slika 5b). Prihaja do deformacije spodnjega dela portala hiše, kjer so propadli material nadomestili z betonsko oblogo.
- c) **Obraba reliefa zaradi antropogenega delovanja**. Tuf je vgrajen kot talne kamnite plošče (slika 5c).
- č) **Izguba materiala**. Do propadanja tufa prihaja zaradi slabe mehanske trdnosti in odpornosti proti abraziji na izpostavljenih delih kamnitega objekta (slika 5d).

- 2. skupina: sprememba barve in odlaganje materiala
- a) **Sprememba barve** na površini kamnine, kjer prihaja do spremembe intenzitete in odtenka barve zaradi oksidacije železovih mineralov (slika 6a).
- b) **Prisotnost mikroorganizmov** (glive, lišaji, alge, mahovi) na površini kamnine, zaradi katerih prihaja do komplementarnega biokemičnega preperevanja (hkratno delovanje mehanskega in kemičnega propadanja zaradi aktivnosti organizmov; slika 6b).

- 3. skupina: odstopanje površine kamnine
- a) **Zrnato razpadanje materiala** na površini kamnine, ki je posledica oslabilte kohezije vzdolž stikov med mineralnimi zrni. Glavni povzročitelji so zmrzal, kristalizacija topnih soli, sprememba temperature in selektivno raztapljanje.
- b) **Drobljenje** je posledica zmanjševanja kohezije med zrni na površini kamnine.
- c) **Luščenje** (debeline 1 do 20 mm) je posledica delovanja soli

pod površino, zmrzali in raztapljanja veziva v notranjosti. Opazimo ga predvsem na mestih, ki omogočajo zadrževanje vode, kot so na primer okenske police in reliefi na portalih oziroma na elementih, ki so v stiku s tlemi (v višini do 30 cm nad tlemi, kjer prihaja do kapilarnega dviganja vode in vplivov odbojnega dežja; slika 7a).

č) **Razslojevanje** se pojavlja predvsem tam, kjer so posamezne plasti v kamnini ločene med seboj s plastmi mineralov, ki v prisotnosti vode nabrekajo, na primer z glinenimi minerali (slika 7b).

- 4. skupina: razpoke in deformacije

a) **Razpoke**, ki so neodvisne od teksture kamnine, so posledica mehanskih sil.

5 Modelirne mase

5.1 Lastnosti modelirnih mas

Kadar zaradi večjih poškodb sama impregnacija tufa ne daje zadovoljivih učinkov, je treba izdelati ustrezno modelirno maso ter manjkajoče dele zapolniti (Dell'Agli idr., 2000). Nadomestitev prvotnih materialov z novimi pa ni vedno uspešna. Pri restavriranju historičnih objektov se pogosto uporabljajo neprimerne modelirne mase in napačne tehnike. Ponekod manjkajoče dele nadomestijo s cementnimi ali drugimi maltami, ki velikokrat niso primerne ne po barvi ne po strukturi in tudi ne po obstojnosti, zato velikokrat propadanje materiala celo pospešijo.

Modelirne mase so materiali, ki jih uporabljamo pri restavriranju kamnitih objektov ali delov objekta in naj bi bili vizualno in mehanskofizikalno združljivi z originalno kamnino. Z njimi lahko dopolnimo manjkajoči del spomenika ali jih uporabimo za zapolnitev razpok in votlin. Pred samim posegom je treba določiti vrsto kamnine ter tip, vzrok in obseg oblik propadanja. Če namreč želimo razumeti oblike propadanja naravnega kamna, moramo ugotoviti, kateri procesi so ključni za njihov nastanek in kakšne so možnosti za njihovo eliminacijo tudi s konstrukcijskega stališča (na primer vgradnja hidrofobne bariere). Pri samem procesu obnove je treba zagotoviti kompatibilnost novega materiala s prvotnim, kajti novi material ne sme imeti negativnih vplivov na original, kot je na primer zmanjšana paroprepustnost, posledica katere je kondenzacija pare pod neprepustno površino, ki lahko vodi v nabrekanje dela kamnine. Nov nadomestni material je torej masa, ki je vizualno podobna originalnemu materialu, s podobnimi fizikalnimi lastnostmi in dobro obstojnostjo proti zunanjim vplivom.

Najpomembnejši parametri modelirne mase, ki morajo ustrezati originalni kamnini, so:

- vizualne lastnosti (barva, tekstura, oblika površine),
- sestava (vrsta agregata, vrsta veziva, velikost zrn),
- trdnost (tlačna, natezna),
- elastičnost (modul elastičnosti, deformabilnost),
- poroznost (odprta poroznost, velikost por),
- vpivanje vode in
- absorpcija vode zaradi kapilarnega dviga.

Ena izmed osnovnih sestavin modelirne mase je vezivo, ki ga uporabimo v kombinaciji z drugimi sestavinami. Sestava mešanice je odvisna od namena uporabe.

Glede na vrsto posega lahko material pripravimo na različne načine (Jürgens, 2002):

- a) utrjevanje krhkega materiala: material premažemo samo z utrjevalcem (slika 8a);
- b) zapolnitev razpok: pripravimo maso, ki jo poleg utrjevalca sestavljajo kremen, steklena osnova, pigmenti za ustrezno barvo ter redčilo (slika 8b);
- c) domodeliranje: mešanico pripravimo iz utrjevalca, drobnozrnate in grobnozrnate frakcije materiala – kamnine, kremenca in pigmenta (slika 8c);
- č) barvanje: dodamo drobnozrnat material, kremen, redčilo ter pigment (slika 8d);
- d) lakiranje, glaziranje in premazovanje: materialu dodamo kremen, redčilo in pigment (slika 8e).

Z utrjevalcem in drobnozrnato frakcijo materiala zapolnimo prazna mesta med večjimi zrni, s čimer zmanjšamo razdaljo med zrni v paketu oziroma povečamo gostoto njihove razporeditve.

5.2 Priprava modelirnih mas na osnovi tetraetoksisilana

Eden izmed materialov, ki veljajo pri konservatorsko-restavratorskih posegih kot ustrezni za silikatne kamnine, je tetraetoksisilan, ki temelji na etil estru silicijeve kisline. Pri reakciji estra silicijeve kisline ($\text{Si}(\text{EtOH})_4$) z vodo (H_2O) prihaja do nastanka silika gela (SiO_2 , aq). Kot stranski produkt reakcije nastane alkohol (EtOH , »etanol«), ki izhlapi (Jürgens, 2002). Večina polimerizacije tetraetoksisilana je zaključena v 30 dneh.

Uporaba tetraetoksisilana je že znana pri konservatorsko-restavratorskih posegih (Jürgens, 2002, Kramar, 2005, Leisen, 2000, Roland, 2000, Wendler, 2000, Wendler idr., 2000). Poznane pa so tudi študije, kjer so tetraetoksisilan uporabili kot vezivo za modelirne mase oziroma so razvijali material za dopolnjevanje poškodovanih peščenjakov (Jürgens, 2002, Kramar, 2005, Leisen, 2000) in granitov (Rolland, 2000).

Glede na ustrezne rezultate zgornjih preiskav smo se odločili, da podobno formulacijo razvijemo tudi v primeru modelirnih mas za tufe. Modelirno maso smo pripravili iz različnih frakcij zdrobljenega perachiškega tufa in kremenca, medtem ko smo za vezivo uporabili elastični tetraetoksisilan (KSE 500 STE proizvajalca Remmers). Komponente smo razdelili na drobnozrnate (zrnavost manj kot $63\ \mu\text{m}$ ter med 63 in $125\ \mu\text{m}$) in debelozrnate frakcije (zrnavost med 125 in $250\ \mu\text{m}$ ter med 250 in $500\ \mu\text{m}$). Ker smo želeli ugotoviti vpliv dodatka kremenca na lastnosti mase (predhodne študije so namreč ugotovile to odvisnost), smo pripravili dve zrnavosti kremenca: drobno (zrna, manjša od $63\ \mu\text{m}$) in grobo (zrna velikosti med 63 in $125\ \mu\text{m}$). Količino veziva smo določili glede na konsistenco pripravljene mase (masa mora biti takšna, da se da primerno oblikovati).

Postopek priprave ustreznih mešaníc in izbire receptur smo

razdelili v dva sklopa. Razlika med prvim in drugim sklopom raziskav je bila v količini vzorca, v številu različnih receptur in v velikosti vzorcev oziroma površini, ki je bila izpostavljena polimerizaciji.

Prvi sklop priprave modelirnih mas

V prvem sklopu smo izdelali modelirne mase v petrijevkah premera $40\ \text{mm}$. Skupno je bilo izdelanih 37 mešaníc. Od teh sta 18 mešaníc sestavljala le tuf in vezivo tetraetoksisilan, 19 mešaníc pa smo poleg tufa in veziva dodali še kremen. Mešanice so se med seboj razlikovale po zrnavosti kremenca in tufa ter količini dodanega utrjevalca. Vsa zrna smo med sabo dobro premešali ter postopno dodajali vezivo (sliki 9a in 9b). Maso smo enakomerno porazdelili po petrijevki in zgladili površino (slika 9c). Modelirne mase smo nato sušili v prezračevani komori.

S pomočjo računalniškega programa *ImageJ* za slikovno analizo (slika 10) smo določili površinsko poroznost vzorca. Postopek slikovne analize je potekal tako, da smo sliko površine vzorca najprej spremenili v sliko z različno sivimi deli površine v odvisnosti od količine in velikosti por ter nato z binarizacijo ločili pore od modelirne mase. Iz razmerja med površino por in modelirno maso smo določili količino por – poroznost. Na osnovi ugotovljene poroznosti mešaníc, vizualne ocene (vsebnost razpok) in obnašanja mase pri pripravi (konsistenca mase) smo mešanice razvrstili v več razredov ter izbrali najprimernejšo med njimi za pripravo modelirnih mas v drugem sklopu.

Drugi sklop priprave modelirnih mas

V drugem sklopu smo izdelali izbrane modelirne mase v tulcih višine $50\ \text{mm}$ in premera $15\ \text{mm}$. Tulce smo izbrali zaradi njihove oblike, ki je primerna tako za sam postopek polimerizacije kot tudi za meritve petrofizikalnih lastnosti mas (sliki 9d in 9e). Tulce smo po dveh dneh od priprave mase prelučnjali in s tem omogočili dostop zraka, ki je potreben za potek polimerizacije.

Drugi sklop smo razdelili na dve seriji. Za izdelavo prve serije smo izmed mešaníc, ki so bile testirane v prvem sklopu, izbrali skupno 22 mešaníc. Od tega je bilo 15 mešaníc tufa in veziva, sedmim mešaníc pa smo poleg tufa in veziva dodali še kremen. Za nadaljnje analize smo izmed teh izbrali tiste, ki so bile najprimernejše glede na oceno kohezivnosti in mehanske trdnosti (slika 11), ter jih optimizirali v drugi seriji. Vzorci v drugi seriji so se med seboj razlikovali glede na zrnavost tufa (drobnozrnati ali debelozrnati), vsebnost posameznih granulacij tufa ter vsebnosti kremenca in utrjevalca.

Petrofizikalne analize mas

Na izbranih šestih mešanícah iz druge serije vzorcev smo določili odprto poroznost (po standardu EN 1936: 2007), vpijanje vode zaradi kapilarnega dviga (po standardu SIST EN 1925: 2000), vpijanje vode pri atmosferskem tlaku (po standardu SIST EN 113755: 2008), tlačno trdnost (po standardu SIST EN 1926: 2007) ter odpornost proti kristalizaciji soli (po standardu SIST EN 12370: 2000).

Ugotovili smo, da imajo vse mase v primerjavi s tufom večjo odprto poroznost ter manjša trdnost in vpijanje vode. Pri tem

je odprta poroznost mas dvakrat večja (od 33 do 40 mas. %), vpijanje vode, ki jo podajamo kot kapilarni dvig, in atmosferski tlak, pa sta višja pri kamnini (vrednosti od 36 do 53 $\text{gm}^{-1}\text{s}^{-0.5}$ za kapilarni dvig ter od 14 do 23 mas. % za atmosferski tlak).

Podani so podatki za poroznost in vpijanje, ne pa za tlačno trdnost, čeprav je omenjena.

Petrofizikalne lastnosti tufa kažejo, da dodatek kremenca v masi pozitivno vpliva na njene lastnosti, saj poveča trdnost. Največji pozitivni učinek ima dodatek debelozrnatega kremenca (velikosti med 63 in 125 μm). Dobre rezultate dobimo tudi pri različnih, ki vsebujejo zrna drobne frakcije tufa (velikosti do 125 μm) in imajo v masi večji odstotek te zrnivosti. Te mase so tudi najbolj vizualno (po barvi in teksturi) primerljive s tufom. Potrebna količina veziva variira glede na konsistenco pripravljene mase, saj s premajhno količino dodanega veziva ne dobimo zelene konsistence, če pa je veziva preveč, se ta zbira v tanki plasti na površini vzorca. Pazljivi moramo biti pri masah z dodatkom kremenca, saj je pri njih potrebna večja količina veziva.

6 Zaključek

V članku so prikazani najpogostejše poškodbe perachiškega tufa ter postopek laboratorijske priprave in preizkušanja modelirnih mas. Za relevantno sanacijo in ustrezne restavratorsko-konservatorske posege na historičnih objektih in arheološki dediščini iz perachiškega tufa je namreč nujno treba razviti vizualno in tehnično kompatibilne modelirne mase. Te pridejo v poštev predvsem pri manjših poškodbah in zapolnjevanju razpok ter niso mišljene za velike manjkajoče dele elementov.

Pri pripravi mase smo uporabili mešanice iz zrn tufa in kremenca v različnih razmerjih in različnih zrnovitih ter elastičnega tetraetoksisilana kot veziva, ki pri procesu polimerizacije preide v silika gel. Izkazalo se je, da je uporaba te mase lahko ustrezna izbira za nadomeščanje materiala, saj je po lastnostih dober analog primarni kamnini. Njena priprava je dokaj enostavna in hitra, saj je polimerizacija zaključena v 30 dneh.

Dokončno optimizacijo malt je treba izvesti za vsak primer posebej, ob konkretni uporabi na mestu restavriranja samem, od koder pričakujemo tudi povratne informacije o dolgoročni učinkovitosti in obstojnosti nadomestnih materialov in morebitne pobude za korekcije.

Zahvala

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1a



1b



1c



1d

1. (a) Tuf iz kamnoloma Črnivec, (b) Odsek kamnoloma Črnivec, (c) Tuf iz Bogatajevega kamnoloma, (d) Bogatajev kamnolom (foto: Lidija Korat)

1. (a) Tuff from Črnivec quarry, (b) Section of Črnivec quarry, (c) Tuff from Bogataj's quarry, (d) Bogataj's quarry (photo: Lidija Korat)



2. Tuf, ki je uporabljen za gradnjo zidov vile rustike – arheološko najdišče Pod Cesto, Mošnje (foto: Judita Lux)

2. Tuff used to build the walls of a villa rustica – Pod Cesto archaeological site, Mošnje (photo: Judita Lux)



3a



3b



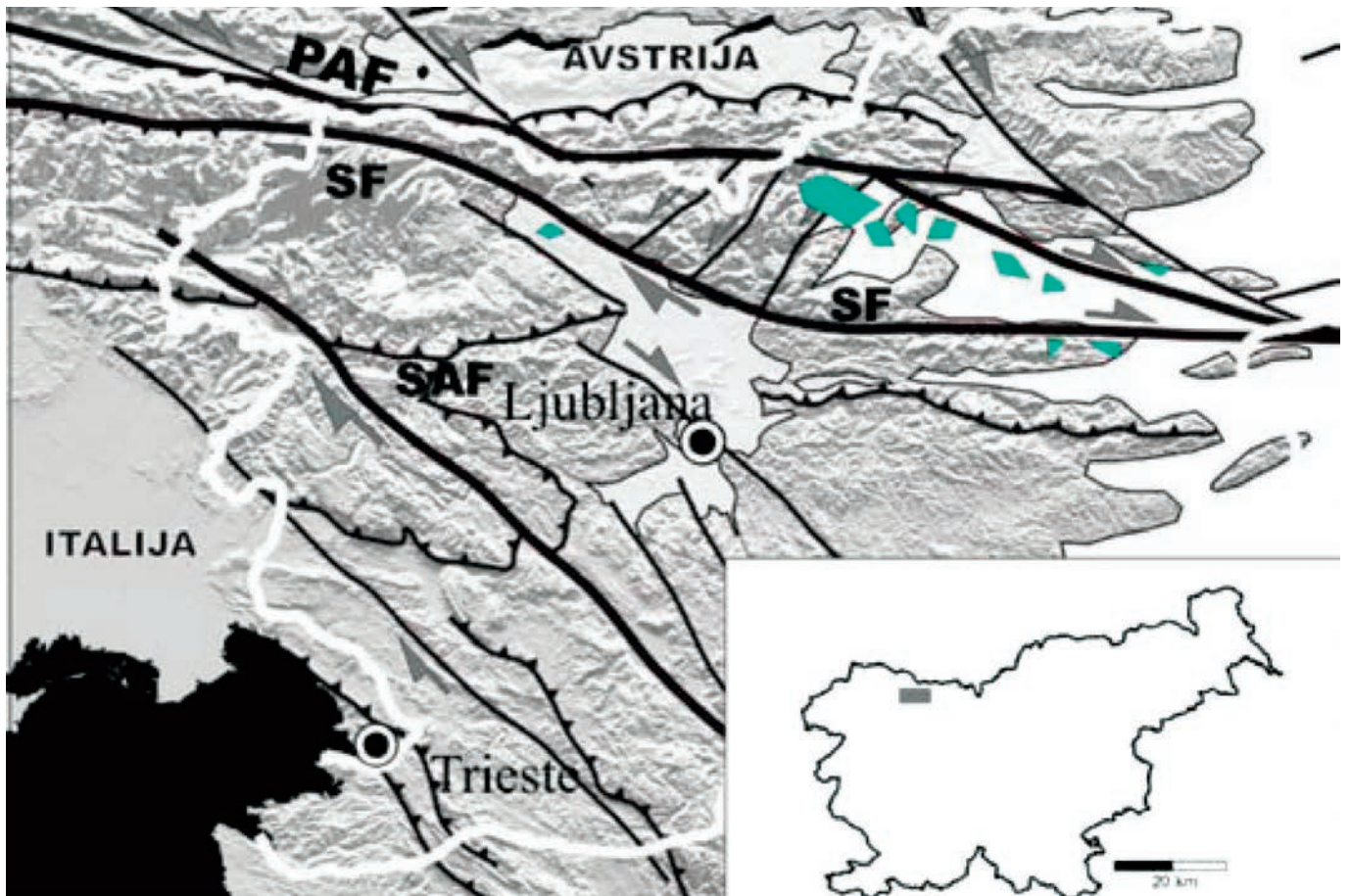
3c



3d

3. Primer uporabe peraciškega tufa, (a) monumentalni portal, Tržič, (b) oknica, Bled, (c) kropilnik ob vhodu v cerkev, Radovljica, (d) nagrobna plošča, Tržič (foto: Lidija Korat)

3. Examples of the use of Peračica tuff: (a) monumental portal, Tržič, (b) window frame, Bled, (c) holy water stoup at the entrance to the church, Radovljica, (d) memorial tablet, Tržič (photo: Lidija Korat)



4. Regionalna skica območja, kjer izdajajo tufi. S turkizno barvo so podane lokacije oligocenskih vulkanoklastičnih kamnin smrekovške serije (povzeto po Kastelic, 2008; Buser, 1977; Mioč in Žnidaršič, 1987; Premru, 1983). SF = Savski prelom; PAF = Periadriatska prelomna cona; SAF = Južnoalpska narivna meja.

4. Regional sketch of the area where tuffs are found. The turquoise colour indicates locations of Oligocene volcanoclastic rock of the Smrekovec series (taken from Kastelic, 2008; Buser, 1977; Mioč and Žnidaršič, 1987; Premru, 1983). SF = Sava fault; PAF = Periadriatic fault zone; SAF = Southern Alpine thrust boundary.



5a



5b



5c



5d

5. Oblike odpadanja delov kamnine (a) primer odloma, Trg Svobode 16, Tržič, (b) primer erozije, Trg svobode, Tržič, (c) primer obrabe reliefa zaradi antropogenega delovanja, kamnita tla v cerkvi Sv. Petra v Radovljici, (d) primer izgube materiala, nagrobnik cerkve Marijinega vnebovzvetja v Tržiču, kjer prihaja do deformacije ornamenta (foto: Lidija Korat)

5. Forms of detachment of part of stone: (a) example of break-off, Trg Svobode 16, Tržič, (b) example of erosion, Trg Svobode, Tržič, (c) example of deterioration of surface as a result of anthropogenic activity, stone floor in the church of St Peter in Radovljica, (d) example of loss of material, tombstone in the church of the Assumption in Tržič, where deformation of the ornamentation is taking place (photo: Lidija Korat)



6a

6. Cerkevna ulica v Tržiču, kjer prihaja do spremembe barve spodnjega dela portala, (b) Primer prisotnosti mikroorganizmov, Radovljica (foto: Lidija Korat)

6. Cerkevna Ulica in Tržič, where a change of colour is occurring in the lower part of the portal, (b) example of the presence of microorganisms, Radovljica (photo: Lidija Korat)



6b



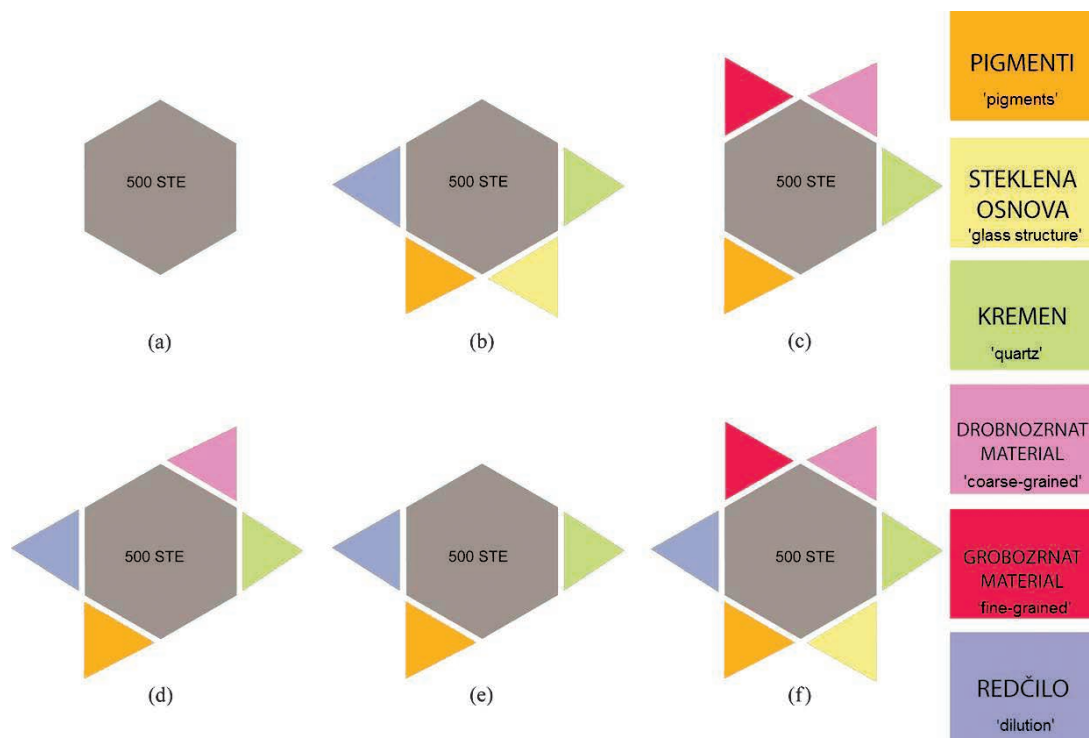
7a



7b

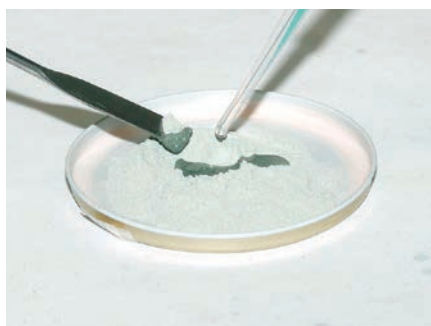
7. Primer luščenja, okno na Linhartovem trgu v Radovljici, (b) Primer razsoljevanja, nagrobnik cerkve Marijinega vnebovzjetja v Tržiču, kjer prihaja do deformacije spodnjega dela nagrobnika (foto: Lidija Korat)

7. Example of flaking, window in Linhartov Trg in Radovljica, (b) example of delamination, tombstone in the church of the Assumption in Tržič, where deformation of the lower part of the tombstone is taking place (photo: Lidija Korat)



8. Sestava mase za posamezen namen (povzeto po Jürgens, P., 2002)

8. Composition of the compound for an individual purpose (taken from Jürgens, P., 2002)



9a



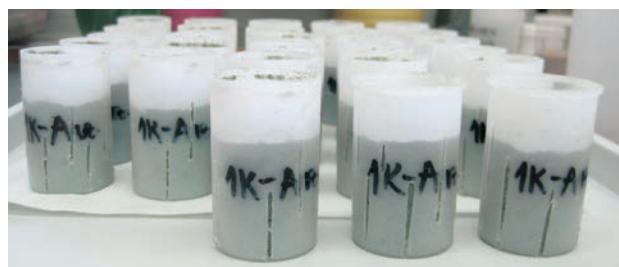
9b



9c



9d



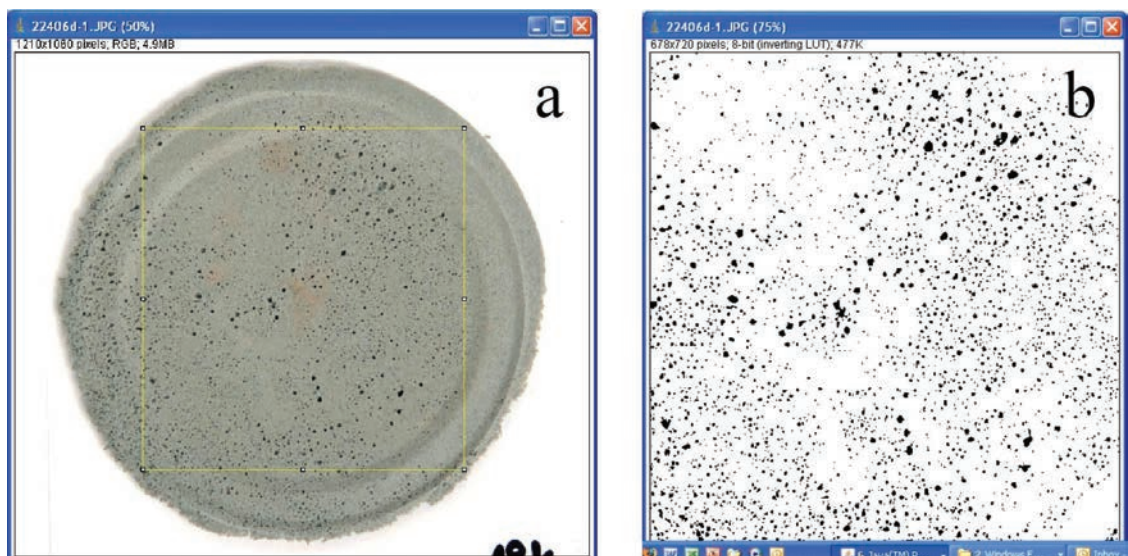
9e

9. Priprava modelirnih mas. (a, b in c), Priprava v petrijevkah (d in e) Priprava v plastičnih tulcih (foto: Lidija Korat)

9. Preparation of modelling compounds. (a, b and c) Preparation in Petri dishes (d and e) Preparation in plastic tubes (photo: Lidija Korat)



10. Primeri različnih modelirnih mas po polimerizaciji (Zupanc, M., in Mušič, M.)
 10. *Examples of different modelling compounds after polymerisation (Zupanc, M., and Mušič, M.)*



11a

11b

11. Določanje poroznosti s programom Image J (a) izbran vzorec, (b) razdelitev na pore in maso (Lidija Korat)
 11. *Determination of porosity using the ImageJ program (a) selected sample, (b) division into pores and compound (Lidija Korat)*

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Development of replacement materials to repair damage to stone elements made of Peračica tuff

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Summary

Monuments and elements made from natural stone lose their original appearance and functionality over time as a result of weathering, anthropogenic pollution and various other forms of damage. During conservation-restoration procedures it is necessary in some cases to replace parts of individual stone elements with fresh stone or an appropriate modelling compound, where it is desirable to use a material that is as compatible as possible with the original material in terms of its properties. Rapid deterioration also affects the characteristic green Peračica tuff from which numerous stone elements around Slovenia are built. The paper presents typical examples of damage to this stone in the Gorenjska area. We describe the process of development of modelling compounds for the purpose of obtaining materials that will be as similar as possible to Peračica tuff. We made these compounds using grains of crushed tuff and quartz. The binder used was tetraethoxysilane, which during the polymerisation process forms a silica gel and binds the grains together. The material is intended to fill cracks and supplement missing sections in tuff elements.

1 Introduction

When carrying out conservation-restoration interventions on natural stone buildings and monuments, it is important to use materials that are as compatible as possible with the

original stone. Although modern conservation-restoration guidelines place an emphasis on the conservation of material, in individual cases it is nevertheless impossible to avoid replacing or supplementing them with man-made or other natural materials. For stone buildings or parts of buildings, various types of natural stone are used as replacement material. The choice of material depends on the availability of stone, on the place where the stone will be used, and on the conditions to which the stone will be exposed after placement.

In the case of the restoration of structures made from Peračica tuff, which represents an important part of Slovenia's cultural heritage, substitution with the original stone is usually a poor solution, since although tuff has a siliceous composition it decays rapidly in outdoor atmospheric conditions.

One alternative is the use of modelling compounds, which are particularly useful for filling small cracks and missing sections of stone. A condition for the use of such compounds is that they have similar chemical and physical characteristics to the original stone, and that they are also compatible from the visual point of view.

The paper presents the basic properties of tuff, its commonest forms of decay and the process of preparing a modelling compound for interventions on elements made of Peračica tuff, along with some of the properties of the modelling compound. As a binder we used elastic tetraethoxysilane, which in recent years has proved itself to be one of the more suitable binders for siliceous stone.

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2 Use of Peračica tuff as natural stone

In Slovenia tuff is found in the Peračica area in the Gorenjska (Upper Carniola) region and in the Smrekovec area in the Štajerska (Styria) region. Numerous quarries once operated in the area of the Peračica stream near Brezje, providing stone above all for local building needs. For the needs of our research we focused on tuff from two of the larger quarries, today abandoned: Črnivec quarry and Bogataj's quarry.

Črnivec quarry (Figs. 1a and 1b) lies in the village of Črnivec, south-east of Radovljica in the direction of Tržič; Bogataj's quarry (Figs. 1c and 1d) lies in the forest to the east of Črnivec. In 2009 the quarrying company Marmor Hotavlje carried out research in Bogataj's quarry to identify stone reserves and ascertain the possibility of underground extraction (Kamnar, 2009).

Peračica tuff was being used in Gorenjska in as early as the Roman era; this is proved by finds at the Mošnje archaeological site (Lux et al., 2008, Košir, 2011), where elements of a *villa rustica* were made from this material (Fig. 2). Tuff was used in the Roman *villa rustica* to build steps, the corners of buildings and the hypocaust in the baths. Researchers also found a sundial made of tuff.

Otherwise, the use of tuff was relatively scarce up until the end of the eighteenth century. Improved socioeconomic conditions in the nineteenth century enabled people to replace certain products that had traditionally been made of wood (for example window frames) with stone products. Farmers, town-dwellers and also the Church became regular customers for products made of Peračica stone. This sudden growth in stonemasonry can be linked to the new owners of the quarry – the Kocjančič family, the ancestors of the Črnivec stonemasons who were still in business until recently. With the growth in the activity of the Kocjančič family, Peračica tuff can be found in villages and towns, in the gateways and window frames of rural houses, in the grand entrances of manor houses, and in mansions, castles and churches. In terms of their essential architectural and ornamental components, the masonry products of the Peračica workshop in the seventeenth, eighteenth and nineteenth centuries can be linked to modern Renaissance, baroque and neoclassical models. In terms of the composition of individual architectural details and the method of decoration of panels, they represent a local peculiarity and an interesting contribution to the architecture or stonemasonry of the Gorenjska region. In the first half of the nineteenth century Kocjančič's output supplied a large part of Gorenjska, in addition to individual commissions as far afield as Kamnik, Moravče, Ljubljana and even beyond the Karavanke mountains in the border areas of Austrian Carinthia (Avguštin, 1987). In this way the workshop contributed to the development of neoclassical town architecture (Avguštin, 1992). In the second half of the nineteenth century stonemasons were often replaced by stuccoers and plasterers.

The history of the development of products from Peračica stone in Gorenjska is exhaustively described by Cene Avguštin, first in his work *Zeleni kamen v gorenjski arhitekturi* (Green Stone in the Architecture of Gorenjska; Avguštin,

1973), and then, with minor changes, in *Peračiški zeleni kamen v gorenjski arhitekturi* (The Green Stone of Peračica in the Architecture of Gorenjska; Avguštin, 1987). More recently, the green stone of Peračica has been extensively described by Anton Ramovš (Ramovš, 2008).

Two examples of the use of Peračica tuff in rural architecture are a monumental portal (Fig. 3a) and a window frame (Fig. 3b). Tuff was also used in sacred architecture, for example as a holy water stoup at the entrance to a church (Fig. 3c), as stone paving in churches and for memorial tablets (Fig. 3d).

3 Characteristics of tuff

3.1 Geological characteristics of tuff

Smrekovec volcanoclastic rocks, which include Peračica tuff, are linked to the process of volcanism in a marine environment, where a volcanic massif is formed with a single stratovolcano. The products of the Smrekovec volcanism are reflected along the Smrekovec, Šoštanj and Donačka Gora faults. Thus the area of the Smrekovec volcanism belongs to the Kamnik Alps, which are separated from the Karavanke by the Smrekovec and Šoštanj faults (Hinterlechner-Ravnik, Pleničar, 1967). Owing to fractionated crystallisation of basaltic melt, the composition of the magma has changed over time from basaltic, via basalto-andesitic and acid andesitic to dacitic (Kralj, 1997).

Peračica tuff belongs to the series of Smrekovec pyroclastic rocks (Fig. 4). The age of the rock is Oligocene, while spatial distance is the consequence of right-lateral slip along the Sava fault (Kastelic, 2008). Oligocene strata lie between Tržič, Peračica and Begunje beneath thick Quaternary gravel and conglomerate layers. The thickness of the tuff stratum is up to 25 m but is changeable. A particular feature of this deposit is a series of concordant strata of tuff and surrounding rock, which has a steep angle of dip – on average 80° towards the south. The melt is grey marly marine clay ("sivica"). The boundary with the productive stratum of tuff is clear. The productive layers of both variants of tuff are interrupted by numerous cracks, fissure zones and faults with small shifts. In the interruption planes it is frequently possible to observe clayification, limonitisation and manganese dendrites (Zatler-Zupančič et al., 1993).

We find the first descriptions of Peračica tuff in as early as 1850 in Morlot, and then in 1856 and 1857 in Peters and Lipold (Lipold, 1857, Morlot, 1850, Peters, 1856). In the first half of the twentieth century petrological analyses of the rock were carried out by Duhovnik (1964) and Dolar-Mantuani (1937). Later analyses were carried out by Hinterlechner-Ravnik and Pleničar (1967).

3.2 Composition and properties of tuff

Peračica tuff is classified among fine- to medium-grained pelitic to psammitic tuffs. Plagioclase composition shows that they contain an average 65% albitic component, which

classifies this tuff as the dacitic-andesitic type (Kastelic, 2008). The rocks have undergone secondary changes. The green colour comes from the mineral chlorite, which to a large extent substitutes the original biotite, while the samples also contained clay minerals and zeolites (Kastelic, 2008).

The mechanical and physical properties of tuff are determined in variants from the Črničev quarry and Bogataj's quarry (Korat, 2010). They are dependent on the lithotype. Porosity ranges from 16 to 20 mass %, with higher values in the fine-grained variant. Values for water absorption by capillarity range from 20 to 28 $\text{gm}^{-2}\text{s}^{-0.5}$, while values for water absorption at atmospheric pressure are between 7 and 8.5 mass %. The compressive strength of tuff ranges from 72 to 86 MPa. In this case too, fine-grained variants have a higher value. Data on the mechanical and physical properties of Peračica tuff show that it has a high water absorption capacity and low compressive strength, and that its resistance to freezing and salt crystallisation is poor.

4 Forms of deterioration of tuff

Stone elements in built cultural heritage are exposed to various weathering factors which are a combination of atmospheric factors (water, temperature fluctuations, wind, organisms), anthropogenic pollution and, in individual cases, mechanical loads as a result of traffic. Deterioration of stone reduces its functional and aesthetic value and thus, indirectly, the value of the building.

External elements made from Peračica tuff generally show damage. The type and intensity of an individual form of deterioration depend on variations in the mineral composition, structure and texture of the stone. We have divided the forms of the deterioration in Peračica tuff which we observed in a number of examples of Gorenjska architecture into four main groups, following the Fitzner and Heinrichs classification (2002).

- *Group 1:* detaching of parts of stone
- a) Break-off** (Fig. 5a) can be observed on the Peračica tuff portal.
- b) Erosion** occurs as a result of the effect of rising damp and rain (Fig. 5b). Deformation occurs on the lower part of the portal, where deteriorated material has been replaced by a concrete lining.
- c) Surface deterioration as a result of human activity.** Tuff is used as stone floor tiles (Fig. 5c).
- d) Loss of material.** Deterioration of tuff occurs as a result of poor mechanical solidity and resistance to abrasion in exposed parts of a stone structure (Fig. 5d).

- *Group 2:* change in colour and depositing of material
- a) Change of colour** on the surface of the stone, with changes in intensity and shade as a result of the oxidation of ferrous minerals (Fig. 6a).
- b) Presence of microorganisms** (fungi, lichens, algae, mosses) on the surface of the stone, leading to complementary biochemical weathering (simultaneous operation of

mechanical and chemical deterioration as a result of the activity of organisms; Fig. 6b).

- *Group 3:* deterioration of the surface of the stone
- a) Granular disintegration of material** on the surface of the stone, the consequence of weakening cohesion along the contacts between mineral grains. The main causes are frost, crystallisation of soluble salts, temperature change and selective dissolution.
- b) Fragmentation** is the consequence of a reduction of cohesion between grains on the surface of the stone.
- c) Flaking** (thickness 1 to 20 mm) is the consequence of the action of salts below the surface, frost and dissolution of the binder in the interior. We observe it above all in places that enable the retention of water, such as windowsills and reliefs on portals, or on elements that are in contact with the ground (at a height of up to 30 cm above the ground, where rising damp and rain splashback occur; Fig. 7a).
- d) Delamination** occurs above all where individual layers of stone are separated by layers of minerals that swell in the presence of water, for example clayey minerals (Fig. 7b).

- *Group 4:* cracks and deformations
- a) Cracks** that are independent of the texture of the stone are the consequence of mechanical forces.

5 Modelling compounds

5.1 Properties of modelling compounds

When more serious damage means that impregnation of tuff does not on its own provide satisfactory results, it is necessary to create a suitable modelling compound and fill the missing parts (Dell'Agli et al., 2000). Replacement of original materials with new materials is not always successful, however. In the restoration of historic structures, unsuitable modelling compounds and incorrect techniques are frequently used. Missing sections are sometimes replaced by cement mortars and other mortars, which are frequently unsuitable in terms of colour and structure and also in terms of resistance, and can therefore often even accelerate the deterioration of the material.

Modelling compounds are materials which we use in the restoration of stone structures or parts of structures and which should be visually and mechanically and physically compatible with the original stone. We can use them to supplement a missing section of a monument or to fill cracks and cavities. Before proceeding with the intervention, it is necessary to determine the type of stone and the type, cause and scale of the deterioration. If we wish to understand the forms of deterioration of natural stone we must establish what processes are key for their occurrence and what the possibilities are for their elimination, including from the point of view of construction (e.g. the installation of a hydrophobic barrier). During the repair process itself, it is necessary to ensure the compatibility of the new material with the original, because the material must not have negative impacts on the original,

such as for example reduced water vapour permeability, a consequence of which is condensation of water vapour beneath the impermeable surface, which can lead to swelling of part of the stone. The new replacement material is therefore a compound that is visually similar to the original material, with similar physical properties and good resistance to external influences.

The most important parameters of the modelling compound, which must correspond to the original stone are:

- visual properties (colour, texture, form of surface),
- composition (type of aggregate, type of binder, grain size),
- strength (compressive, tensile),
- elasticity (elastic modulus, deformability),
- porosity (open porosity, pore size),
- water absorption, and
- water absorption by capillarity.

One of the basic components of a modelling compound is the binder, which we use in combination with the other components. The composition of the mixture depends on the purpose of use.

Depending on the type of intervention, the material can be prepared in various ways ((Jürgens, 2002):

- a) consolidation of fragile material: the material is coated with consolidant (Fig. 8a);
- b) filling cracks: we prepare a compound, which in addition to a consolidant consists of quartz, glass basis, pigments for the appropriate colour and thinner (Fig. 8b);
- c) modelling: we prepare a mixture from consolidant, fine- and coarse-grained fractions of material (stone, quartz) and pigment (Fig. 8c);
- d) colouring: we add fine-grained material, quartz, thinner and pigment (Fig. 8d);
- d) vanishing, glazing and coating: we add quartz, thinner and pigment to the material (Fig. 8e).

Using consolidant and a fine-grained fraction of the material, we fill empty spaces between larger grains, in this way reducing the distance between grains in the packet, or increasing the density of their distribution.

5.2 Preparation of tetraethoxysilane-based modelling compounds

One of the materials considered suitable for siliceous stone in conservation-restoration interventions is tetraethoxysilane, which is based on an ethyl ester of silicic acid. The reaction of the ester of silicic acid ($\text{Si}(\text{EtOH})_4$) with water (H_2O) results in the formation of silica gel (SiO_2 , aq). A byproduct of the reaction is alcohol (EtOH , "ethanol"), which evaporates (Jürgens, 2002). The majority of the polymerisation of tetraethoxysilane is complete within 30 days.

The use of tetraethoxysilane is already known in conservation-restoration interventions (Jürgens, 2002, Kramar, 2005, Leisen, 2000, Roland, 2000, Wendler, 2000, Wendler et al., 2000). Studies have also been carried out where tetraeth-

oxysilane is used as a binder for modelling compounds or where material is developed to repair damaged sandstones (Jürgens, 2002, Kramar, 2005, Leisen, 2000) and granites (Rolland, 2000).

In view of the suitable results of the above investigations, we decided to develop a similar formulation in the case of modelling compounds for tuff. We prepared a modelling compound from different fractions of crushed Peračica tuff and flint, using elasticised tetraethoxysilane (Remmers KSE 500 STE). We divided the components into fine-grained fractions (grain size below $63\ \mu\text{m}$ and between 63 and $125\ \mu\text{m}$) and coarse-grained fractions (grain size between 125 and $250\ \mu\text{m}$ and between 250 and $500\ \mu\text{m}$). Since we wished to establish the effect of an admixture of quartz to the properties of the compound (previous studies had in fact established this dependency), we prepared two grain sizes of quartz: fine-grained (grains smaller than $63\ \mu\text{m}$) and coarse-grained (grain size between 63 and $125\ \mu\text{m}$). The quantity of binder was determined with regard to the consistency of prepared compound (the compound must be of a consistency that can be appropriately shaped).

We divided the procedure of preparing suitable mixtures and selecting formulations into two stages. The difference between the first and second stages was in the quantity of the sample, the number of different formulations and the size of the samples or the area exposed to polymerisation.

First stage of preparation of modelling compounds

In the first stage we made modelling compounds in Petri dishes with a diameter of $40\ \text{mm}$. A total of 37 mixtures were made. Of these, 18 consisted only of tuff and a tetraethoxysilane binder, while to the other 19 mixtures we also added quartz. The mixtures differed from each other in terms of the grain size of the quartz and tuff and the quantity of consolidant added. All the grains were mixed well and binder was added gradually (Figs. 9a and 9b). We distributed the compound evenly across the Petri dish and smoothed the surface (Fig. 9c). We then dried the modelling compounds in a ventilated chamber.

Using ImageJ image analysis software (Fig. 10) we determined the surface porosity of the sample. The image analysis procedure involved first changing the image of the surface of the sample into an image in which parts of the surface showed in different shades of grey depending on the quantity and size of the pores, and then separating the pores from the modelling compound through binarisation. The ratio between the area of the pores and the modelling compound allowed us to determine the quantity of pores (i.e. porosity). On the basis of the ascertained porosity of the mixtures, visual assessment (number of cracks) and the behaviour of the compound during preparation (consistency of the compound), we classified the mixtures into several classes and selected the most suitable of them for the preparation of modelling masses in the second stage.

Second stage of preparation of modelling compounds

In the second stage we made the selected modelling compounds in $50\ \text{mm}$ tubes with a diameter of $15\ \text{mm}$. We chose

the tubes because of their shape, which is suitable both for the polymerisation process and for measurements of the petrophysical properties of the compounds (Figs. 9d and 9e). Two days after the preparation of the compounds, we perforated the tubes, in this way allowing air to enter, as this is necessary for polymerisation.

We divided the second stage into two series. For the first series, we selected a total of 22 of the mixtures that were tested in the first stage. Of these, 15 were mixtures of tuff and binder, while the other 7 also contained an admixture of quartz. For subsequent analyses we selected, from among these mixtures, those that were most suitable in terms of the assessment of cohesiveness and mechanical strength (Fig. 11), and optimised them in the second series. The samples in the second series differed in terms of tuff grain size (fine-grained or coarse-grained), content of individual granulations of tuff, and quartz and consolidant content.

Petrophysical analyses of the compounds

For the selected six mixtures from the second series of samples we determined open porosity (per standard EU 1936: 2007), water absorption by capillarity (per standard SIST EN 1925: 2000), water absorption at atmospheric pressure (per standard SIST EN 13755: 2008), compressive strength (per standard SIST EN 1926: 2007) and resistance to salt crystallisation (per standard SIST EN 12370: 2000).

We found that all the compounds have greater open porosity and less strength and water absorption compared to tuff. Open porosity of the compounds is two times greater (from 33 to 40 mass %), while water absorption, which we give as capillarity, and atmospheric pressure are higher in the stone (values from 36 to 53 $\text{gm}^{-1}\text{s}^{-0.5}$ for capillarity and from 14 to 23 mass % for atmospheric pressure).

Figures are given for porosity and absorption but not for compressive strength, although it is mentioned.

The petrophysical properties of tuff show that the addition of quartz to the compound has a positive effect, since it increases strength. The biggest positive effect comes with the addition of coarse-grained quartz (grain size between 63 and 125 μm). We also get good results with variants that contain grains of a tiny fraction of tuff (up to 125 μm) and have a greater percentage of this grain size in the compound. These compounds are also the most visually comparable (in colour and texture) with tuff. The quantity of binder required depends on the consistency of the prepared compound, since if the quantity is too small we do not get the desired consistency, while if there is too much binder this collects in a thin layer on the surface of the sample. We have to be careful with compounds containing additional quartz, since in these a larger quantity of binder is necessary.

6 Conclusion

The paper sets out the most common forms of damage to Peračica tuff and the procedure of laboratory preparation and testing of modelling compounds. For relevant repairs and appropriate conservation-restoration interventions on historic

buildings and archaeological heritage made of Peračica tuff, it is essential to develop visually and technically compatible modelling compounds. These are useful above all in the case of minor damage and filling cracks, and are not designed for large missing sections of elements.

In preparing the compound used mixtures of grains of tuff and quartz in different proportions and different grain sizes, and elasticised tetraethoxysilane as a binder, which forms a silica gel during the polymerisation process. It turned out that the use of this compound can be a suitable choice for the replacement of material, since in terms of its properties it is a good analogue of the original stone. Its preparation is relatively simple and rapid, since polymerisation is complete within 30 days.

Final optimisation of mortars has to be carried out for each case separately, in concrete application in the restoration site itself, from where we also expect feedback on the long-term effectiveness and durability of the replacement materials and potential suggestions for corrections.

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Ugotavljanje stopnje ogroženosti slik na platnu v cerkvi sv. Janeza Krstnika v Ajdovščini

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Izvleček

Umetnine v cerkvah so izpostavljene specifičnim, največkrat neustreznim pogojem hranjenja. Raziskava je bila namenjena ugotavljanju klimatskih pogojev v cerkvi Janeza Krstnika v Ajdovščini. Na podlagi meritev temperature, relativne vlažnosti zraka in osvetljenosti slik križevega pota slovenskega baročnega slikarja Antona Cebeja, ki so najdragocenejši del dediščine v cerkvi, so bili pripravljene predlogi za izboljšavo stanja. Ugotovljeno je bilo, da sta dva največja vzroka za hitro in obsežno nihanje temperature in relativne vlažnosti zraka v okolici umetnin osvetljenost slik zaradi sončnega obsevanja severne stene cerkve v določenem časovnem obdobju leta in prisotnost večjega števila ljudi v cerkvi. Takojšnje delno izboljšavo stanja lahko dosežemo z namestitvijo senčil na južna okna v cerkvi ter z odmikom slik od sten.

Povzetek

Prispevek obravnava vpliv neprimerne temperature in relativne vlažnosti (v nadaljevanju RV) zraka ter čezmerne osvetljenosti slik na platnenih nosilcih v bogoslužnih prostorih. Cerkev sv. Janeza Krstnika krasijo slike križevega pota, ki jih je okrog leta 1774 naslikal slovenski baročni slikar Anton Cebej. Slike so izpostavljene negativnim vplivom nihanja temperature in RV zraka ter osvetljenosti, ki so zunaj dopustnih mej, opredeljenih s standardi za ohranjanje slik na platnu. V zimi 2011 so bile izvedene meritve vseh treh okoljskih pa-

rametrov, s katerimi smo ugotavljali dejansko klimatsko stanje, poskušali določiti obseg vpliva negativnih dejavnikov na obravnavane slike in predlagali mogoče načine za izboljšavo stanja.

Analiza rezultatov meritev je pokazala, da so slike v zimskem času izpostavljene ekstremnim okoljskim pogojem, konstantno nizkim temperaturam in povišani RV zraka. Ugotovljenih je več dejavnikov, ki škodljivo vplivajo na umetnine, kot sta lokacija slik v prostoru, soodvisnost obravnavanih okoljskih parametrov itd. Ena od najpomembnejših ugotovitev je bila, da so vrednosti temperature in RV zraka sicer ekstremne, vendar tudi dokaj stabilne, saj na primer dnevna nihanja RV zraka večino časa ne odstopajo od njihove povprečne vrednosti za več kot 5 odstotkov. Z analizo rezultatov meritev smo izpostavili dva primera, ko so nihanja preseгла dovoljeno območje. To je bilo v času nedeljskih maš, ko je v cerkvi več ljudi, in v obdobju sončnega obsevanja slik na severni steni cerkve.² Ob slikah, obsijanih s soncem, je bilo nihanje temperature zraka večino časa večje od 10 °C. Meritev površinskih temperatur slik križevega pota z infrardečo kamero (v nadaljevanju IR-kamera) je pokazala, da se površinska temperatura slik zaradi direktnega sončnega obsevanja v nekaj minutah zviša za 13 °C.

Namen raziskave in prispevka je opozoriti na ogroženost dragocenih umetnin zaradi dolgotrajnega izpostavljanja neustreznim klimatskim pogojem ne samo v obravnavani cerkvi, temveč tudi v drugih slovenskih bogoslužnih prostorih.

2 Direktno sončno obsevanje poškoduje barvne plasti olja zaradi hitrega dviga temperature slike in okvirja. UV-del spektra še dodatno pospeši razgradne procese.

1 Prispevek temelji na diplomskem delu Anke Batič (2011).

Uvod

V cerkvi sv. Janeza Krstnika v Ajdovščini visijo kot ene izmed liturgičnih simbolov slike križevega pota slovenskega baročnega slikarja Antona Cebeja. Slike so edino tovrstno avtorjevo delo in so zato kulturnozgodovinsko zelo pomembne. Zaskrbljujoče je dejstvo, da so izpostavljene škodljivim vplivom, predvsem nihanjem temperature in RV zraka, nekatere pa celo sončnemu obsevanju. Vsi ti negativni vplivi presega-jo dopustne meje, opredeljene s standardi za ohranjanje in vzdrževanje slik na platnu (internet 1).

Cerkev sv. Janeza Krstnika je tipičen in najbolj razširjen primer rimskokatoliške cerkve v Sloveniji, ki je v prvi vrsti namenjena bogoslužju, a je hkrati tudi razstavni prostor pomembnih umetnin. Z opredelitvijo obsežnosti in vzrokov za nihanja obravnavanih okoljskih parametrov opozarjamo na neustreznost klimatskih pogojev v prostorih, ki prvotno niso bili namenjeni hranjenju umetnin. V slovenskih cerkvah je hranjenih veliko umetnin, tudi dela zelo pomembnih slovenskih in tujih avtorjev, ki so podobno kot križev pot Antona Cebeja izpostavljene neustreznim klimatskim pogojem.

Slike križevega pota Antona Cebeja in njihova postavitve v cerkvi

Slike križevega pota Antona Cebeja so naslikane na platno v oljni tehniki. Brez okrasnega okvirja merijo 73 cm v višino in 52 cm v širino (slika 1). Slike niso podpisane ali datirane, zato se o času nastanka sklepa po avtorjevem delovanju v Vipavski dolini, to je bil čas okrog leta 1774.

V cerkvi sv. Janeza Krstnika prvih sedem postaj visi na južni steni cerkve, I. in II. postaja v prezbiteriju, III. do VII. v ladji, VIII. do XII. na severni steni ladje, XIII. in XIV. postaja pa v prezbiteriju na severni steni. Taka razporeditev tvori krog od južne stene prezbiterija, kjer se križev pot začne, preko ladje skoraj do vhoda cerkve in po severni steni nazaj do prezbiterija (slika 2).

Vse slike so na zid pritrjene s tremi distančniki. Zgornja distančnika merita v dolžino 15 cm, spodnji pa meri 1,5 cm. Slike so tako rahlo nagnjene v notranjost prostora, kar je značilno za večino slik križevih potov tudi v drugih cerkvah po Sloveniji (slika 3).

Stanje slik in posegi na slikah v preteklosti

Ob pregledu stanja hrbtni strani in lica slik brez snemanja okrasnih okvirjev je bilo ugotovljeno, da kažejo vse slike podobne spremembe oziroma imajo podobne poškodbe, in to predvsem na slikovnih plasteh. Povsod je viden podoben tip razpok, ki pa so zaradi restavriranja v letih 1992 in 1993 dokaj zakrite. Zanimale so nas predvsem na novo nastale poškodbe in razlogi zanje.

Prvi znani restavratorski poseg na slikah je leta 1912 opravil Milan Klemenčič iz Šturij pri Ajdovščini. Naslednji in zadnji restavratorski poseg je izvedel restavrator Miha Pirnat st. v

sklopu Restavratorskega centra v Ljubljani. Vseh štirinajst slik je restavriral v letih 1992 in 1993.

Nove poškodbe so se pojavile pri XIII. in XIV. postaji križevega pota. Razpokal je kit na spodnjih in zgornjih delih slik. Zanimivo pri tem je, da so se poškodbe pojavile na obeh postajah, ki visita druga zraven druge na severnem zidu prezbiterija. Razlog za gubanje spodnjega dela slike in pokanje kitov (slika 4) so napetosti v različnih materialnih plasteh slik, ki so najverjetneje posledica sprememb RV zraka v okolici postaj, do katerih prihaja tudi zaradi sončnega obsevanja. Ker na drugih postajah, ki visijo na severni steni cerkve in jih sonce prav tako obseva, takih poškodb ni, so vzrok za spremembe najverjetneje tudi drugi dejavniki. Mogoča razlaga je tudi ta, da je severna stena prezbiterija bližja južnim oknom kakor severna stena ladje, pri čemer je različen tudi vpadni kot sončnih žarkov. Na razlike v stanju kita, dodanega pri zadnjem restavriranju, smo postali pozorni, ko so meritve že potekale, zato podrobnejše primerjalne meritve med površinskimi temperaturami na slikah s severne stene ladje in prezbiterija še niso bile opravljene.

Temperatura, relativna vlažnost zraka in osvetljenost

V okolju umetnin sta neprimerni temperatura in RV zraka najnevarnejši okoljski motnji. Pomenita direktni in indirektni vpliv na notranje napetosti v predmetu ter skupaj z drugimi okoljskimi dejavniki določata večjo stopnjo propadanja predmeta (Vokič, 2007: 14). Pri tem sta tip in obseg poškodb odvisna od izpostavljenosti različnim vrednostim temperature in RV zraka ter izrazitim nihanjem teh dveh okoljskih parametrov.

Zaradi soodvisnosti temperature in RV zraka ter posledic neustreznih vrednosti v okolici umetnin smo želeli najprej ugotoviti vzroke za neprimerno klimatsko stanje in poiskati možnosti za izboljšavo.

Na spremembe temperature in s tem RV v okolici slik lahko vpliva tudi osvetljenost zaradi sončnega obsevanja, saj segrevanje površine predmetov segreva tudi zrak v okolici. S tem prihaja do prej opisanih sprememb. Poškodbe zaradi osvetljenosti se odražajo tako v pokanju in odstopanju slikovnih plasti kot tudi v kemijskih spremembah slikovnih plasti umetnin (Makuc Semion, 2006: 134–141; Vodopivec, Milič, Malešič, Porekar Kacafura, Motnikar, 2006: 149–156).

Škodljivi vplivi okolja na slike križevega pota

Cerkev sv. Janeza Krstnika je tipični primer bogoslužnega prostora na Slovenskem (Debevec, 1999: 133). Cerkev je enoladijska, nedeljena in brez prosto stoječih opor, z debelimi masivnimi zidovi in neogrevana. Zaradi debeline zidu, ki ponekod presega 1 m, se v notranjosti ohranjata stalna temperatura in RV, četudi se zunaj hitro spreminjata. Pozimi je cerkev mrzla, poleti pa se segreje, vendar ne do zunanjih temperatur. Cerkev je enoladijska, zato so skoraj vse postaje križevega

pota pritrjene na zunanji zid. Slike so od zidu odmaknjene samo 1,5 cm, zato se za njimi na spodnjem robu nabirata prah in druga umazanija. Poleg tega so slike križevega pota zaradi take postavitve ves čas izpostavljene razlikam RV in temperature med hrbtno stranjo v bližini zunanjega zidu in licem, na katero vpliva notranje okolje cerkve.

Največjo škodo slikam križevega pota povzročata direktno sončno obsevanje skozi tri južna okna ladje in eno prezbiterija. V zimskih mesecih, ko je sonce nižje, sončni žarki za nekaj minut obsijejo postaje križevega pota na severnem zidu ladje na višini 3 m.

Za določitev dejanskih vplivov navedenih dejavnikov, njihovega vpliva na spremembe temperature in RV zraka ob slikah križevega pota, je bilo izvedeno merjenje vseh treh okoljskih parametrov v cerkvi sv. Janeza Krstnika s primernimi merilniki ter z izborom karakterističnih lokacij za njihovo postavitev.

Meritve temperature relativne vlažnosti zraka ob slikah v cerkvi sv. Janeza Krstnika

Merjenje temperature in RV zraka v cerkvi sv. Janeza Krstnika je potekalo ob treh izbranih slikah križevega pota na višini 350 cm, v sredini notranjega prostora cerkve na višini 360 cm ter zunanje zraka na severni strani cerkve v zimskem času od 20. decembra 2010 do 28. marca 2011.

Šest merilnikov je bilo nameščenih zraven treh slik križevega pota, za katere smo predvidevali najzanimivejše rezultate, glede na predviden vpliv okoljskih dejavnikov na umetnine v določenih delih cerkve (slika 5). Izbrane so bile XIV., X. in V. postaja, merilniki pa so bili pritrjeni pred posameznimi slikami in za njimi (slika 6).

Še trije merilniki so bili nameščeni na lokacije v preostalih delih cerkve, ki so bile značilne za stanje temperature in RV zraka. Z dvema tipoma in različnimi lokacijami merilnikov sta bila izbrana namena merjenja. Prvi namen je bilo merjenje temperature in RV zraka v notranjosti in zunanosti cerkve na višini 3,5 m, drugi pa merjenje vplivov temperature in RV zraka neposredno na umetnine, natančneje na lice in hrbtnišče slik križevega pota.³

Ugotovitve glede vpliva temperature in relativne vlažnosti zraka na slike križevega pota Antona Cebeja

Na podlagi rezultatov merjenja RV in temperature zraka v okolici slik so bila potrjena predvidevanja o neprimernosti mikroklimi v okolici slik križevega pota Antona Cebeja v cerkvi sv. Janeza Krstnika. V nadaljevanju podane ugotovitve se nanašajo na zimski čas – čas merjenja, za ugotovitev stanja skozi vse leto ali celo več let pa so potrebne dodatne raziskave.

3 Za merjenje so bili uporabljeni merilniki *data loggerji*, ki hkrati merijo in beležijo vrednosti temperature in RV zraka. Uporabljena sta bila dva tipa merilnikov; ob postajah križevega pota *data loggerji* Testo 175-H2, v notranjosti cerkve pa *data loggerji* Telehum.

Povprečne vrednosti temperature in RV zraka se razlikujejo od standardov, ki opredeljujejo primerne vrednosti teh okoljskih parametrov za ohranjanje slik na platnu.⁴ Povprečna vrednost temperature zraka na sredini cerkve je znašala 6,1 °C, pri kamnitem oltarju 5,6 °C, v neposredni bližini slik pa v povprečju 6,6 °C.⁵ Zabeležene vrednosti RV zraka so bile na sredini cerkve in pri kamnitem oltarju le rahlo nad priporočenimi.⁶ Gibale so se med 50 in 60 odstotki. V neposredni bližini treh postaj so se vrednosti RV zraka gibale med 60 in 80 odstotki.

Ker so vrednosti temperature in RV zraka ob treh obravnavanih postajah križevega pota zunaj priporočenega območja, ki je merodajno za vzdrževanje umetnin v kulturnih zgradbah v Sloveniji, je bila narejena še analiza njunega dnevnega nihanja.⁷

Za analizo so bili izbrani trije časovni termini.

Prvi izbrani termin je bil na delovni dan.⁸ Na ta dan nobena izmed namerjenih vrednosti ni opazno odstopala od dnevne povprečne vrednosti. Temperatura le za 0,5–1 °C, RV zraka pa le za 5 odstotkov. Najverjetneje so temperature in RV zraka ob dnevih, ko je v cerkvi zelo malo ljudi, stabilne.

Drugi termin je bila nedelja. Meritve so pokazale, da je bila več kot polovica vrednosti zunaj varnega območja, saj se s prisotnostjo ljudi zvišata temperatura in RV zraka.

Med merjenjem v tretjem terminu sta merilnika pri XIV. postaji zaznala velike spremembe temperature zaradi sončnega obsevanja. Ko je na XIV. postajo posvetilo sonce, so bile temperature zraka tako pred sliko kot za njo vsaj za 10 °C višje

4 V Pravilniku o varovanju in hranjenju nacionalnega bogastva in muzejskega gradiva so podane točne vrednosti okoljskih parametrov za ustrezno vzdrževanje umetnin v kulturnih zgradbah v Sloveniji: »Temperatura se nadzoruje v povezavi z vlažnostjo in prilagaja človekovemu počutju (razstavišča, delo v depozu). Zaradi gospodarnosti so zimske in poletne ravni lahko različne; pozimi: 19 ± 1 °C, poleti: 24 ± 1 °C. V tem razponu ne sme biti hitrega nihanja temperature. V prostorih, ki so pozimi zaprti za javnost, se lahko dopusti, da temperatura zraka pade na 10 °C, vendar ne sme doseči rosišča.« (internet 1.)

5 V preteklosti so bile izvedene študije, ki kažejo na učinkovitejše ohranjanje obstoječe materialne strukture umetnin, in sicer s shranjevanjem umetnin pri nižjih temperaturah, tudi pod 10 °C. Taka je bila na primer študija selitve slik iz Narodne galerije v Londonu v kamnolom Manod, kjer so ostale v času druge svetovne vojne. Zbirka je bila tam shranjena pod konstantnimi pogoji 8 °C in pri 95- do 100-odstotni RV zraka. Pri pregledu slik so ugotovili, da so se ohranile v odličnem stanju (Brown, Rose, 1996: str. 8).

6 V Pravilniku o varovanju in hranjenju nacionalnega bogastva in muzejskega gradiva je zapisano: »Za mešano zbirko mora biti stalna relativna vlažnost zraka 55 % oz. med 45 in 60 % z minimalnimi nihanjmi (± 5 %).« (internet 1.)

7 Določen vidik pri vzdrževanju primerne okolja za ohranjanje slik na platnu je po mnenju strokovnjakov tudi ta, da so za dobrobit umetnin primerne tudi vrednosti zunaj dognanega t. i. varnega območja za temperaturo in RV zraka, saj se materiali lahko prilagodijo na nižje ali višje vrednosti. Pogoj je, da sta okoljska parametra stabilna, da dnevna nihanja ne presega 5 odstotkov njihove povprečne vrednosti, saj je prav to najbolj škodljivo za stanje umetnin (Vokič, 2007: str. 23).

8 Med tednom (razen ob nedeljah) je v cerkvi zelo malo ljudi, maša je samo enkrat na dan in ni zelo obiskana. Mašo med tednom obišče povprečno 45 vernikov, ob nedeljah pa je pri prvi maši povprečno 300 ljudi, pri drugi pa 200. Povzeto po ustnem viru: Lojze Milharčič, Ulica Quilano 2, 5270 Ajdovščina, februar 2011.

od povprečnih vrednosti v času neosvetljenosti. Nihanje RV zraka je bilo manjše, saj je bilo pred sliko 94,4 odstotka meritev v zelenem območju.

Rezultati dejanskega obsega nihanj temperature in RV zraka ob umetninah križevega pota v treh različnih okoliščinah so pokazali, da so slike ogrožene ob večjem številu ljudi v cerkvi ob nedeljah ter ob sončnem obsevanju. Z izračuni dnevnih nihanj smo ugotovili, da temperature zraka bolj odstopajo od svoje povprečne vrednosti kot RV zraka tako pri sončnem obsevanju kot pri povečanem številu ljudi v cerkvi.

Ugotovljena razlika med rezultati merjenja temperature in relativne vlažnosti zraka na sredini cerkve in ob kamnitem oltarju ter rezultati ob postajah križevega pota

Rezultati temperature in RV zraka dokazujejo razliko med rezultati na različnih lokacijah. Največja razlika se pojavi predvsem med rezultati meritev RV zraka, ki sta jih namerila *data loggerja*, postavljena pod korom na sredini cerkve in pri kamnitem oltarju na začetku cerkve, ter rezultati, zabeleženimi pri treh postajah na zidovih. To potrjuje trditev, da je RV zraka na obrobju prostora drugačna kot na sredini istega prostora. Temperature zraka se pri različnih lokacijah razlikujejo v obsežnosti nihanj, njihove povprečne vrednosti pa so si podobne.

Ugotovljene razlike med rezultati merjenja temperature in relativne vlažnosti zraka med V. postajo križevega pota, razstavljeno na južnem zidu cerkve, ter X. in XIV. postajo križevega pota, ki sta postavljeni na severni strani cerkve

Mikroklimatsko stanje se razlikuje tudi med obravnavanimi slikami na severnem in južnem zidu. Merilniki so ob X. in XIV. postaji križevega pota zabeležili podobne vrednosti temperature in RV zraka, pri V. postaji pa je drugačen predvsem obseg razlik med RV pred sliko in za njo. V neposrednem okolju X. postaje je povprečna vrednost razlik RV med območjem pred sliko in za njo 3 odstotka (slika 7), pri V. postaji pa 0,8 odstotka (slika 8). Razlog bi lahko bile razlike v temperaturi in vlažnosti med severnim in južnim zidom.

Značilnosti temperatur in relativne vlažnosti zraka pred obravnavanimi postajami križevega pota in za njimi

Temperatura zraka pred sliko je bila skoraj vedno višja od temperature zraka za njo. Tako so bile tudi vrednosti RV zraka za sliko skoraj vedno višje od tistih pred njo (sliki 9, 10). Obenem je bil prepoznaven prenos toplote in vlage skozi samo sliko, saj sta se z višanjem ali nižanjem temperature in RV zraka pred sliko enakomerno zvišali ali znižali tudi temperatura in RV zraka za sliko.

Ugotovljena vzroka za nenadno in hitro spreminjanje temperature in relativne vlažnosti zraka v notranjosti cerkve in ob obravnavanih postajah

Rezultati so pokazali, da so izrazita in obsežna nihanja temperature in RV zraka tako pred slikami kot za njimi posledica dveh vzrokov: prisotnosti ljudi pri različnih aktivnostih v cerkvi ter sončnega obsevanja X. in XIV. postaje oziroma vseh postaj na severnem zidu cerkve. Merilnika sta pri V. postaji zabeležila dva dviga temperature

zraka v času dveh nedeljskih maš. Podobna dviga temperature in RV zraka sta ob istem času vidna tudi pri rezultatih merjenja okoljskih parametrov pri X. postaji. Tam sta merilnika obenem zaznala višanje temperature zaradi sončnega obsevanja (slika 11). Rezultati analiz teh meritev dokazujejo, da je nihanje okoljskih parametrov zaradi sončnega obsevanja hitreje in precej obsežnejše od nihanja zaradi večjega števila ljudi v cerkvi.

Dva glavna vzroka za hitro in obsežno nihanje temperature in relativne vlažnosti zraka pogojujeta različno medsebojno odvisnost teh dveh okoljskih parametrov

Pri sončnem obsevanju se RV zraka v neposredni bližini obsevane slike zniža s povišanjem temperature. V takih primerih sta vrednosti temperature in RV zraka obratno sorazmerni (slika 12). Ko je v cerkvi več ljudi, sta parametra premo sorazmerna, saj ljudje s svojo prisotnostjo oddajajo tako toploto in kot tudi vlago (slika 13).

Merjenje površinske temperature slik križevega pota z infrardečo kamero

Najhujša okoljska motnja v cerkvi sv. Janeza Krstnika je, kot rečeno, sončno sevanje skozi južna okna. Sončni žarki hitro segrejejo zrak sicer dokaj stabilnega notranjega okolja, poleg tega pa v določenih časovnih obdobjih sevajo neposredno na lica postaj križevega pota na severni strani cerkve. Pri tem se poleg temperature zraka v njihovi neposredni bližini dvigne tudi njihova površinska temperatura in spremeni RV zraka. Spremembe temperature in RV zraka v bližini slik ob sončnem obsevanju so zabeležili merilniki na X. in XIV. postaji. Obenem smo v naključnem sončnem dnevu istega obdobja merjenja z merilniki z IR-kamero posneli površinsko temperaturo na takrat obsijanih postajah.

Posnetke z IR-kamero smo naredili v času, ko je sonce obsijalo VIII., IX., X. in XI. postajo križevega pota. Ti posnetki so dokazali nenadnost, velik obseg ter hitrost višanja in nižanja površinskih temperatur postaj križevega pota zaradi direktnega sončnega obsevanja ter razlike v segrevanju in ohlajanju različnih površin.

Površinska temperatura X. postaje se je ponekod zvišala celo do 18,9 °C (slika 14). Deveta postaja na danem posnetku ni več osvetljena z direktnimi sončnimi žarki, vidi pa se lesen podokvir, ki se ohlaja počasneje kakor platneni nosilec slike. Posnetki sončnega obsevanja ostalih postaj križevega pota dokazujejo, da je obsevanje vseh slik potekalo zelo hitro. Površinske temperature slik na platnu so se hitro višale in nižale. Vsaka postaja je bila direktnemu sončnemu sevanju izpostavljena povprečno 16 minut. V tem času se je njihova površinska temperatura ponekod dvignila za približno 13 °C in kmalu nato spet padla na temperaturo pred obsevanjem.

V času narejenih termografskih posnetkov obsevanja X. postaje križevega pota sta dva merilnika izmerila tudi temperaturo in RV zraka pred sliko in za njo. Zabeležila sta manjši temperaturni skok. To pomeni, da se je zrak ob X. postaji manj segrel kakor sama površina iste slike.

V tej raziskavi so meritve površinske temperature z IR-kamero potekale na slikah, ki visijo na severni steni ladje. Meritve so pokazale, da bi bilo treba za natančnejšo določitev razlik

v spremembah temperature na površini slik zaradi sončnega obsevanja na severni steni ladje in severni steni prezbiterijske raziskave nadaljevati.

Zaključek

Merjenje temperature in RV zraka v cerkvi sv. Janeza Krstnika in analiziranje teh rezultatov sta dokazali, da vrednosti temperature in RV zraka v neposredni bližini slik križevega pota Antona Cebeja niso v mejah standardov za hranjenje slik na platnu. Temperature zraka pred slikami križevega pota in za njimi so bile vedno nižje od spodnje meje zahtevanih vrednosti, RV zraka pa je bila skoraj vedno višja. Izračuni so pokazali, da so izrazita nihanja temperature in RV zraka v bližini obravnavanih slik zaradi večjega števila ljudi v cerkvi ter zaradi občasnega sončnega obsevanja postaj na severnem zidu cerkve. Isti izračuni so dokazali, da je nihanje temperature in RV zraka tako v sredini cerkve kot v neposredni bližini obravnavanih slik med tednom minimalno.

Dane ugotovitve so pripomogle k določitvi najnujnejše, najustreznejše in najbolj praktične zaščite slik na platnu v obravnavani cerkvi, podobno pa velja tudi za druge bogoslužne prostore z neprimerno mikroklimo. Najnujnejši predlagani poseg bi bil obesiti slike tako, da bi bila razdalja med hrbtno stranjo slike in zunanjim zidom večja. S tem bi omogočili potrebno kroženje zraka okrog predmetov in tako preprečili nabiranje umazanije ter možnost nastajanja kondenza in razvoja različnih organizmov. Sončno obsevanje umetnin bi lahko preprečili z namestitvijo senčil, če pa bi senčila preveč zatemnila prostor in s tem motila dojemanje arhitekture nekega obdobja, bi na okna lahko namestili tudi filtre.

Eden izmed večjih vplivov na postaje križevega pota so bile tudi spremembe temperature in RV zraka zaradi večjega števila ljudi v cerkvi. Ker je cerkev kot prostor namenjena obisku vernikov in čaščenju, njihovega obiska ne moremo omejiti, četudi prisotnost vernikov do neke mere spreminja mikroklimo v okolici pomembnih umetnin.

Negativne vplive bi lahko zmanjšali z namestitvijo ustreznih vitrin, ki bi uravnavale mikroklimo v neposredni bližini umetnin. Ta rešitev bi bila za ohranjanje umetnin najprimernejša, a je zaradi previsoke cene in zaradi strahu, da bi verniki zaradi steklene pregrade podobe dojemali slabše, največkrat slabo sprejeta.

Smiselno in potrebno bi bilo nadaljevati raziskave, ki temeljijo na dosedanjih izsledkih; z njimi bi še bolj opredelili dejanske vzroke in posledice škodljivih vplivov temperature, RV zraka in osvetlitve na materialno strukturo slik v posebnih okoljskih pogojih bogoslužnih prostorov. Na podlagi takih rezultatov bi lahko prišli do rešitev, ki bi bile za vse sprejemljivejšje in bi omogočale nemoteno izvajanje bogoslužja ter ne bi motile stika vernikov z umetninami in bi hkrati omogočale vzdrževanje primerne mikroklimatskega okolja umetnin in s tem ohranjanje kulturne dediščine.

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1. Anton Cebej, Križev pot, XII. postaja (foto: Martin Kavšček)
1. Anton Cebej, Stations of the Cross, 12th Station (photo: Martin Kavšček)



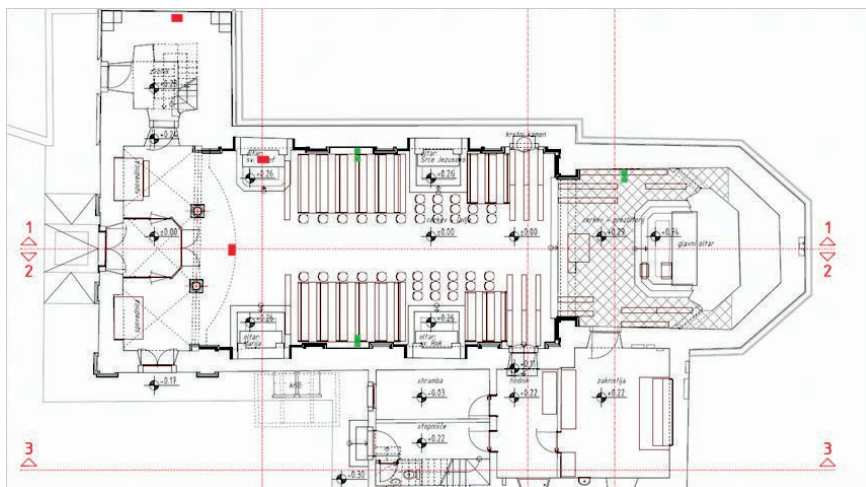
2. Notranjost cerkve sv. Janeza Krstnika in nameščenost slik križevega pota (foto: Anka Batič)
2. Interior of the church of St John the Baptist and position of the Stations of the Cross paintings (photo: Anka Batič)



3. Anton Cebej, Križev pot, XII. postaja. Namestitev slike na zid cerkve (foto: Anka Batič)
3. Anton Cebej, Stations of the Cross, 12th Station. Position of the painting on the wall of the church (photo: Anka Batič)

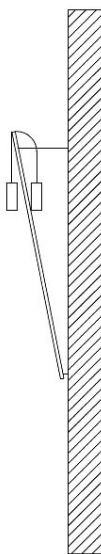


4. Anton Cebej, Križev pot, XIV. postaja. Razpoke na kitu (foto: Anka Batič)
4. Anton Cebej, Stations of the Cross, 14th Station. Cracks in the filler (photo: Anka Batič)



5. Namestitev merilnikov v cerkev sv. Janeza Krstnika v Ajdovščini. Z rdečo so označene lokacije merilnikov Telehum, z zeleno pa lokacije merilnikov Testo 175-H2.¹ (Risal: Matej Štrancar)

5. Position of measuring instruments in the church of St John the Baptist in Ajdovščina. Locations of Telehum loggers are marked in red and locations of Testo 175-H2 loggers are marked in green.¹ (Drawing: Matej Štrancar)

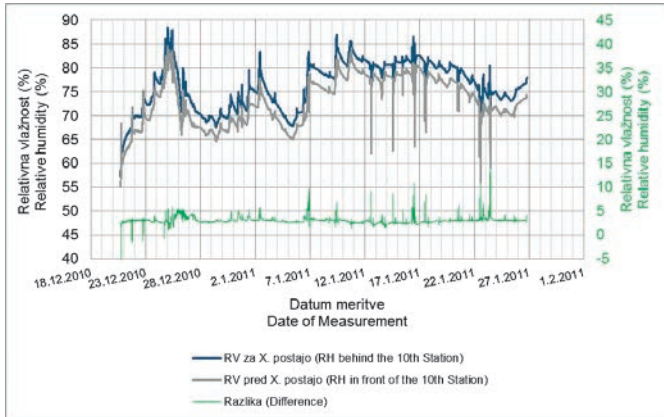


6. Prikaz postavitve merilnikov Testo 175-H2 pred posamezno sliko križevega pota in za njo. Merilniki na vseh treh postajah so bili na taki višini, da se niso dotikali ne platna ne lica slike, to je bilo približno 20 cm od zgornjega roba slik. (Risal: Rok Kramarič)

6. Diagram showing the positioning of Testo 175-H2 data loggers in front of and behind an individual Station of the Cross painting. At all three Stations, the data loggers were positioned at such a height as not to touch either the canvas or the front of the painting, i.e. approximately 20 cm from the upper edge of the paintings. (Drawing: Rok Kramarič)

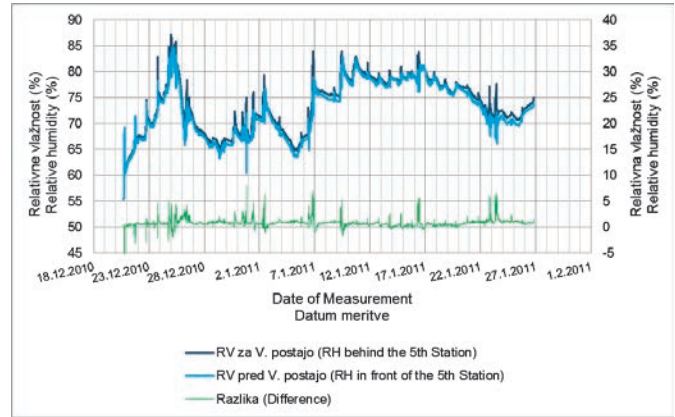
1 Matej Štrancar, »Obstoječe stanje cerkve sv. Janeza Krstnika v Ajdovščini«: *Natečajno gradivo*, Ajdovščina 2011, str. 5.

1 Matej Štrancar, »Obstoječe stanje cerkve sv. Janeza Krstnika v Ajdovščini«: *Natečajno gradivo*, Ajdovščina 2011, 5.



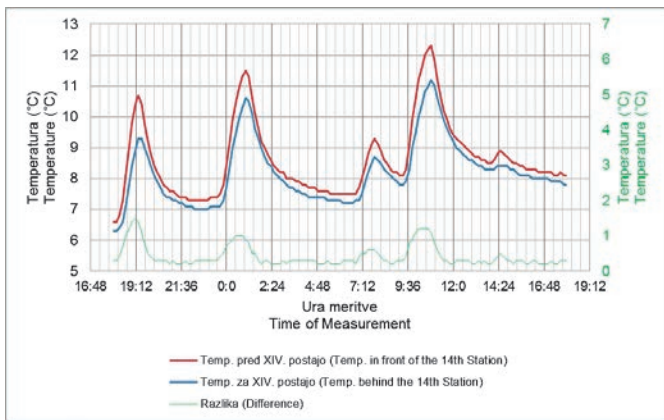
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7. RH at the 10th Station from 20 December 2010 to 26 January 2011 (graph: Anka Batič)



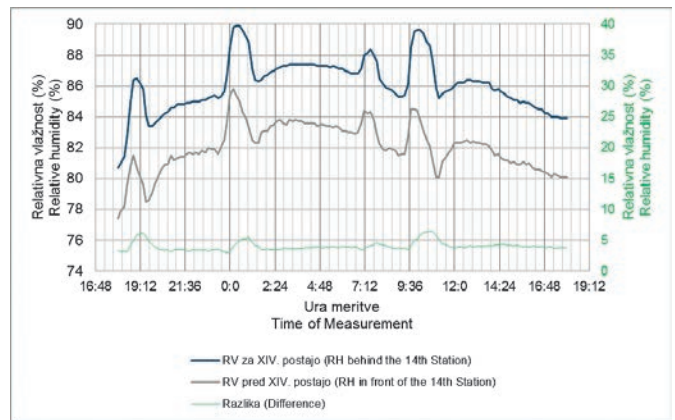
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8. RH at the 5th Station from 20 December 2010 to 26 January 2011 (graph: Anka Batič)



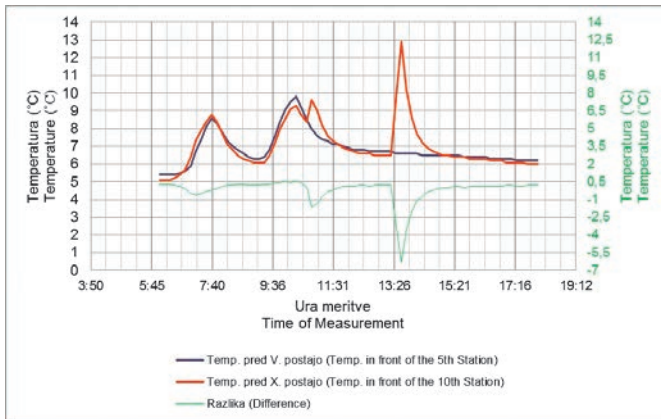
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9. Air temperature in front of and behind the 14th Station on 24 and 25 December 2010 during the Christmas Masses (graph: Anka Batič)

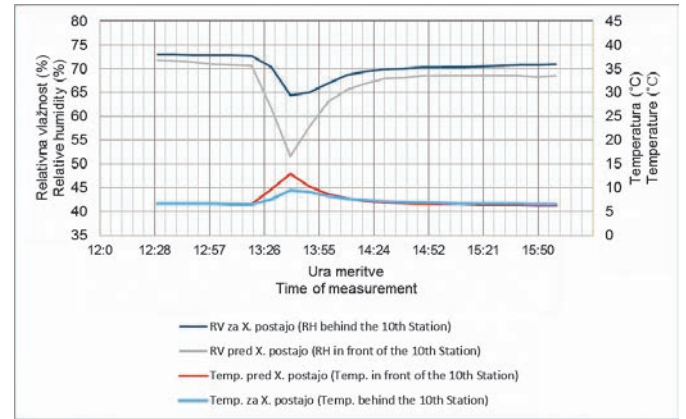


10. RV zraka pred XIV. postajo križevega pota in za njo 24. in 25. decembra 2010 v času božičnih maš (graf: Anka Batič)

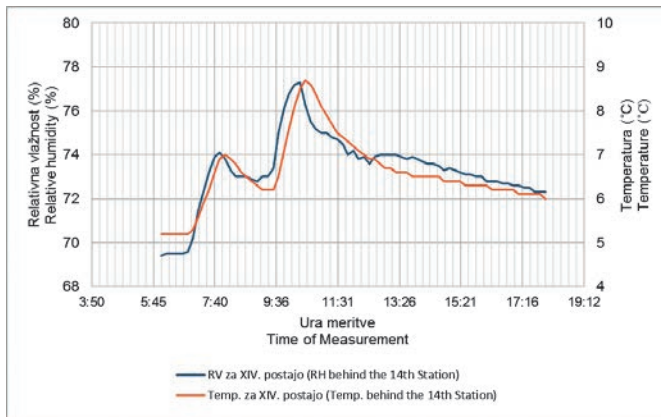
10. RH in front of and behind the 14th Station on 24 and 25 December 2010 during the Christmas Masses (graph: Anka Batič)



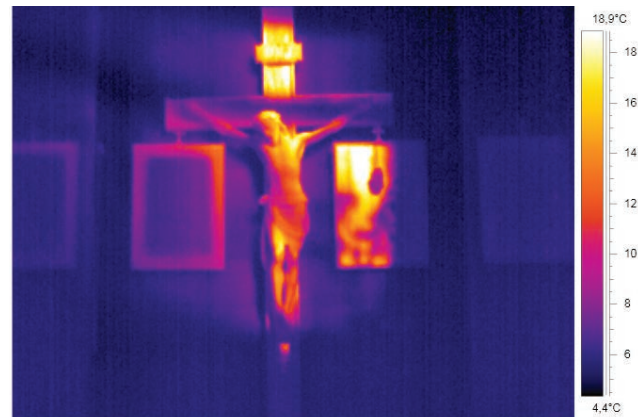
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Establishing the level of risk to the paintings on canvas in the church of St John the Baptist in Ajdovščina

Original scientific article

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Abstract

Works of art in churches are exposed to specific and frequently unsuitable storage conditions. The research was designed to ascertain climatic conditions in the church of St John the Baptist in Ajdovščina. On the basis of measurements of temperature, relative humidity and exposure to light of the paintings of the Stations of the Cross by the Slovene baroque painter Anton Cebej, which are the most valuable pieces of heritage in the church, proposals were made for an improvement of the situation. It was found that the two biggest causes of rapid and significant fluctuations of ambient temperature and relative humidity around the works of art are the exposure of the paintings on the north wall of the church to sunlight at certain times of year and the presence of large numbers of people in the church. An immediate partial improvement of the situation can be achieved by installing shades on the south windows in the church and by moving the paintings further away from the walls.

Summary

The paper considers the influence of unsuitable temperature, relative humidity (RH) and excessive exposure to sunlight on paintings on canvas supports in sacred buildings.

The church of St John the Baptist is adorned by paintings of

the Stations of the Cross, painted circa 1774 by the Slovene baroque painter Anton Cebej. The paintings are exposed to the negative influences of temperature and RH fluctuations and exposure to light that are outside the permitted limits defined by standards for the conservation of paintings on canvas. In the winter of 2011 measurements were taken of all three environmental parameters. This allowed us to determine the actual state of the climate, attempt to determine the extent of the influence of negative factors on the paintings in question, and propose possible ways of improving the situation.

Analysis of the results of the measurements showed that in winter the paintings are exposed to extreme environmental conditions, constantly low temperatures and increased RH. Several factors which have a harmful impact on the works of art were identified. These include the location of the paintings in the church, the interdependence of the considered environmental parameters, and so on. One of the most important findings was that although the temperature and RH values are extreme, they are also relatively stable. Most of the time, for example, daily fluctuations of RH do not deviate from their average value by more than 5%. Through analysis of the results of measurements we highlighted two cases where fluctuations exceeded the permitted range. These were during Sunday Masses, when there are more people in the church, and during the period when paintings on the north wall of the church are exposed to sunlight.² In the case of the paintings exposed to sunlight, the fluctuation of ambient

¹ The paper is based on an undergraduate thesis submitted by Anka Batič (2011).

² Exposure to direct sunlight damages the paint layers as a result of the rapid increase in the temperature of the painting and the frame. The UV part of the spectrum further accelerates decomposition processes.

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temperature was most of the time greater than 10°C. Measurements of the surface temperatures of the Stations of the Cross paintings using an infrared (IR) camera showed that the surface temperature of paintings exposed to direct sunlight increases by 13°C in a matter of minutes.

The purpose of the research and this paper is to draw attention to the risk presented to valuable works of art by long-term exposure to unsuitable climatic conditions, not only in the church in question but also in other sacred buildings around Slovenia.

Introduction

Among the liturgical symbols adorning the church of St John the Baptist in Ajdovščina are the paintings of the Stations of the Cross by the Slovene baroque painter Anton Cebej. The paintings are the only work of this kind by the artist and are therefore extremely important in cultural historical terms. The fact that they are exposed to harmful influences, in particular fluctuations of temperature and RH, and, in some cases, exposure to sunlight, is a cause for concern. All of these negative influences exceed the admissible limits defined by standards for the conservation and maintenance of paintings on canvas (internet 1).

The church of St John the Baptist in Ajdovščina is a typical and very widespread example of a Roman Catholic church in Slovenia, which is in the first place intended for divine worship but at the same time functions as an exhibition space for notable works of art. By defining the scale and causes of fluctuation in the environmental parameters we considered, we draw attention to the unsuitability of climatic conditions in premises that were not originally designed to house works of art. Slovenia's churches contain many works of art, among them works by extremely important Slovene and foreign artists, which, like the Stations of the Cross by Anton Cebej, are exposed to unsuitable climatic conditions.

The paintings of the Stations of the Cross by Anton Cebej and their position in the church

Anton Cebej's Stations of the Cross are painted in oil on canvas. Without their decorative frames, they are 73 cm high and 52 cm wide (Fig. 1). The paintings are neither signed nor dated, but they are assumed to originate from the period in which the artist was working in the Vipava Valley, in other words around the year 1774.

In the church of St John the Baptist the first seven Stations hang on the south wall of the church, with Stations 1 and 2 in the sanctuary and Stations 3–7 in the nave. Stations 8–12 hang on the north wall of the nave, while Stations 13 and 14 are on the north wall of the sanctuary. This distribution creates a circle running from the south wall of the sanctuary, where the Way of the Cross begins, down the nave to the church entrance and back along the north wall to the sanctuary (Fig. 2).

All the paintings are fixed to the wall using three spacers. The two upper spacers are 15 cm long, while the lower spacer is 1.5 cm long. As a result, the paintings are slightly inclined towards the interior of the space, which is also a characteristic of the majority of Stations of the Cross paintings in other churches around Slovenia (Fig. 3).

State of the paintings and past interventions

On inspecting the state of the backs and fronts of the paintings without removing the decorative frames, it was found that all the paintings show similar changes or similar damage, above all in the paint layers. Cracks of a similar type are visible everywhere, although as a result of restoration in 1992 and 1993 they are fairly well concealed. We were interested above all in new examples of damage and the reasons for them.

The first known restoration intervention on the paintings was carried out in 1912 by Milan Klemenčič of Šturje pri Ajdovščini. The next and most recent intervention was carried out by the restorer Miha Pirnat Sr of the Restoration Centre in Ljubljana. He restored all 14 paintings in 1992 and 1993. New damage had appeared in the 13th and 14th Stations. Cracks had appeared in the filler in the upper and lower parts of the paintings. It is interesting that the damage appeared in the two Stations hanging one beside the other on the north wall of the sanctuary. The wrinkling of the lower part of the painting and the cracking of fillers (Fig. 4) are caused by tensions in the different material layers of the paintings, most likely the consequence of changes in RH in the air around the Stations, in part as a result of exposure to sunlight. Since such damage is not present in the other Stations hanging on the north wall of the church, which are also exposed to sunlight, the changes are most probably also caused by other factors as well. Another possible explanation is that the north wall of the sanctuary is closer to the south windows than the north wall of the nave, which means that angle of incidence of the sun's rays is also different. We became attentive to differences in the state of the filler added during the last restoration after measurements had already been carried out, so more detailed comparative measurements of the surface temperatures of the paintings from the north wall of the nave and the sanctuary have not yet been taken.

Temperature, relative humidity and exposure to light

Unsuitable temperature and RH are the most dangerous factors in the environment of works of art. They represent a direct and indirect influence on internal tensions in the item and, together with other environmental factors, result in a higher rate of decay (Vokić, 2007: 14). The type and scale of damage depend on exposure to different temperature and RH values and significant fluctuations of these two environmental parameters.

In view of the interdependence of temperature and RH and the consequences of unsuitable values in the environment of works of art, we first wished to establish the causes of the unsuitable climatic situation and look for opportunities to improve it.

Changes of temperature and RH in the environment of paintings can also be affected by exposure to sunlight, since heating of the surface of works of art also heats the surrounding area. This leads to the changes described above. Damage as a result of exposure to light is reflected in the cracking and peeling of paint layers and also in chemical changes in the paint layers of works of art (Makuc Semion, 2006: 134–141; Vodopivec, Milič, Malešič, Porekar Kacafura, Motnikar, 2006: 149–156).

Harmful influences of the environment on the paintings of the Stations of the Cross

The church of St John the Baptist is a typical example of a sacred building in Slovenia (Debevec, 1999: 133). The church has an aisleless, undivided nave with no free-standing columns. It has thick, solid walls and is unheated. Owing to the thickness of the walls, which in places exceeds 1 m, temperature and RH inside the church remain constant even when they change rapidly outside. In winter the church is cold. It warms up in summer, but does not reach outside temperatures.

The church has an aisleless nave, so almost all the Stations of the Cross are affixed to the outer wall. The paintings hang at a distance of just 1.5 cm from the wall, which allows dust and other dirt to collect behind them along the lower edge. Furthermore, as a result of this positioning, the paintings are constantly exposed to differences of RH and temperature between the back of the painting, which is close to the outside wall, and the front, which is affected by the internal environment of the church.

The greatest damage to the Stations paintings is caused by exposure to direct sunlight through the three south windows of the nave and one window in the sanctuary. In the winter months, when the sun is lower, the sun's rays illuminate for some minutes the Stations of the Cross on the north wall of the nave at a height of 3 m.

In order to determine the actual influences of the above factors and their effect on changes of temperature and RH around the Stations paintings, measurement of all three environmental parameters in the church of St John the Baptist was carried out using suitable measuring instruments placed in a selection of characteristic locations.

Measurements of temperature and relative humidity around the paintings in the church of St John the Baptist

Between 20 December 2010 and 28 March 2011, measurements were taken of temperature and RH inside the church of St John the Baptist in the vicinity of three selected Stations

of the Cross paintings at a height of 350 cm, and in the centre of the interior of the church at a height of 360 cm. Measurements were also taken of the outside air on the north side of the church.

Six measuring instruments were positioned next to the three Stations for which we predicted the most interesting results in terms of the expected influence of environmental factors on the works of art in specific parts of the church (Fig. 5). Stations 14, 10 and 5 were chosen and the measuring instruments were affixed both in front of and behind the individual paintings (Fig. 6).

Three further measuring instruments were installed in locations in other parts of the church considered characteristic for the state of temperature and RH. Using two types of measuring instruments and a variety of locations, two purposes of measurement were selected. The first was measurement of temperature and RH inside and outside the church at a height of 3.5 m. while the second was measurement of the effects of temperature and RH directly on the works of art, more precisely on the fronts and backs of the Stations of the Cross paintings.³

Findings regarding the effect of temperature and relative humidity on the Stations of the Cross paintings of Anton Cebej

The results of RH and air temperature measurements around the paintings confirmed predictions regarding the unsuitability of the microclimate around Anton Cebej's paintings of the Stations of the Cross in the church of St John the Baptist. The findings given below relate to the winter period – the period in which the measurements were made. In order to establish the situation throughout the year or for a period of several years, further research will be necessary.

Average air temperature and RH values differ from the standards which define suitable values of these environmental parameters for the conservation of paintings on canvas.⁴ Average air temperature values were 6.1°C in the centre of the church, 5.6°C by the stone altar and 6.6°C in the direct vicinity of the paintings.⁵ The RH values recorded were only

3 To carry out the measurements, data loggers that simultaneously measure and record temperature and RH values were used. Two types of measuring instruments were used: Testo 175-H2 data loggers by the Stations of the Cross, and Telehum data loggers in the interior of the church.

4 The Rules on the protection and storage of national treasures and museum material set out precise values for environmental parameters for the suitable maintenance of works of art in cultural buildings in Slovenia: »Temperature shall be controlled in connection with humidity and adapted to human comfort (exhibition spaces, work in repositories). For the purposes of economy, winter and summer levels may differ; winter: 19±1°C, summer: 24±1°C. In this range there should be no rapid fluctuation of temperature. In premises which are closed to the public in winter, their temperature may be allowed to fall to 10°C, but must not reach the dew point.« (internet 1)

5 Studies have been carried out in the past which point to the more effective preservation of the existing material structure of works of arts, by storing works of art at lower temperatures, even below 10°C. The-

slightly above the recommended values⁶ in the centre of the church and by the stone altar, and ranged between 50% and 60%. In the immediate vicinity of the three Stations, RH values ranged between 60% and 80%.

Since RH and temperature values by the three Stations analysed are outside the recommended range, which is decisive for the maintenance of works of art in cultural premises in Slovenia, analysis was also carried out of their daily fluctuations.⁷

Three times were selected for the analysis.

The first was a weekday.⁸ On this day none of the measured values deviated significantly from the daily average value. Temperature fluctuated by just 0.5–1 °C, and RH by just 5%. It is most likely that temperatures and RH are stable on days when there are very few people in the church.

The second time selected was a Sunday. The measurements showed that more than half of the values were outside the safe range, with the presence of people in the church causing an increase in temperature and RH.

During measurement at the third selected time, the measuring instruments at the 14th Station recorded major changes in temperature as a result of exposure to sunlight. When the sun shone on the 14th Station the air temperatures both in front of the painting and behind it were at least 10 °C higher than the average values when the painting is not exposed to sunlight. Fluctuation of RH was smaller, with 94.4 % of measurements in front of the painting within the desired range.

The results of the actual extent of air temperature and RH fluctuations around the Stations paintings in three different circumstances showed that the paintings are at risk when there are large numbers of people in the church on Sundays and when exposed to direct sunlight. By calculating daily fluctuations, we found that air temperatures deviate more from their average value than RH does both in the case of exposure to sunlight and in the case of an increased number of people in the church.

se include the study of the evacuation of paintings from the National Gallery in London to Manod quarry in Wales, where they remained for the duration of the Second World War. The collection was stored in the caves of the quarry at a constant 8 °C and RH of 95–100%. When the paintings were examined, it was found that they had survived in excellent condition (Brown, Rose, 1996, 8).

6 The Rules on the protection and storage of national treasures and museum material provide as follows: »For a mixed collection, constant relative humidity must be 55% or between 45 and 60% with minimal fluctuations (±5%).« (internet 1)

7 Another specific aspect of the maintenance of a suitable environment for the preservation of paintings on canvas is, in the opinion of experts, the fact that values outside the established »safe« range for temperature and RH are also suitable for the well-being of works of art, since materials can adapt to lower or higher values. The condition is that environmental parameters should be stable and that daily fluctuations do not exceed 5% of their average value, since this is the most harmful factor for the state of works of art (Vokić, 2007, 23).

8 During the week (i.e. except on Sundays) very few people come to the church; there is only one Mass a day, and this is poorly attended. Mass is attended during the week by on average 45 worshippers, while on Sundays there are on average 300 people at the first Mass and 200 at the second. Information obtained from an oral source: Lojze Milharčič, Ulica Quilano 2, 5270 Ajdovščina, February 2011.

Difference between the results of measurements of temperature and relative humidity in the middle of the church and by the stone altar and results from the Stations of the Cross

Air temperature and RH results show a difference between the results at different locations. The biggest difference is noted between the results of RH measurements recorded by the data loggers placed below the choir gallery in the centre of the church and by the stone altar at the end of the church, and the results recorded by the three Stations on the wall. This confirms the assumption that RH around the perimeter of the space differs from RH in the centre of the same space. Air temperatures differ at different locations in terms of the size of fluctuations, while their average values are similar.

Differences between the results of measurements of temperature and relative humidity between the 5th Station (on the south wall of the church) and the 10th and 14th Stations (on the north wall of the church)

The microclimatic situation also differs between the paintings on the north and south walls. The measuring instruments by the 10th and 14th Stations recorded similar air temperature and RH values, while the difference in the case of the 5th Station is above all in the size of the differences between RH in front of the painting and behind it. In the direct area of the 10th Station the average value of RH differences between the area in front of the painting and behind it is 3% (Fig. 7), while in the case of the 5th Station, the difference is 0.8 % (Fig. 8). The reason for this could lie in the differences in temperature and humidity between the north and south walls.

Characteristics of air temperatures and relative humidity in front of the Stations paintings and behind them

Air temperature in front of a painting was almost always higher than the air temperature behind it. RH values behind a painting were likewise almost always higher than those in front of it (Figs. 9, 10). At the same time a transfer of heat and moisture through the painting itself was recognised, since with an increase or decrease in air temperature and RH in front of the painting the air temperature and RH behind the painting increased or decreased proportionately.

Identified causes of sudden and rapid changes of air temperature and relative humidity inside the church and around the observed Stations

The results showed that the marked and sizeable fluctuations of air temperature and RH both in front of the paintings and behind them are the consequence of two causes: the presence of people during various activities in the church, and the exposure to sunlight of the 10th and 14th Stations (or all the Stations on the north wall of the church).

The two measuring devices by the 5th Station recorded two increases in air temperature coinciding with the two Sunday Masses. Similar increases in air temperature and RH are visible at the same time in the results of measurement of environmental parameters at the 10th Station. There the data loggers simultaneously recorded an increase in temperature as a result of exposure to sunlight (Fig. 11). The results of analyses of these measurements prove that the fluctuation of environ-

mental parameters as a result of exposure to sunlight is faster and considerably greater than the fluctuation caused by an increased number of people in the church.

The two main causes of rapid and significant fluctuations of air temperature and relative humidity condition the varying mutual dependence of these two environmental parameters

In the case of exposure to sunlight, RH in the direct vicinity of the exposed painting falls as the temperature rises. In such cases air temperature and RH values are inversely proportional (Fig. 12). When there are more people in the church, the parameters are directly proportional, since people give off both heat and moisture (Fig. 13).

Measuring the surface temperature of the Stations of the Cross paintings using an infrared camera

The most dangerous environmental factor in the church of St John the Baptist is, as already stated, sunlight shining through the south windows. The sun's rays rapidly heat the air of the otherwise relatively stable indoor environment. Furthermore, at specific periods, they directly strike the fronts of the Stations of the Cross on the north wall of the church. When this happens, as well as increasing the temperature of the air in their immediate vicinity, their surface temperature also increases and the RH of the air changes. Changes in air temperature and RH in the vicinity of the paintings during exposure to sunlight were recorded by the data loggers at the 10th and 14th Stations. At the same time, on a random sunny day during the period of measurement with data loggers we used an IR camera to take images of the surface temperature of the Stations exposed to sunlight at that time.

The IR images were taken at a time when the sun was illuminating the 8th, 9th, 10th and 11th Stations of the Cross. These images demonstrated the suddenness, scale and speed of the increase and decrease in the surface temperatures of the paintings as a result of exposure to direct sunlight and the differences in the warming and cooling of different surfaces. The surface temperature of the 10th Station increased to as much as 18.9°C in places (Fig. 14). The 9th Station is no longer illuminated by direct sunlight in the image, but the wooden stretcher, which cools more slowly than the canvas support of the painting, can be seen.

Images of exposure to sunlight of the other Stations of the Cross prove that the exposure of all the paintings took place very quickly. The surface temperatures of the paintings increased and decreased rapidly. Each Station was exposed to direct sunlight for on average 16 minutes. During this time, their surface temperature increased in places by approximately 13°C before soon returning to the temperature before exposure.

At the time the thermographic images of the 10th Station were taken, two data loggers also measured air temperature and RH in front of the painting and behind it. They recorded a minor increase in temperature. This means that the air around the 10th Station warmed up less than the surface of the painting itself.

In the course of this research, IR measurements of surface temperature were carried out on the paintings hanging on

the north wall of the nave. The measurements showed that a more precise determination of differences in temperature changes on the surface of paintings as a result of exposure to sunlight on the north wall of the nave and the north wall of the sanctuary would require a continuation of the research.

Conclusion

Measurement of air temperature and RH in the church of St John the Baptist and analysis of these results proved that air temperature and RH values in the direct vicinity of the Stations of the Cross paintings by Anton Cebej are not within the limits of standards laid down for the conservation of paintings on canvas. Air temperatures in front of and behind the paintings were always lower than the lower limits of the required values, while RH was almost always higher. Calculations showed that significant fluctuations of air temperature and RH in the vicinity of the paintings studied are caused by large numbers of people in the church and by the occasional exposure to sunlight of the Stations on the north wall of the church. The same calculations proved that fluctuations of air temperature and relative humidity both in the centre of the church and in the direct vicinity of the paintings are minimal during the week.

These findings helped identify the most urgent, most appropriate and most practical ways to protect the paintings in the church in question, while also applying to other sacred buildings with an unsuitable microclimate. The most urgent proposed intervention would be to hang the paintings in such way as to increase the distance between the back of the painting and the outside wall. This would allow the necessary circulation of air around the objects and would prevent the accumulation of dirt and the possibility of formation of condensation and the development of various organisms. Exposure of the works of art to sunlight could be prevented by fitting window shades. If shades would make the space too dark and in this way negatively affect the appreciation of the architecture of a given period, filters could also be fitted to the windows.

One of the more important influences on the Stations of the Cross was changes in ambient temperature and RH as a result of large numbers of people in the church. Since a church is a space intended for worship, we cannot limit access to worshippers, even though their presence changes to a certain extent the microclimate around important works of art.

Negative inferences could be reduced by installing suitable display cases, which would regulate the microclimate in the immediate vicinity of the works of art. This solution would be most suitable for the conservation of the works of art but owing to the high cost and the fear that worshippers' ability to appreciate the images would suffer as a result of the glass, such solutions are usually poorly received.

It would be sensible and necessary to continue the research based on the findings to date; this would enable a better definition of the actual causes and effects of the harmful influences of temperature, RH and illumination on the material structure of paintings in the special environmental

conditions of sacred buildings. On the basis of such results, we could reach solutions that are more acceptable to everybody, allowing worship to take place without interruption and without limiting worshippers' contact with works of art, while at the same time enabling the maintenance of a suitable microclimatic environment for the works of art and, in this way, the conservation of cultural heritage.

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Jedert Vodopivec Tomažič, Blanka Avguštin Florjanovič, Stanka Grkman, Marjeta Černič, Marjana Cjuha, Darja Harauer, Mateja Kotar, Lucija Planinc, Nataša Petelin in Tatjana Rahovsky Šuligoj

Dalmatinova Biblija iz leta 1584: analiza strukture in papirja ter konservatorsko-restavratorski poseg

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Povzetek

Dalmatinova Biblija iz leta 1584 je prvi slovenski prevod celotnega Svetega pisma in največji dosežek slovenske reformacijske dobe. Knjiga je slovenski kulturni spomenik in je tako v vsebinskem kot v materialnem pogledu izjemno delo. Obravnavani izvod Dalmatinove Biblije je bil zelo dolgo v aktivni rabi, kar dokazujejo številne poškodbe, ki so nastale zaradi pogoste uporabe in neustrezne hrambe v preteklosti. Konservatorsko-restavratorski poseg je bil nujen, ker sta bila tako knjižni blok kot vezava huje poškodovana. Glavni namen posega je bil preiskati strukturo in materiale, konservirati-restavrirati liste knjižnega bloka, restavrirati vezavo ter ob tem ohraniti čim več izvirnosti obravnavane knjige.

1 Uvod

Prevajanje Biblije v narodne jezike se je razmahnilo v dobi protestantizma, ko je Martin Luter¹ vsaj načelno zahteval, naj Biblijo vsak kristjan bere v maternem jeziku. Po Lutru so morali biti prevodi narejeni po izvirniku in ne po Vulgati,²

prav tako niso smeli imeti opomb in razlag, da bi bil bralec z Božjo besedo v neposrednem stiku in ne pod vplivom človeške razlage. Na podlagi teh načel so prevajali tudi slovenski protestanti (Rozman, 1987). Za prve prevode svetopisemskih besedil v slovenščino je poskrbel Primož Trubar,³ ki je že leta 1555 izdal prevod Evangelija po sv. Mateju, nato postopoma še druge dele Novega testameta po nemških prevodih Lutra, pri čemer se je opiral še na pojasnila Erazma Rotterdamskega⁴ (Rajhman, Rigler, 1988).

Trubarjevo delo je nadaljeval Jurij Dalmatin.⁵ V letih študija na univerzi v Tübingenu je Trubar očetovsko skrbel za Dalmatina in ga spodbujal pri učenju materinščine. Že v tem času je Dalmatin prevajal svetopisemska besedila, kasneje pa se je načrtno lotil prevajanja celotne Biblije. Pri prevajanju Stare zaveze mu je za osnovo služil predvsem Lutrov prevod, čeprav je znal grško in hebrejsko. Za Novo zavezo pa je prevzel Trubarjev prevod in ga nekoliko uskladi z Lutrovim. Leta 1578 je dokončal celoten prevod Biblije. Tri leta kasneje, leta 1581, se je v Ljubljani sestala revizijska komisija za pregled prevoda. V njej je sodelovalo 11 protestantskih teologov s Kranjskega, Štajerskega in Koroškega (Rajhman, Rigler, 1987).

1 Martin Luter, nemški teolog, *Eisleben, 10. november 1483, †Eisleben, 18. februar 1546.

2 Vulgata, Hieronimov prevod Biblije v latinščino na podlagi zgodnjih latinskih prevodov, Septuaginte in hebrejskih izvirnikov. Njegov prevod je postal uradno besedilo Biblije v Rimskokatoliški cerkvi (Enciklopedija Slovenije, str. 260).

3 Primož Trubar, protestantski duhovnik, avtor prvih slovenskih tiskanih knjig, * 8. ali 9. junij 1508, Rašca, † 28. junij 1586, Derendingen pri Tübingenu.

4 Erazem Rotterdamski (pravo ime: Geert Geerts), nizozemski renesančni humanist, književnik, filolog, filozof in teolog, * 27. oktober 1466/1469, Rotterdam, Nizozemska, † 12. julij 1536, Basel, Švica.

5 Jurij Dalmatin, slovenski protestantski teolog, pisec, * okoli 1547, Krško, † 31. avgust 1589, Ljubljana.

Dr. Jedert Vodopivec Tomažič, Mag. Blanka Avguštin Florjanovič, Stanka Grkman, Marjana Cjuha, Darja Harauer, Mateja Kotar, Lucija Planinc, Nataša Petelin, Tatjana Rahovsky Šuligoj; Arhiv Republike Slovenije. Dr. Marjeta Černič, Inštitut za celulozo in papir, Ljubljana.

Končno obliko slovenskemu besedilu sta dala Jurij Dalmatin in njegov nekdanji učitelj v Krškem Adam Bohorič.⁶ Biblijo naj bi natisnili v Mandelčevi tiskarni v Ljubljani, vendar je na intervencijo ljubljanskega škofa nadvojvoda Karel prepovedal tiskanje v Ljubljani oziroma kjer koli na Kranjskem, zato so iskali možnosti druge (Berčič, 1968: 47).

O pripravah, tiskanju, vezanju in drugih izdatkih sta Dalmatin in Bohorič podrobno poročala deželnim stanovom.⁷ Od leta 1997 so njuni dopisi dosegljivi tudi v slovenščini v prevodih pisem slovenskih protestantov (Rajhman, 1997).

Iz teh in drugih dokumentov, ki jih hranijo arhivi, je zajeta glavna področja o papirju, tisku in vezavi, ki jih je Avgust Dimitz preučil in objavil že leta 1875, po njem pa so te podatke povzemali še drugi raziskovalci in preučevalci nastanka prvega slovenskega prevoda Biblije.

Iz ohranjenih dokumentov razberemo, da je bilo tiskanje tako obsežnega dela strokovno, tehnično in finančno zahtevno delo. Tudi tedaj so naročniki ravnali povsem tržno. Veljale so zelo podobne zakonitosti, kot veljajo tudi danes.

Dalmatin je že 22. maja 1582 sestavil seznam pogojev, »o katerih se mora gospod tiskar odločiti glede tiska slovenske Biblije in podati pisno pojasnilo. Prvič. Po kakšni ceni se lahko kupi pola lepega belega in dobrega medijan tiskarskega papirja srednje kakovosti (Mittlmedian drucker papyr), približno takega, kot je tisti, na katerem je tiskana frankfurtska nemška Biblija v folio formatu.« Nato nadaljuje s pogoji za tip črk in postavitev strani, naklado, znesek za izposojo bibličnih podob. Zanima ga tudi, ali bi tiskar lahko delal na dveh ali treh stiskalnicah, tako da bi delo bilo čim prej končano in bi se vedelo, koliko korektorjev bo potrebnih, ter končuje z zahtevo za predložitev poskusnih odtisov v želeni obliki in tipu pisave (Rajhman, 1997: 77–79).

Zaradi prepovedi tiskanja na Kranjskem se je Trubar zavzemal, da bi Biblijo natisnili v Tübingenu pri tiskarju Gruppenbachu, vendar so kljub posredovanju wittenberškega vojvode Ludvika pogajanja z Gruppenbachom propadla, ker naj bi bil predrag in naj bi se preveč obiral (Rupel, 1962: 218).

Iskali so dalje in med več ponudniki je bil izbran založnik Samuel Seelfisch iz Leipziga; Dalmatin in Bohorič sta z njim v imenu deželnih stanov sklenila pogodbo o tisku Biblije.⁸ V pogodbi se je Seelfisch zavezal, da bo knjiga natisnjena v 1500 izvodih, od tega bo 50 izvodov na papirju Median, ostali na papirju Gross-kron. Papir bodo, kot je bilo v navadi, pridobili iz Frankfurta.

Biblijo so tiskali v tiskarni dedičev Johanna Kraffta v Wittenbergu. Pod nadzorom Dalmatina in Bohoriča ter ob zglednem sodelovanju vseh vpletenih je tiskanje trajalo manj časa, kot so sprva predvidevali. Začelo se je 28. maja 1583 in je bilo končano v soboto pred sv. Martinom, to je 9. novembra 1583 (Rajhman, 1997: 114). Čeprav je bil tisk zaključen še v letu 1583, nosi knjiga uradno letnico 1584.

V začetku januarja 1584 so Dalmatin in njegovi sodelavci zapustili Wittenberg in se v hudi zimi napotili v domovino. Na

poti so pri založniku Seelfischu v Leipzigu poravnali tiskarske stroške, se potem ustavili pri naklonjenem saškem knezu, kjer je ostalo nekaj najlepših primerkov, ter se čez Prago, Dunaj in Celovec vrnili v Ljubljano (Rajhman, 1997: 103–139). Iz podrobnega poročila Dalmatina in Bohoriča, poslanega 26. aprila 1584 kranjskim odbornikom, izvemo, da je po končanem tisku del naklade dobilo v roke več wittenberških knjigovezov, ki so do decembra 1583 zvezali 504 izvode. V istem poročilu je tudi poimensko navedeno, koliko in v kakšni obliki je vsak knjigovez napravil vezav in kolikšna je bila cena za vezavo vsakega izvoda. Pri mnogih je naveden tudi podatek za papir, na primer: »Severin Rotter je vzel 24 izvodov median in jih vezal v rdeče usnje z zlatom [...], še 6 median v belem usnju z deščicami in zaponkami [...], še 8 gross cron v rdečem in črnem usnju z deščicami in zaponkami.« (Rajhman, 1997: 134.) Med prvimi, ki so od Dalmatina prejeli »izvod vezan v belo usnje z deščico in zaponko«, je bil tudi Trubar (Rajhman, 1997: 137).

Od 1500 izvodov jih je Kranjska dobila 870, Štajerska 330, Koroška 300. Celotni stroški so znašali ok. 8000 goldinarjev, od česar so kranjski stanovi plačali ok. 3300, štajerski in koroški ok. 1300 goldinarjev, ostanek pa drugi podporniki. Prodajna cena je bila določena na 4 goldinarje in 30 krajcarjev za vezan izvod, za nevezanega pa goldinar manj. Po nekaterih izračunih je stala toliko kot en par dobrih volov (Glavan, 1994). Distribucija vezanih in nevezanih izvodov je potekala še v letih 1584 in 1585. Za skrbnika zaloge knjig v Ljubljani je bil 22. maja 1584 postavljen Adam Bohorič (Berčič, 1968).

Celoten knjižni blok Biblije je bogato ilustriran s klišeji, od katerih so bili mnogi uporabljeni tri desetletja poprej za prvo izdajo Lutrovega nemškega prevoda. Besedilo sestavlja pet glavnih delov. V prvem nepaginiranem sklopu je naslovna stran tiskana dvobarvno, v črni in rdeči barvi, tej sledi prazna stran, nato pa so štirje listi (osem strani) nemškega predgovora, 26 listov (52 strani) slovenskega predgovora in 18 listov (32 strani) registra. Drugi del zajema Stari testament in obsega 168 listov (336 strani), sledijo Sveti preroki na 108 listih (216 straneh), Novi testament na 76 listih (152 straneh) in register (nepaginiran) na 8,5 lista (17 straneh) kot zadnji oziroma peti del.

Dalmatinova Biblija se je izognila protireformacijskim knjižnim čistkam, ker so jo, seveda brez predgovora, smeli uporabiti tudi katoliški duhovniki. Dalmatinov prevod ni bil nikoli prepovedan in nikoli v nevarnosti, zato se je ohranil v razmeroma veliko izvodih.⁹ Po podatkih, navedenih v spremni študiji ob koncu drugega faksimiliranega ponatisa Dalmatinove Biblije iz leta 1994, je bilo v Sloveniji evidentiranih 36 izvodov, zunaj nje pa 42 (Glavan, 1994). Ob pregledovanju stanja v Sloveniji ohranjenih izvodov¹⁰ nas je dr. Marijan Smolik¹¹ opozoril, da je v preteklih desetletjih ob svojih študijskih obiskih v nemških knjižnicah našel še dodatne izvode. Kje jih je našel, je zabeležil kar v svoj izvod t. i. Trofe-

6 Adam Bohorič, slovenski protestant, slovničar in šolnik, * okoli leta 1520, okolica Brestanice, † 20. november 1598, Nemčija.

7 SI AS 2, Deželni stanovi za Kranjsko, I. reg., 54/2.

8 Pogodba, sklenjena med J. Dalmatinom, A. Bohoričem in založnikom Samuelom Seelfischem (sočasni prepis) v Wittenbergu 29. maja 1583: AS, 2 I. Reg. Stan. arhiv, fasc. 54/2.

9 Vidmar Luka: Prepovedane knjige na Kranjskem..., 2012, str. 239.

10 Pregled stanja ohranjenih izvodov poteka od leta 2010. Rezultati preiskave bodo objavljeni ob koncu preiskave. (J. Vodopivec, neobjavljeno besedilo.)

11 Dr. Marjan Smolik, vodja Semeniške knjižnice v Ljubljani, podatek posredoval septembra 2011.

nikovega zbornika, na stran 230.¹² Januarja 2011 nas je gospod Ivan Martelanc¹³ obvestil o še enem izvodu knjige s posvetili Dalmatina in Bohoriča, hranjenem v arhivu šole Pfortta v bližini Leipziga.¹⁴ Pred zaključkom redakcije tega prispevka nas je o obstoju dveh do zdaj neevidentiranih, a zelo dobro ohranjenih izvodih opozoril dr. Anton Kovač iz Münchna.¹⁵ Zelo verjetno je, da se bodo v prihodnosti našli še kakšni, do zdaj neznani izvodi.

2 Stanje Biblije pred konservatorsko-restavratorskim posegom

Med izvodi Dalmatinove Biblije, ki so ohranjeni v Sloveniji, je tudi nepopoln in poškodovan izvod iz Mestne knjižnice Kranj, katerega konservatorsko-restavratorski (v nadaljevanju K-R) poseg podrobneje predstavljamo v nadaljevanju.¹⁶ Centru za konserviranje in restavriranje Arhiva Republike Slovenije (v nadaljevanju CK-R) je ta izvod Biblije 3. decembra 2009 predal Vilijem Leban, direktor Mestne knjižnice Kranj. V evidenčno knjigo CK-R je ta izvod vpisan pod zaporedno št. 09–84.

Ob prevzemu v CK-R izvod ni bil popoln, manjkali so mu zadnja platnica in precejšnje število listov v knjižnem bloku (slike 1, 2 in 3). Ker knjižni blok ni bil popoln, smo pred začetkom del opravili foliacijo vseh ohranjenih listov knjižnega bloka v zaporedju, kot so si listi sledili ob prevzemu. Liste smo označili z mehkim svinčnikom B2 v spodnjem desnem kotu na licu (rekto) strani. Za knjigo smo pred posegom izdelali pisno in fotografsko dokumentacijo ter shranili historične vnose.¹⁷ Po pregledu in primerjavi s faksimilirano izdajo iz leta 1994¹⁸ smo ugotovili, da v obravnavanem izvodu manjka 86 listov (Preglednica 1).

Knjižni blok, sestava leg

Knjižni blok, velikosti 330 x 210 mm in debeline 98–110 mm, je vseboval 674 listov, združenih v 114 leg¹⁹ (od tega je ena lega kvaternij²⁰, vse ostale so terniji²¹ oziroma nepopolni terniji. Sestava leg je naslednja: začne se z dvema ternijema, sledi kvaternij, od 4. do 24. lege se ponovijo terniji, 25. lego sestavlja nepopolni ternij, saj je tretja, sredinska pola iztrgana. Od 26. do 62. lege spet sledijo terniji (med 47. in 48. lego je dodan list), 63. lego sestavlja bifolij, temu spet sledi ternij, ki ga štejemo kot 64. lego. Med 64. in 65. lego – ki je nepopoln bifolij – manjka kar 26 listov (predvidoma pet leg), od 66. do 69. lege spet sledijo terniji, ritem poruši bifolij (kot 70. lega), nadaljuje se z 71. do 95. lego, 96. lega pa ima iztrgan sredinski list. Ritem se nadaljuje s terniji od 97. lege do zadnje, 114. lege oziroma lista z izvorno tiskano paginacijo Sv. Pavla I. list 114–115; vsi preostali listi knjižnega bloka so manjkali (preglednica 1).

Papir

Listi knjižnega bloka so bili obrezani na **velikost** 330 x 210 mm. Na vseh listih knjižnega bloka je s prostim očesom viden **odtis sita** z razmeroma dobro vidnimi odtisi veznih žičk in manj opaznimi osnovnimi žičkami.²² Sledi osnovnih žičk tečejo na vseh listih vzporedno z besedilom, sledi veznih žic pa vedno navpično na tiskano besedilo. **Odtis vodnega znaka** ni vedno vizualno dobro razpoznaven. V presojni svetlobi so vodni znaki vidni na 87 listih (glej preglednico 1). Vsi so približno na sredinskem delu lista (sliki 4 in 5).

Pojavljajo se štiri oblike vodnih znakov:

1. vodni znak v obliki krone s spodnjim A-jem,²³
2. krona brez A-ja,
3. srce s puščico in
4. težje razpoznaven znak kvadrataste oblike.

12 Knjiga *Abhandlungen uber die Slowenische Reformation*, Rudolf Trofenik (ur.), I. Band, München 1968, str. 230, je v lasti dr. Smolika.

13 Ivan Martelanc, upokojeni uslužbenec Ministrstva za zunanje zadeve in svetovalec SAZU, osebna korespondenca, 10. januar 2011.

14 Jože Martelanc v osebni komunikaciji, datirani 31. januar 2011, piše: »Tako, kot se je zgodilo leta 1971 s Cerkevno ordningo, ko je teolog Jože Markuža v Vatikanski knjižnici ugotovil, da je bilo to Trubarjevo delo po pomoti označeno ter hranjeno kot hrvaška literatura napisana v glagolici.«

15 Anton Kovač, *Biblia 1584, Valuable books inkunabula & Manuscripts*, Slavica Verlag, str. 11, in osebna korespondenca, marec 2012.

16 Dalmatinova Biblija, Mestna knjižnica Kranj, IN=09120459, P STA 611.

17 Med listi knjižnega bloka smo našli več kot 100 različnih historičnih vnosov, kot so različne rastline, na primer nedotik, detelja, slamice raznih žit, trave (verjetno so jih uporabljali za označevanje strani), ter razna semena ali ptičja peresa in podobno. V knjižni blok so se ujele tudi manjše živali, kot so pajek, muha in razne stenice, ne nazadnje pa smo v knjigi zasledili tudi kaplje več različnih vrst voska.

18 Faksimilirana izdaja Dalmatinove bilije iz leta 1994 je verna kopija izvoda, ki ga hrani Narodna in univerzitetna knjižnica pod signaturo NUK 10052.

19 Lega je sestavljena iz več pol oz. preganjenih listov, več leg skupaj tvori knjižni blok.

20 Kvaternij, 4 pole oziroma 4 dvojni listi oziroma 8 enojnih listov oziroma 12 strani.

21 Terniji: 3 pole oziroma 3 dvojni listi oziroma 6 enojnih listov oziroma 12 strani.

22 Za ročno izdelavo papirja se uporablja t. i. oblikovalnik papirnega lista, ki ga sestavlja kovinsko sito, napeto na lesen okvir. Na kovinsko sito, ki ga sestavljajo goste osnovne vodoravno ležeče »laid lines« in redkejšje navpično ležeče vezne žičke »chain lines«, je bil običajno pritrjen znak t. i. filigran iz nekoliko debelejšje kovinske žičke v obliki figure ali monograma. Odtis tega znaka v papirju imenujemo v slovenščini vodni znak (it. filigrana, franc. filigrane, angl. watermark, nem. Wasserzeichen).

23 Briquet, *Les Filigranes*, Nr. 7934, 1581. Referenznummer: BR 7934, Abmessungen: a 29 w 46 h 44, Datierung(en): 1581, Verwendungsort(e): Luxeuil, Motiv: Lettres de l'alphabet | Lettre A | A majuscule latin 203 x 231 Pixel, 100 dpi = 52 x 59 mm.

Umestitev tiska na polo papirja

Potiskano enopolno zrcalo²⁴ je veliko 270 x 170 mm. Od zgornjega roba lista je 21 mm nepotiskane površine, do stranskega roba 20 mm, do spodnjega roba 40 mm in do veznika²⁵ 20 mm.

Po odtisu osnovnih in veznih žičk sita in umestitvi vodnih znakov ter po številu pol v legi in primerjavi podatkov iz literature (Gaskel, 1985: 80–109) ugotavljamo, da so bili listi knjižnega bloka tiskani v postavitvi folio (2°), to je štiri strani na eni poli papirja.

Vezava²⁶

Knjižni blok je bil zašit z laneno nitjo na štiri dvojne vezice iz konopljene vrvice z S-zasukom, ki so bile močno oslABLJENE. Začetni šiv (z) se je pričenal v vezniku leg 17 mm odmaknjen od glave/zgornjega roba lege (G), prva vezica (1v) je bila pritrjena 65 mm od zgornjega roba, druga (2v) 130 mm, tretja (3v) 200 mm, četrta (4v) 265 mm, končni šiv (k) 315 mm, spodnji rob lege (P) se je zaključil 330 mm od zgornjega roba knjižnega bloka.

G	z	1v	2v	3v	4v	k	P
0	17	65	130	200	265	315	330

Kasneje so zaradi pogoste uporabe sistem šivanja ojačali s ozkimi lanenimi trakovi. Ti trakovi, ki objemajo niti, s katerimi so bile povezane razrahljane lege, so prepeljani v zgornjo leseno oporo, kjer so enostavno zavezani z dvojnimi zaprtimi polvozlom (internet 2). Spodnji predel vezic ni bil videti, da bi bil okrepljen na opisani način, mogoče tudi zato je spodnji del opore s prevleko izgubljen (slike 3, 6 in 7).

Prav tako so izgubljeni kapitali, ostale so le sledi odtisov na usnjeni prevleki in deloma na skrajnih robovih poškodovanega knjižnega bloka (slika 6).

Nalepljen, ročno izdelan **predlist** na sprednji platnici se je ohranil, vendar je močno poškodovan. Prosti list, ki mu pripada, je izgubljen, enako celoten zadnji predlist, tako da tehnike njegove izdelave ne moremo natančno določiti.

Hrbtni del knjižnega bloka je obdržal okrogolino, ki je bila za obdobje nastanka in tip vezave značilna. Čez hrbtni del (tudi čez vezice) je nalepljen trak iz debele lanene tkanine, ki služi za ojačitev hrbtna in dodatno povezavo z leseno oporo (sliki 6 in 7).

Opora v ohranjeni platnici z dimenzijami 351 x 240 mm in debeline od 10 do 12 mm je bila izdelana iz radialno klane bukovine. Na zunanji strani opor so zgornji, spodnji in sprednji sredinski predeli robov v širini 7 mm konično prirezani (pobrani). Na notranji strani so opore po celotnem zgornjem, spodnjem in sprednjem robu konično prirezane (pobrane) v

širini od 12 do 19 mm, na hrbtnem predelu pa v širini 9 mm. Okrogli tuneli (prehodi) za prepeljavo vezic so vrezani 7 mm od hrbtnega roba. Vrvce se na notranji strani uležajo v kanale in preidejo čez tunele spet na zunanjo stran platnice. Na sprednjem robu sta 85 mm od zgornjega in spodnjega roba izdelana utora za umestitev negibljičnega dela medeninastih zapiral. Gibljivi del zapiral manjka. O njegovih merah in obliki lahko sklepamo iz sorodnih ohranjenih zapiral iz tistega časa. (Sliki 6 in 7)

Prevleka je iz galunsko obdelane svinjske kože debeline 0,97 mm. Ohranjen je le del, ki prekriva zgornjo platnico in hrbtni del. Del prevleke, ki je prekrival spodnjo platnico, je izgubljen. (Sliki 3 in 6)

Usnjena prevleka je na zgornji platnici zarobljena čez robove na notranjo stran opor, kjer je ravno prirezana. Kapice na vogalnih predelih so poškodovane, tako da njihove oblike ni mogoče določiti.

Dekoracija usnjene prevleke vsebuje slepe odtise, ki so bili izdelani z valjastimi, linijskimi in ploščatimi kovinskimi pečatniki.²⁷ Motiv na zgornji platnici je sestavljen iz sredinske slike (nekoliko poglobljena, viden je tudi odtis plošče), okoli katere se nizajo različni cvetlični ornamenti z ravnimi linijami. Na hrbtnem delu so z ravnimi linijami poudarjene vse štiri glavne vezice in vezici ob kapitalih.

Zapirala

Da gre za nemški tip zapiral, nakazujeta dobro ohranjena toga medeninasta dela zapiral na stranskem robu zgornje platnice. (Slika 6) Skromne dekorativne, ravne in okrogle linije so na medenini še vedno jasno vidne. Spodnji, gibljivi del zapiral je v celoti izgubljen.

3 Poškodbe

Knjiga je bila, sodeč po poškodbah, zelo veliko v rabi. Poškodbe so izrazite tako na vezavi kot na listih knjižnega bloka. Glavnina poškodb je bila mehanske narave (raztrganine, manjkajoči deli, obrabnine). Listi knjižnega bloka kažejo tudi na poškodbe zaradi dolgotrajne izpostavljenosti vlagi (slike 1, 2, 3 in 6).

Spodnji del **platnice** (prevleka in lesena opora) je v celoti izgubljen. Galunska koža, s katero je bila prevlečena platnica, je ohranjena le v hrbtnem delu in na zgornji opori. Ohranjeni del **galunske prevleke** na zgornji opori je odrgnjen, večkrat prerezan, izsušen, potemnel in umazan od stoletnih nečistoč. Njena površinska struktura in dekoracija sta slabo vidni. Na predelu glave in pete so zavihki poškodovani ali manjkajo, prav tako se nista ohranili vogalni kapici na sprednjem delu (sliki 3 in 6).

Prevleka je odstopila po celotni hrbtni in deloma po površini lesene opore.

²⁴ Zrcalo: sistem vertikalnih in horizontalnih črt, ki ločijo pisno polje od praznega prostora na podlagi.

²⁵ Veznik: sredina preganjene papirne pole.

²⁶ Terminologija sestavnih delov knjižne vezave je prevzeta po Vodopivec (2000).

²⁷ Dekoracije so izdelovali s pomočjo medeninastih ročnih filetov, ploskih in okroglih, ki so imele gravirane različne dekoracije. Vroče so odtisnili na usnjene prevleke.

Koža, ki prekriva hrbtni predel knjige, je po sredini počena, njena površinska struktura in dekoracija sta slabo vidni.

Lesena opora se je ohranila le v zgornjem delu platnice. Izdelana je bila iz radialno klanega bukovega lesa. (Slika 7) Opora je na vogalnih predelih obrabljena, sicer pa je ohranila obliko robov, značilnih za 16. stoletje. Čeprav je bil leseni del platnice pravilno klan, je bil na knjižni blok nameščen z napetostjo navzven,²⁸ kar je pri vsakem zapiranju z zapirali povzročalo velike napetosti v lesu. Poleg omenjenega so tudi klimatska nihanja oslabila strukturo lesa in pripomogla k temu, da je lesena opora po višini počila. Skozi stoletja je prišlo tudi do krčenja lesa po širini za 3–4 mm.

Poškodovan knjižni blok, ki ne nakazuje kapitalskih sledi, je zašit z laneno nitjo na štiri dvojne konopljene vezice. Lan je zaradi zunanjih vplivov (uporaba, klimatska nihanja idr.) izgubil njemu lastno čvrstost, zato so bile vezice na več mestih močno poškodovane ali celo pretrgane. Da bi Bibliji podaljšali/omogočili nadaljnjo uporabo, so že v preteklosti zgornji del vezic okrepili z ozkimi lanenimi trakovi. (Slika 7)

Od sistema **predlistov**, ki vključuje prilepljene in proste liste, sta se ohranila le dva papirna lista, ki sta bila prilepljena na notranjo stran zgornje platnice in sta izgubila povezavo s knjižnim blokom. Predlist sledi poškodbi lesene opore, ki je po celotni višini počena. Predlist ima poleg razpoke tudi večje in manjše raztrganine ter manjkajoče dele. Vsi ostali deli predlistov so manjkali. (Slika 1)

Papir v knjižnem bloku je bil poškodovan zaradi dolgotrajne uporabe in hrambe v vlažnih prostorih. Mehanskim poškodbam so bili najbolj izpostavljeni naslovnica in listi v prvih petih ter zadnjih desetih legah. Na zgornjem predelu knjige so bili praktično vsi listi knjižnega bloka prepereli. (Slike 1, 2 in 3) Preperelost je bila najizrazitejša na listih od prve do 23. lege in na zadnjih desetih legah. Segala je od zgornjega roba do približno ene četrtine površine listov (glej preglednico 1). Zaradi tako izrazitih poškodb na papirju knjižnega bloka smo se odločili za temeljitejši pregled papirja, ki je vključeval naravoslovne preiskave stanja pred konservatorsko-restavratorskim posegom in po njem.

4 Naravoslovne preiskave

Naravoslovne preiskovalne metode, s katerimi določamo lastnosti papirja in zapisa, se že vrsto let uporabljajo tudi pri raziskavah na področju konserviranja-restavriranja knjig in papirja, predvsem za ugotavljanje primernosti in učinkovitosti konservatorskih postopkov ter izbiro ustreznih materialov za izvedbo konservatorsko-restavratorskih posegov.

Za analizo originalov pridejo v poštev le neporušne (nedeaktivne) in mikroporušne preiskovalne metode. Neporušne metode ne zahtevajo odvzema ali uničenja vzorca, mikroporušne pa zanemarljivo malo.

Neporušne metode se delijo na neinvazivne in invazivne. Pri neinvazivnih metodah ne prihaja do posegov v material pa

tudi vzorca ne potrebujemo. V to skupino spadajo predvsem optične in nekatere spektroskopske metode. Pri invazivnih metodah prihaja do posega v material, vendar se pri tem njegove lastnosti ne spremenijo, lahko pa se spremeni estetski videz. V to skupino spada na primer merjenje vrednosti pH površine, saj z omočenjem lahko pride do nastanka vodnega madeža na mestih merjenja.

Med invazivne spadajo tudi mikroporušne metode; pri teh potrebujemo izjemno majhen vzorec, ki pa se med meritvijo razgradi (na primer mikroskopske preiskave).

Izbira metod je odvisna od narave materialov, ki sestavljajo objekt, in od vrste informacij, ki so za konservatorje-restavratorje uporabne.

V danem primeru smo se odločili le za spodaj navedene neporušne in mikroporušne preiskave papirja knjižnega bloka. Pri drugih materialih – les, usnje, vrvice – smo pridobili zadostne podatke že z natančnim vizualnim pregledom, zato na njih dodatne naravoslovne preiskave niso bile nujno potrebne.

Izbor vzorcev papirja in metode preizkušanja

Preiskavo papirja smo izvedli na petih legah sredinskega dela razvezanega knjižnega bloka, ki so predstavljale reprezentativne poškodbe papirja v obravnavani knjigi. Izbrane lege oziroma pole papirja so bile:

- lega 68: pola 399–404, pola 400–403, pola 401–402;
- lega 69: pola 405–410, pola 406–409, pola 407–408;
- lega 70: pola 411–414, pola 412–413;
- lega 71: pola 415–420, pola 416–419, pola 417–418;
- lega 72: pola 421–426, pola 422–425, pola 423–424
- ter list 378 v legi 64 in list 563 v legi 96.

Vzorci posameznih pol papirja iz knjižnega bloka smo klimatizirali v standardnih klimatskih pogojih na osnovi SIST ISO 187, pri 23 °C in 50-odstotni relativni vlagi.

Na izbranih vzorcih papirja smo izvedli:

1. preiskave osnovnih strukturnih lastnosti papirja: gramature (ISO 536), debeline in specifičnega volumna (ISO 534),
2. preiskave prepustnosti površine papirja: metoda Gurley (ISO 5636/2),
3. preiskave optičnih lastnosti papirja: beline (ISO 2470), rumenosti (DIN 6167), opacitete in transparence (ISO 2471), sipanja in absorpcije svetlobe (ISO 9416),
4. preiskave barvnometričnih lastnosti papirja: svetlosti in barvnih lastnosti CIE L*a*b* (ISO 5631),
5. preiskave vrednosti pH površine papirja (TAPPI 529; Arhiv RS, Inolab pH 720),
6. kvalitativno mikroskopsko analizo vlaken v papirju (v odpadlih delčkih) – merjenje v polarizirani svetlobi pri 100-kratni povečavi na optičnem mikroskopu (ICP – stereo mikroskop Wild).

²⁸ Montaža lesenih opor z radialnim rezom mora slediti krivljenju lesa – ki nakazuje svojo naravno rast. Napetost mora biti usmerjena proti knjižnemu bloku.

Rezultati

Dosežene rezultate meritev na izbranih polah papirja smo primerjali med seboj, in sicer pred postopkom mokrega čiščenja in utrjevanja papirja s škrobno raztopino ter po njem (glej poglavje 5). Podrobni rezultati meritev fizikalnih lastnosti papirja so predstavljeni v prispevku drugje, v nadaljevanju so podane le glavne ugotovitve (Černič, Vodopivec, 2011: 38–42).

1. Osnovne strukturne in površinske lastnosti papirja

so opredeljene z **gramaturo, debelino in voluminoznostjo**. Vse lastnosti smo izmerili po standardnem postopku na izbranih listih potiskanega papirja.

Pred posegom so bile vrednosti za **gramaturo** posamezne pole papirja med 58 do 81 g/m². Nihanje med polami je bilo precejšnje, do 20 g/m², kar lahko pripišemo neenakomernosti pri oblikovanju papirnih pol v postopku ročne izdelave. Dosežene vrednosti za gramaturo posameznih pol po posegu so se pri vseh vzorcih malenkost znižale, od 1 do 2 g/m², kar je verjetno posledica izpiranja nečistoč in polnil med mokrim čiščenjem.

Pred posegom so bile vrednosti za **debilino** papirja v območju med 120 in 190 μm. Po posegu meritve niso kazale odstopanj od vrednosti, izmerjenih pred posegom.

Specifični volumen dosega vrednosti od 1,8 do 2,7 cm³/g, razlike med polami so precejšnje. Vsi papirji dosegajo zelene vrednosti v območju od 1,5 do 2,5 cm³/g, ki označujejo voluminozne vrste papirja.

2. Prepustnost zraka in gladkost

Merjenje **prepustnosti zraka** po metodi Gurley kaže, da vsi papirji pred posegom dosegajo vrednosti od 3 do 10 sekund, kar pomeni, da sta struktura in površina papirja prepustni za zrak in dovzetni za učinkovanje zunanjih dejavnikov. Po posegu ostanejo vrednosti pri večini papirnih pol nespremenjene, razen pri dveh (poli 400–403 in 401–402), pri katerih se prepustnost zniža (8 do 10 s).

Pred posegom vsi listi dosegajo zelo nizke vrednosti za **gladkost** papirja, od 1 do 2,5 sekunde, kar pomeni, da je površina zelo hrapava; to je značilno za starejši ročno izdelan papir. Po posegu se gladkost nekoliko poviša, vendar vrednosti še vedno ostajajo v območju nizke gladkosti.

3. Optične lastnosti papirja

Belino²⁹ papirja smo izmerili na spektrofotometru DataColor. Vrednosti za belino so bile pri vseh listih papirja pred posegom od 40 do 46 %. Primerjalno so bile najnižje vrednosti dosežene na listih z več vidnih madežev, kar kaže na pogostejšo uporabo. Po posegu se je belina povišala od 0 do 5 %. Vrednosti za **opaciteto**³⁰ papirja so pred posegom zelo nihale,

med 91 do 99 %, vrednosti za transparenco pa so bile od 5 do 23 %, odvisno od gramature, voluminoznosti in poškodovanosti posameznega lista papirja.

Po posegu so vrednosti opacitete na večini listov ostale nespremenjene ali so se le malo znižale. Pri posameznih polah se je zaradi odstranitve nečistoč na površini in v strukturi papirnega lista opaciteta povišala tudi do 5 %, transparenčnost pa se znižala do 10 % (na primer pri poli 412–413).

Vrednosti koeficienta **sipanja svetlobe** kažejo na precejšnje razlike med papirji – tisti s slabšo opaciteto dosegajo nižje vrednosti sipanja svetlobe, kar vpliva na slabši videz potiskanega papirja. Vrednosti koeficienta sipanja svetlobe pred posegom so bile od 30 do 55 m²/g. Listi papirja, ki so dosegali vrednosti, nižje od 40 m²/g, kažejo na precejšnjo poškodovanost papirnih vlaken. Meritve sipanja in absorpcije svetlobe v papirnem listu so zelo dobro merilo za vrednotenje stopnje poškodovanosti papirja.

4. Barvometrične lastnosti

Ker so vizualne razlike med boljše in slabše ohranjenimi deli listov papirja precejšnje, smo lastnosti želeli preveriti z meritvami barvometričnih lastnosti. Izmerili smo barvo v prostoru CIE L*a*b* v skladu s standardoma ISO 13655 in ISO 12647-2.

Vrednosti za svetlost (CIE L*) potrjujejo vrednosti za belino. Svetlost pri slabše ohranjenih predelih papirja je bila okrog 80-odstotna, pri boljše ohranjenih predelih papirja do 84-odstotna. Po posegu se je na poškodovanih predelih papirja povišala ali ostala nespremenjena.

5. Vlakninska sestava papirja

Kvalitativna mikroskopska preiskava vlakninske sestave papirja na vzorcih, odvzetih iz odpadlih koščkov poškodovanih listov papirja, je bila izvedena v CK-R Arhiva RS, na optičnem mikroskopu Zeiss Axioskop 40 pod 100-kratno povečavo, obarvanje v Graf C. Primerjalna analiza vrste vlaken je pokazala, da so bila kot surovina za izdelavo papirja uporabljena le lanena in konopljena vlakna.³¹ Ker so bili za analizo uporabljeni odpadni koščki iz poškodovanih predelov, se v preiskanih vzorcih vidijo tudi poškodbe na vlaknih (slika 9).

6. Vrednosti pH površine papirja

Vrednosti pH površine papirja so bile izmerjene z ravno ploščato elektrodo SEN TIX SUR in pH-metrom INOLAB pH 720 v CK-R Arhiva RS. Meritve so bile izvedene na več listih in na več mestih istega lista.³²

Izmerjene vrednosti pH so se na listu št. 399 gibale pred posegom med 4,4 in 4,7, po posegu pa med 5,9 in 6,2.

Na listu 202 pa so se pred posegom gibale med 5,0 in 5,3, po posegu pa med 6,5 in 6,7.

²⁹ Belina je merilo za odsevnost modre svetlobe pri 457 nm in se uporablja pri določanju optičnih lastnosti papirja.

³⁰ Opaciteta je merilo neprosojnosti papirja, ki mora biti pri današnjih tiskanih izdelkih višja od 90 odstotkov. Višja opaciteta je posledica višjih vrednosti sipanja svetlobe, merjeno po metodi Kubelka-Munk, kar je ugodno za boljšo kakovost odtisa. Odvisna je od kakovosti uporabljenih vlaken in polnil v papirju.

³¹ Mikroskopska slika lanu in konoplje je podobna, zato ju na tak način ne moremo razlikovati. Lahko pa na ta način ugotovimo prisotnost drugih vlaken, ki se strukturno razlikujejo od lanu in konoplje.

³² Stanka Grkman, zapiski meritev, 2010.

5 Konservatorsko-restavratorski poseg

Pred razvezavo smo obravnavani izvod Biblije podrobno pregledali, popisali sestavo pol in leg ter izdelali fotografsko dokumentacijo. Izvorna tiskana paginacija ni potekala zvezno oziroma je v nekaterih delih ni bilo, zato smo pred pričetkom posega vse liste knjižnega bloka oštevilčili (paginirali).

Vsak historični vnos je bil posebej označen in izločen iz knjižnega bloka. Vsak je dobil zaporedno številko in oznako strani, kjer se je nahajal.

Ločevanje platnic od knjižnega bloka

Zaradi popuščanja vezivnosti škrobnega lepila je galunska koža v večji meri odstopila od hrpta in lesene opore. Vezice smo dosegli že z manjšim posegom suhega dvigovanja prevleke. Razvezava zaprtih polvozlov in previdni potegi vezic iz kanalov in tunelov so ločili knjižni blok in leseno polovico opore. Sprednjega dela lesene opore od še vedno dobro ohranjene galunske prevleke in trdno nameščenih negibljivih delov zapiral nismo ločevali.

Da bi ohranili kar največ izvornih elementov, smo razvezali dvojni zaprti polvozel na končnem šivu ter nit izločili iz notranjosti veznika prve lege. Lege smo dvigovali in iz njih izločali povezovalne niti. Kolikor je bilo mogoče, smo niti ohranili. Izločene niti in vezice smo označili in jih shranili. Zadnji del Biblije je bil izrazito poškodovan in zato še posebej občutljiv. Posamezne dele fragmentov smo priključili k pripadajočim legam ter jih zaščitili in začasno shranili do čiščenja posameznih listov knjižnega bloka.

Suho čiščenje listov knjižnega bloka

Vsak list knjižnega bloka smo suho čistili z mehkim čopičem, restavratorsko radirko Magicrub®, gobico Wishap® in mehko radirko (Milan® oval 1012). Za čiščenje razpok je bila uporabljena radirka v obliki svinčnika (Faber Castel®-Perfectio 7058B).

Mokro čiščenje listov knjižnega bloka

Veliko nečistoč in madežev smo lahko odstranili le z mokrim čiščenjem v vodni kopeli. Pred postopkom mokrega čiščenja smo izvedli testno mokro čiščenje in merjenje dimenzijskih sprememb papirja. Za testiranje dimenzijskih sprememb smo izbrali 34. lego, ki jo sestavljajo tri pole (št. 200–205, št. 201–204 in št. 202–203).

Spremembe velikosti pred mokrim čiščenjem in po njem smo izmerili horizontalno na zgornjem robu, sredini in spodnjem robu pole, vertikalno pa na levem robu, sredini in desnem robu pole. Ugotovili smo, da je sprememba velikosti v vertikalni in horizontalni smeri podobna in zelo majhna, skoraj zanemarljiva – manj kot milimeter.³³

33 Interno poročilo CK-R Arhiva RS o K-R posegu na Dalmatinovi Biliji,

Suhe liste, podložene s holytexom®,³⁴ smo najprej navlažili z vodnim pršilcem (Dalia® spray). Mokro čiščenje listov smo izvedli v nerjavečih kadičkah velikosti 780 x 650 mm, v vodni kopeli, ki smo ji dodali nekaj kapljic NH₄OH.³⁵ Liste, vložene med dvema holytexoma, smo namakali 15 minut ter jih nato 2 minuti izpirali s tekočo vodo. Bolj poškodovane liste smo podložene s holytexom položili na namočen debel poliestrski filc ter jih namakali 15 minut ter nato 2 minuti izpirali s tekočo vodo. Po mokrem čiščenju smo odcejene liste premazali z 0,5-odstotno raztopino zmesi metilceluloze (MC)³⁶ in pšeničnega škroba,³⁷ v katero smo dodali alkalno zalogo v obliki suspenzije kalcijevega karbonata CaCO₃ (2 g/l).³⁸ Liste, vložene med holytexi®, smo posušili in poravnali med bombažnimi krpami in lesenimi deskami, obteženimi z utežmi (6 kg/na kup desk velikosti 730 x 610 mm).

Ročno restavriranje raztrganin in manjkajočih delov

Konservatorsko-restavratorske posege na listih knjižnega bloka smo izvedli s klasičnim postopkom ročnega dopolnjevanja manjkajočih delov in utrjevanja raztrganin. Za dopolnjevanje manjkajočih delov smo uporabili dve vrsti japonskega papirja: debelejši Japico® Kozo 632-461 (34 g/m²) in tanjši Paper NAO® RK 00 (3,6 g/m²). Raztrganine smo zalepili s tanjšim japonskim papirjem Paper NAO® RK 1 (8 g/m²). Lepili smo z mešanico pšeničnega škroba in metilceluloze MC v razmerju 2 : 1.³⁹

Vsi restavrirani listi so bili vloženi med holytex, obteženi z lesenimi deskami in šestkilogramskimi utežmi. S takšno zmerno obtežitvijo smo se izognili gubanju med sušenjem ter preveliki gladkosti papirja in odtisa.

Sestavljanje pol v lege, priprava predlistov in vezic, šivanje

Restavrirane papirne pole smo razvrstili v prvotne lege in jih skrbno poravnali na zgornjem robu/glavi. Zložene lege so med pripravo predlistov in napenjala za šivanje počivale pod deskami in šestkilogramsko obtežitvijo. Za izdelavo predlistov smo izbrali nov ročno izdelan papir.⁴⁰ Predlist je sestavljen bifolij, ki je ojačan s platnom aero-linen® in v vezniku

2010–2011.

34 Holitex: poliestrska netkana tkanina.

35 Za mokro čiščenje je bila uporabljena tekoča voda iz pipe temperature pribl. 40 °C.

36 Metilceluloza: Culminal 2000, Hercules.

37 Pšenični škrob: Domofix® W, Helios.

38 Zmes za premazovanje: 500 g vode + 2,5 g pšeničnega škroba. Pripravljeno po recepturi: 500 g vode + 2,5 g MC mešamo 10 minut, nato pustimo stati čez noč, da MC do konca nabrekne. Nabrekanje 20 minut pri temperaturi pribl. 20 °C, kuhanje 20 minut pri temperaturi pribl. 90 °C, ohlajanje 20 minut pri sobni temperaturi.

39 Zmes za lepljenje: 9-odstotna (10 g/100 ml) raztopina pšeničnega škroba in 2-odstotna (2 g/100 ml) raztopina MC.

40 Ruscombe paper mill: Handgeschöpftes restaurier papier, št. 2088, pribl. 90 g/m², 510 x 695 mm, pH pribl. 7,5.

prešit⁴¹ z laneno nitjo št. 18.

Knjižni blok je bil zašit na štiri dvojne vezice, ki jih zaradi dotrajanosti nismo mogli ponovno uporabiti. Nove smo pripravili po vzoru izvornih. Sestavili smo jih iz 18 lanenih osnovnih S-sukanih prej. Vse štiri tako pripravljene dvojne vezice smo napeli na napenjalo za šivanje.

Pri šivanju smo se natančno in v celoti zgledovali po izvornem šivanju, kar pomeni, da smo zgledu sledili tako po izbiri niti ter debelini in vrsti vezic kot tudi v tehniki povezovanja. Integralno⁴² šivanje se začinja na začetem vbodu s hrbtno

strani predlista, preide na notranjo stran veznika in potuje do prve dvojne vezice (1v). Tu na sredini vezice preide na zunanjo stran, kjer objame njeno desno polovico, nato še levo in se vrne v isti vbod. Na notranji strani ponovi svojo pot do druge (2v), tretje (3v) in četrte (4v) vezice ter konča na končnem šivu (k), kjer preide v naslednjo lego. (Slika 13) Način šivanja se nato ponovi na vseh 114 legah. V hrbtnem delu je zašiti knjižni blok s škrobnim lepilom polepljen le med vezicami. Vezice smo dodatno gosto obšili in tesno skupaj izmehično nizali niti integralnega in dodatnega šivanja. (Slika 14)

Preglednica 1. Dalmatinova Biblija, 1584, ev. št. 09/84, stanje pred konservatorsko-restavratorskim posegom

Legra	Izvirna tiskana paginacija (p)	Folijacija svinčnik (f)	Poškodbe: O: obraba P: preperelost M: madeži R: raztrganine	Oznake: f – foliacija Vodni znaki: ♣ – v obliki pika ■ – slabo razpoznaven krona brez A krona z A SOS: samo odtis sita	Opombe
NASLOVNICA, NEMŠKI IN SLOVENSKI PREGOVOR					
1	brez	1	O, P, M, R	SOS	Manjka celoten nemški predgovor in prvi list slovenskega predgovora.
2	brez	2–6	O, P, M, R	3, krona brez A 5, krona z A 6, krona z A	
3	brez	7–20	O, P, M, R	7, krona z A 8, krona brez A 10, krona z A 13, 14, 17 in 18, krona brez A	kvaternij
REGISTER					
4	brez	21–26	O, P, M, R	SOS	
5	brez	27–32	P, M, R	SOS	
6	brez	33–38	P, M, R	31, 34, 36 ♣	f. 34, lepo viden vodni znak
7	brez	39–44	P, M, R	SOS	f. 44r celostranska grafika Rojstvo Eve iz Adama
PERVE MOSESSOVE BVQVE					
8	2–6	45–50	P, M, R	SOS	
9	7–12	51–56	P, M, R	51, ♣	
10	13–18	57–62	P, M, R	SOS	
11	19–24	63–68	P, M, R	SOS	
12	25–30	69–74	P, M, R	69, ♣	
13	31–36	75–80	P, M, R	SOS	
14	37–42	81–86	P, M, R	SOS	
15	43–48	87–92	P, M, R	SOS	
16	49–54	93–98	P, M, R	SOS	
17	55–60	99–104	P, M, R	SOS	
18	61–66	105–111	P, M, R	SOS	
19	67–72	112–117	P, M, R	SOS	
20	73–78	118–123	P, M, R	SOS	
21	79–84	124–129	P, M, R	129, ♣	
22	85–90	130–135	P, M, R	SOS	
23	91–96	136–141	P, M, R	SOS	
24	97–102	142–147	P, M, R	SOS	

41 Po celotnem vezniku smo prešli predlist – šivi se izmenjujejo z notranje strani na zunanjo in z zunanje na notranjo v razdalji 1 cm.

42 Integralno šivanje zajema neprekinjeno povezavo leg in vezic od začetrnega (z) do končnega (k) šiva.

Lega	Izvirna tiskana paginacija (p)	Foliacija svinčnik (f)	Poškodbe: O: obraba P: preperelost M: madeži R: raztrganine	Oznake: f – foliacija Vodni znaki: ♣ – v obliki pika ■ – slabo razpoznaven krona brez A krona z A SOS: samo odtis sita	Opombe
25	103–108	148–151	P, M, R	SOS	iztrgana srednja pola 105–106 v sredini lege
26	109–114	152–157	P, M, R	SOS	
27	115–120	158–163	P, M, R	SOS	
28	121–126	164–169	P, M, R	SOS	
29	127–132	170–175	P, M, R	SOS	
30	133–138	176–181	P, M, R	181, ■	
31	139–144	182–187	P, M, R	184, ■	
32	145–150	188–193	P, M, R	SOS	
33	151–156	194–199	P, M, R	194, 195, 197, ■	
34	157–162	200–205	P, M, R	SOS	preizkus mokrega čiščenja
35	163–168	206–211	P, M, R	SOS	
36	169–174	212–217	P, M, R	215, 216, ■	
37	175–180	218–223	P, M, R	219, ■	
38	181–186	224–229	P, M, R	225, ■	
39	187–192	230–235	P, M, R	SOS	
40	193–198	236–241	P, M, R	SOS	
41	199–204	241–247	P, M, R	SOS	
42	205–210	248–253	P, M, R	SOS	
43	211–216	254–259	P, M, R	SOS	
44	(217 ni) 218–222	260–265	P, M, R	SOS	
45	223–228	266–271	P, M, R	SOS	
46	229–234	272–277	P, M, R	SOS	
47	235–240	278–283	P, M, R	SOS	
48	241–246	284–289	P, M, R	280, ■	med stran 246 in 247 dodan potiskan list manjšega formata
49	247–252	290–295	P, M, R	293, ■?	
50	253–258	296–301	P, M, R	SOS	
51	259–264	302–307	P, M, R	SOS	
52	265–270	308–313	P, M, R	307, ■?	
53	271–276	314–319	P, M, R	SOS	
54	278–281	320–325	P, M, R	SOS	
55	283–288	326–331	P, M, R	328, ■?	lepo viden vodni znak
56	289–294	332–337	P, M, R	332, ■, 334?, 336?	
57	295–300	338–343	P, M, R	SOS	
58	301–306	344–349		SOS	
59	307–312	350–355	P, M, R	353, 354, ♣	353, lepo viden vodni znak
60	313–318	356–361	P, M, R		
61	319–324	362–367	P, M, R	363, ■	
62	325–330	368–373	P, M, R	SOS	
63	331–334	374–377	P, M, R	SOS	
SVETI PREROKI V SLOVENSKI IESIK TOLMAZHENI SKUZI IVRIA DALMATINA					
64	brez	378–383	P, M, R	SOS	naravoslovne preiskave
IESAIAS PREROK					
65	27, 28, 30	384–386	P, M, R	SOS	nepopolna lega, samo 3 listi, po rest. med f. 383 in 384 dodan prazen list, ki je povezan s f. 386
66	31–36	387–392	P, M, R	SOS	
67	37–42	393–398	P, M, R	SOS	
68	43–48	399–404	P, M, R	SOS	naravoslovne preiskave
69	49–54	405–410	P, M, R	SOS	naravoslovne preiskave

Legra	Izvirna tiskana paginacija (p)	Foliacija svinčnik (f)	Poškodbe: O: obraba P: preperelost M: madeži R: raztrganine	Oznake:	f – foliacija Vodni znaki: ♣ – v obliki pika ■ – slabo razpoznaven krona brez A krona z A SOS: samo odtis sita	Opombe
70	55–60	411–414	P, M, R	413, ♣		naravoslovne preiskave manjka list 56–57
71	61–66	415–420		SOS		naravoslovne preiskave
72	67–72	421–426	P, M, R	SOS		naravoslovne preiskave
73	73–78	427–432	P, M, R	431, ♣		
74	79–84	433–438	P, M, R	SOS		
75	85–89	439–442	P, M, R	441, krona 442, znak od prsta		napaka pri izvorni tiskani paginaciji: 2 x p. 88 in 2 x p. 89
76	2x 92, 93, brez, 95, 96	443–448	P, M, R	443, krona		napaka pri izvorni tiskani paginaciji: 2 x p. 92, manjka p. 94
77	97–101	449–454	P, M, R	SOS		
78	103–108	455–460	P, M, R	SOS		
79	109–114	461–466	P, M, R	464, 465, krona		
80	115–120	467–472	P, M, R			
81	121–126	473–478	P, M, R	474, krona?		
82	1127–132	479–484	P, M, R	482, krona		
83	133–138	485–490	P, M, R	SOS		
84	139–144	491–496	P, M, R	SOS		
85	145–150	497–502	P, M, R	SOS		
86	151–156	503–508		504, krona		
87	157–162	509–514	P, M, R	SOS		
88	163–168	514–520	P, M, R	SOS		
89	168–174	521–526	P, M, R	SOS		
90	175–180	527–532	P, M, R	SOS		
91	181–186	533–538	P, M, R	535, krona		
92	187–192	539–544	P, M, R	541, 543, krona		
93	193–198	545–550	P, M, R	545, 546, 548, krona		
94	199–203, (204 brez)	551–556	P, M, R	552, krona? 553, krona 556, krona		List f. 556 je brez izvirne tiskane paginacije. f. 556, zelo lepo viden vodni znak
95	205–210	557–562	P, M, R	560, krona brez A 562, krona z A		f. 562, zelo lepo viden vodni znak
NOVI TESTAMENT						
96	brez, 2, manjka, 4, 5, 6	563–567	P, M, R	SOS	f. 563: naravoslovne preiskave list med f. 564 in f. 565 je iztrgan	
97	7–12	568–573	P, M, R	SOS		
98	13–18	574–579	P, M, R	SOS		
99	19–24	580–585	P, M, R	582?		
100	25–30	586–591	P, M, R	586, ♣		
101	31–36	592–596	P, M, R	SOS		
102	37–42	597–602	P, M, R	SOS		
103	43–48	603–608	P, M, R	SOS		
104	49–54	609–614	O, M, R	609, ♣		
105	55–60	615–620	O, M, R	SOS		
106	61–66	621–626	O, M, R	SOS		
107	67–72	627–632	O, M, R	SOS		
108	73–78	633–638	O, M, R	SOS		
109	79–84	639–644	O, M, R	SOS		
110	85–90	645–650	O, M, R	645, 648, krona brez A		
111	91–96	651–656	O, M, R	654, 655, 656, krona brez A		

Lega	Izvirna tiskana paginacija (p)	Foliacija svinčnik (f)	Poškodbe: O: obraba P: preperelost M: madeži R: raztrganine	Oznake:	f – foliacija Vodni znaki: ♣ – v obliki pika ■ – slabo razpoznaven krona brez A krona z A SOS: samo odtis sita	Opombe
112	97–102	657–662	O, M, R			
113	103–108	663–668	O, M, R	665, 667, 668, krona brez A		
114	109–114	669–674	O, M, R	670, 672, krona brez A		zadnja ohranjena lega

Ob koncu knjižnega bloka manjka 45 listov, od izvirne tiskane paginacije 115. do 150. list, ter celoten nepaginiran register.

Legenda:

O – obraba

P – preperelost

M – madeži

R – raztrganine, zmečkanine, manjkajoči deli

SOS – samo odtis sita

♣: vodni znak v obliki pika s puščico

■: slabo razpoznaven vodni znak »kvadrataste« oblike

krona brez A: vodni znak v obliki krone

krona z A: vodni znak v obliki krone, pod katero je velika črka A

Konserviranje–restavriranje izvirne deske

Pred posegom na izvorni leseni opori smo zaščitili galunsko prevleko pred morebitnimi poškodbami. Oba lesena dela bukove opore smo očistili ostankov lepila. Na notranji strani smo določili položaj štirih moznikov,⁴³ ki bodo dva dela opore ponovno združili v celoto. Zaradi bojazni pred novim razpoko smo različne dolžine moznikov po višini opore razvrstili izmenično. Vlakna v lesu moznikov so potekala diametralno na vlakna v lesu opore in so bila vlepljena v izvorno bukovo oporo le do polovice njene debeline.

Naravno gibanje lesa nam ukaže smeri obdelave sleherne opore, ki potrebuje oblanje, natančne kotne reze, vrtanje prehodov, izdelavo utorov, strganje, zapiranje lesa idr. Za izdelavo spodnje opore smo po merah izvirne platnice odrezali novo, dobro presušeno, radialno prirezano bukovino. V pokončnem položaju je les nakazal smer naravne rasti in krivljenja, kar smo upoštevali pri umestitvi lesene opore na knjižni blok.

Povezava lesenih opor (desk) s knjižnim blokom

Tako pripravljeni opori smo namestili na knjižni blok. Povezava vezic z oporama se začne na zunanji strani zaobljenega hrbtnega roba, nato čez okrogli prehod (tunnel) seže na notranjo stran opor, se na notranji strani deske uleže v krajše izdolbene kanale in preide skozi drugi okrogli tunnel ponovno na zunanjo stran opor (slika 15).

Vezice smo v zeleni položaj zasadili s pomočjo škrobnega

lepila in klinasto prirezanih trakov svinjske galunske kože. Napetost med knjižnim blokom in nameščenima oporama smo uravnali do tolikšne mere, da smo hkrati z zapiranjem opor oblikovali tudi hrbtno okrogolino knjižnega bloka. Hrbtni del knjižnega bloka smo okrepili z lanenim platnom (aero-linen®), ki je segal pod oporama tudi na zgornji in spodnji del knjižnega bloka.

Kapitali

Izvorni kapitalski sistem je bil v celoti potrigan. (Sliki 1 in 3) Pregledali smo kapitalske sisteme na nekaterih drugih ohranjenih izvodih Biblije v ljubljanskih knjižnicah (Narodna in univerzitetna knjižnica, Narodni muzej, Semeniška knjižnica) in ugotovili, da kapitali med seboj niso povsem enaki. Zato smo se odločili za izdelavo primarnega kapitala, ki je imel laneno osnovo z navadnim primarnim obšivom. Za obšiv smo uporabili oprano,⁴⁴ nebarvano laneno nit št. 18. Kapital je povezan s knjižnim blokom na vsaki sedmi legi. Osnovni vezici pa sta na koncih razčesani in nalepljeni pod kotom 45° na zunanji strani lesenih opor.

Prevleka

Za novo prevleko smo izbrali galunsko obdelano svinjsko kožo, ki je po vrsti živali in načinu obdelave čim bolj podobna

⁴³ Moznik je lesen klin za vezanje lesenih delov (SSKJ).

⁴⁴ Niti so navadno impregnirane, kar pa zaradi drsenja in tesnejšega nizanja pri kapitalih ni željeno.

koži, ki je bila uporabljena v izvorniku. Ker je novo galunsko usnje vedno izrazito bele barve, smo ga obarvali⁴⁵ za odtenek svetlejši od izvirnega odtenka.

Nova koža je bila odrezana tako, da je hrbtni del živali potekal vzporedno s hrbtno knjigo, tako da se sile delovanja med kožo, lesom, platnom in papirjem niso izključevale. Montiranje je potekalo postopoma, najprej hrbtni del s poudarjenimi vezicami, sledilo je prekrivanje spodnje opore, z vsakokratnim vmesnim sušenjem. Na zgornji opori, ki je imela ostanke izvorne galunske kože, smo novo galunsko prevleko oblikovali po manjkajočem delu izvorne prevleke in jo primerno stanjšali.⁴⁶ S tem smo dodano in izvorno prevleko po površini skladno spojili.

Obdelali smo zavihke, vogalne kapice in kapice ob kapitalih. Po sledeh, ki so na izvorni prevleki, smo ob kapitalskih kapicah pod kožo vstavili laneno vrv in jo izrazito poudarili. Ostanek hrbtno galunske prevleke smo vlepili na hrbtni del novega usnja enako kot na del prevleke na zgornji platnici.

Izdelava medeninastih zapiral

Gibljava dela dveh medeninastih zapiral⁴⁷ sta izdelana po tipu sočasnih zapiral z daljšim ozkim medeninastim delom in s krajšim vstavkom usnjenih trakov. Medenina ima podobno skromno dekoracijo kot izvorni negibljivi del. Usnjena trakova sta vstavljena v lesene utore pod prevleko in pritrjena z medeninasto ploščico, ki je pribita z medeninastimi žeblički. Po montaži gibljivega dela zapiral smo na notranjo stran lesene opore nalepili še dele predlistov z ojačitvami. Galunsko kožo smo osvežili še s konservatorsko-restavratorskim premazom za usnje.⁴⁸

Zaščita objekta po konservatorsko-restavratorskem posegu

Konservirano in restavrirano knjigo smo opremili še s po meri izdelano škatlo iz trajno obstojnih materialov. Zaščitna škatla je za vsako restavrirano knjigo nujna, ker jo varuje med prenosom oziroma transportom in ščiti pred drugimi zunanjimi škodljivimi dejavniki. (Slika 16)

Če pa bomo knjigo razprli za ogled in branje ali razprto celo razstavili, bomo platnice podložili s klinasto oblikovanimi oporami. (Slika 17)

6 Diskusija

Glede na pomembnost knjige je bil konservatorsko-restavratorski poseg nedvomno velik logistični in strokovni izziv. Pred

konservatorsko-restavratorskim posegom smo si postavili etično vprašanje, ali je v tako pomembno knjigo sploh treba posegati, saj se z vsakim konservatorsko-restavratorskim posegom v originalno substanco zmanjša njena izvornost.

Dalmatinova Biblija je tiskana knjiga, ne unikatni rokopis. V Sloveniji je po do zdaj objavljenih podatkih znanih 36 izvodov, zunaj Slovenije pa je vsaj še 42 izvodov. Polovica od njih je v razmeroma dobrem stanju. Poleg tega so za uporabo na voljo tudi izvodi dveh faksimiliranih izdaj iz let 1968 in 1994, ki sta, vsaj kar se vsebine tiče, verni kopiji originala.

Po pregledu in posvetovanju s kolegi smo ugotovili, da je knjiga, občutljiva in ranljiva in da se ob vsaki tudi najmanjši uporabi poškodbe le povečujejo. Na podlagi tega smo se odločili, da knjigo razvezemo in pole knjižnega bloka mokro očistimo, konserviramo-restavriramo poškodovane liste in rekonstruiramo izvorno vezavo.

Zaradi pomembnosti predmeta smo se odločili tudi za strukturne in naravoslovne preiskave. Večina naravoslovnih preiskovalnih metod, ki se uporabljajo za analizo pisne in grafične dediščine, izhaja iz grafične industrije. Pri industrijskih analizah količina vzorca navadno ni problematična. Nasprotno pa smo pri odvzemu in izbiri vzorcev na objektih kulturne dediščine precej omejeni, zato je pri izvajanju metod težko slediti standardom, predvsem pri količini in dimenzijah vzorcev. Drug problem je nehomogenost gradiva. Že pri ročno izdelanem papirju istega papirničarja so razlike v lastnostih precejšnje. Različna je tudi ohranjenost posameznih delov knjige. Tako imamo lahko v isti knjigi del papirja, ki je močno poškodovan, preperel in krhek, drugi del pa je dobro ohranjen in skoraj nepoškodovan. Zaradi takih težav je včasih težko določiti vzorec, ki naj bi predstavljal lastnosti papirja celotnega knjižnega bloka, zato podani rezultati veljajo le za konkretno specifične liste.

Primerjalna analiza osnovnih fizikalnih lastnosti strukture in površine ter optičnih in barvnometričnih lastnosti izbranih pol papirja iz obravnavane Dalmatinove Biblije je pokazala, da so med posameznimi polami papirja razlike, ki se kažejo v gramaturi, debelini, voluminoznosti, optičnih in barvnometričnih lastnostih ter poškodovanosti.

Po konservatorsko-restavratorskem posegu so se izboljšale optične in barvnometrične lastnosti ter lastnosti površine papirja. Na podlagi raziskav na reprezentativnem vzorcu pa lahko rezultate posplošimo tudi na celotni knjižni blok.

Mokro čiščenje je bilo zaradi obilice različnih madežev edina učinkovita rešitev. Z omočenjem papirja ob mokrem čiščenju se pola papirja lahko različno dimenzijsko spremeni. Sprememba je odvisna od vrste papirja in načina sušenja. Na dimenzijsko spremembo moramo biti zlasti pozorni, kadar moramo pole papirja ponovno zvezati v knjižni blok in vstaviti nazaj v platnice. V obravnavanem primeru so meritve pokazale, da po mokrem čiščenju pride le do zanemarljivih dimenzijskih sprememb, zato je bil ta postopek mogoča izbira.

Iz pregleda arhivskih virov in literature je edini podatek o papirju, na katerem je bila Biblija tiskana, naveden v pogodbi s tiskarjem Seelfishem, kjer so zapisani naklada in okvirni podatki za papir. Žal nam ob do zdaj opravljenih raziskavah ni uspelo ugotoviti, ali veljajo v pogodbi navedeni podatki za

45 Izbiro odtenka iz sestavljenega barvnega spektra je izbrala Lucija Platininc. Barvanje galunske kože sta izvedli Darja Harauer in Lucija Platininc z barvami Enkrasol Ltd.

46 Vedno tanjšamo in prilagajamo le dodane materiale, nikoli ne posegamo v izvorne.

47 Medeninasti zapiral je izdelal Christoph Stiedl Porenta – Zlato Runo.

48 Lederfett "Russische rezeptur" Best. – Nr. 42 400.

kakovost ali velikost papirja. V obravnavanem izvodu Biblije je bil uporabljen papir s štirimi različnimi vodnimi znaki, dobra polovica papirnih pol pa vodnega znaka nima, zato sklepamo, da je v pogodbi navedeni podatek prej oznaka za velikost papirja kakor za kakovost. Za potrditev te domneve pa so vsekakor potrebni tako dodatne raziskave sočasnih papirjev kot tudi pregled papirja v preostalih ohranjenih izvodih.

Iz podatkov v literaturi o postavitvi vodnih znakov in odtisa sita lahko z gotovostjo trdimo, da so bili listi tiskani v folio postavitvi. Po razvezavi knjižnega bloka smo ugotovili, da so bile lege sestavljene iz ternijev, kar potrjujejo tudi ugotovitve iz literature. Knjižna bloka faksimiliranih izvodov iz let 1968 in 1994 sta drugače sestavljena. Vsebuje kvaternije, združene v 95 leg.

Čeprav je bil izvod Dalmatinove Biblije nepopoln, smo se odločili, da mu ne bomo dodajali rekonstrukcij ali kopij manjkajočih listov. Glavni razlog za to je dejstvo, da se je danes s kakovostjo in vsebinsko sestavo nemogoče približati kakovosti in značilnostim takratnega papirja. Drug zelo pomemben razlog pa je tudi, da obstajajo dovolj dobro ohranjeni izvodi in dve faksimilirani izdaji. Zato smo se odločili, da knjižni blok ohranimo v obstoječem obsegu. Delno rekonstrukcijo manjkajočih delov smo iz estetskih razlogov izvedli le na naslovnem listu.

7 Sklepne ugotovitve

Konservatorsko-restavratorski poseg je priložnost, ko lahko podrobneje preiščemo strukturo in tehniko izdelave ter pregledamo materiale, ki sestavljajo objekt. V kranjskem izvodu Dalmatinove Biblije ugotavljamo, da je obstoječi (nepopolni) knjižni blok velikosti 330 x 210 mm sestavljen iz 114 leg, od tega je 113 ternijev in en kvaternij, zašit je bil na štiri dvojne konopljene vrvice, ki so bile s tuneli in kanali umeščene v leseni opori. Kapitalski sistem je bil v celoti potrzan. Platnica je prekrita z galunsko obdelano svinjsko kožo, dekorirano s slepimi odtisi valjastih, linijskih in ploščatih kovinskih pečetnikov. Na zgornji platnici sta se ohranila toga dela dveh medeninastih zapiral nemškega tipa. Na vsaki papirni poli je viden odtis sita, na slabi polovici pa tudi vodni znak. Zasedili smo štiri različne oblike. Podatkov o sestavi knjižnega bloka, ki so navedeni v spremni besedi obeh faksimiliranih izdaj, ne moremo povezati z obstoječim stanjem. Iz postavitve odtisa sita in umestitve vodnih znakov ugotavljamo, da je bila knjiga tiskana v folio formatu, to je štiri strani na polo papirja. Po tri tako potiskane papirne pole (šest listov oziroma 12 strani) so bile združene v posamezne lege knjižnega bloka. Poškodbe, ki so nastale tako na papirju kot na drugih materialih, so posledica uporabe, v kasnejšem obdobju pa tudi zaradi dolgotrajne izpostavljenosti vlagi, zato je bil konservatorsko-restavratorski poseg nujen, obsežen in strokovno zahteven. Primerjalna analiza strukture, površine, optičnih in barvnometričnih lastnosti papirja je pokazala, da so se lastnosti papirja po konservatorsko-restavratorskem posegu izboljšale. Podatkov o papirju, ki so navedeni v arhivskih virih in literaturi, ne moremo povezati s stanjem, ugotovljenim ob pregledu strukture papirja in knjižnega bloka. Na tem

področju so vsekakor potrebne dodatne raziskave ostalih ohranjenih izvodov Dalmatinove Biblije.

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1. Dalmatinova Biblija z naslovno stranjo, stanje ob prevzemu (Fototeka KR-C Arhiva RS; foto: Lucija Planinc)

1. The Dalmatin Bible with title page, condition on receipt (Photo Library of the CCR; photo: Lucija Planinc)



2. Razprta Dalmatinova Biblija (list 252v in 253r), stanje ob prevzemu (Fototeka KR-C Arhiva RS; foto: Lucija Planinc)

2. The Dalmatin Bible open (leaves 252 verso and 253 recto), condition on receipt (Photo Library of the CCR; photo: Lucija Planinc)



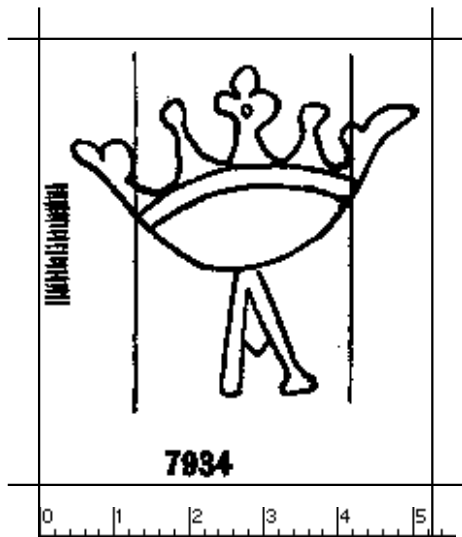
3. Zadnji del zaprte Dalmatinove Biblije s poškodbami knjižnega bloka in vezave, stanje ob prevzemu (Fototeka KR-C Arhiva RS; foto: Lucija Planinc)

3. Back of the closed Dalmatin Bible with damage to text block and binding, condition on receipt (Photo Library of the CCR; photo: Lucija Planinc)



4. Odtis sita in umeščenost vodnega znaka v papirju (detajl), (Fototeka KR-C Arhiva RS; foto: Lucija Planinc)

4. Screen pattern impression and position of watermark (detail), (Photo Library of the CCR; photo: Lucija Planinc)



5. Vodni znak v obliki krone s pripeto črko A je eden izmed štirih identificiranih vodnih znakov v papirju knjižnega bloka obravnavanega izvoda Dalmatinove Biblije (Briquet, Les Filigranes, Nr. 7934, 1581).

5. A watermark in the form of a crown resting on a capital letter A is one of the four identified watermarks in the paper of the text block of this copy of the Dalmatin Bible (Briquet, Les Filigranes, No 7934, 1581).



6. Sprednji in hrbtni del zaprte Dalmatinove Biblije s poškodbami vezave, stanje ob prevzemu (Fototeka KR-C Arhiva RS; foto: Lucija Planinc)

6. Front and spine of the closed Dalmatin Bible with damage to binding, condition on receipt (Photo Library of the CCR; photo: Lucija Planinc)



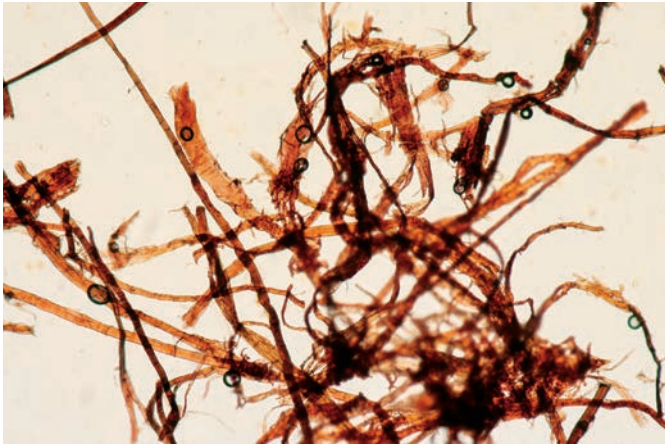
7. Med procesom razvezave, ločevanje platnic od knjižnega bloka (Fototeka KR-C Arhiva RS; foto: Lucija Planinc)

7. Separation of the covers from the text block during the unbinding process (Photo Library of the CCR; photo: Lucija Planinc)



8. Med procesom razvezave, ločevanje posameznih leg knjižnega bloka (Fototeka KR-C Arhiva RS; foto: Lucija Planinc)

8. Separation of individual signatures from the text block during the unbinding process (Photo Library of the CCR; photo: Lucija Planinc)



9. Mikroskopski posnetek vlakninske sestave papirja v Dalmatinovi Bibliji (100-kratna povečava), (Fototeka KR-C Arhiva RS; foto: Marjana Cjuha)

9. Microscopic image of paper fibres in the Dalmatin Bible (100x enlargement), (Photo Library of the CCR; photo: Marjana Cjuha)



10. Suho čiščenje papirnih pol z značilnimi madeži na zgornjem robu listov (Fototeka KR-C Arhiva RS; foto: Lucija Planinc)

10. Dry-cleaning of paper sheets with typical stains on the upper edge of the leaves (Photo Library of the CCR; photo Lucija Planinc)



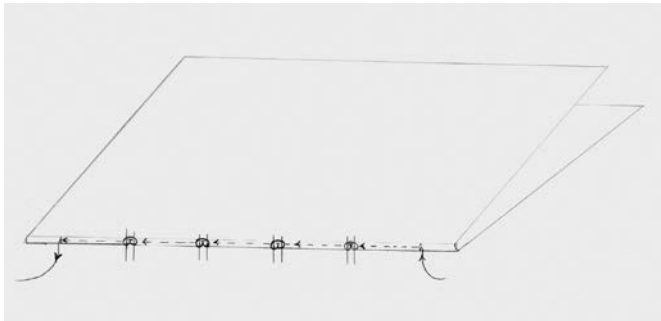
11. Mokro čiščenje papirnih pol v vodni kopeli (Fototeka KR-C Arhiva RS; foto: Lucija Planinc)

11. Wet-cleaning of paper sheets in a water bath (Photo Library of the CCR; photo Lucija Planinc)



12. Izpiranje papirnih pol med mokrim čiščenjem (Fototeka KR-C Arhiva RS; foto: Lucija Planinc)

12. Rinsing paper sheets during wet-cleaning (Photo Library of the CCR; photo Lucija Planinc)



13. Potek niti v legi knjižnega bloka (skica: Blanka Avguštin Florjanovič)

13. The path of the thread in the quire of the text-block (drawing: Blanka Avguštin Florjanovič)



14. Povezava lesenih opor s knjižnim blokom (Fototeka KR-C Arhiva RS; foto: Mateja Kotar)

14. Attaching the boards to the text block (Photo Library of the CCR; photo Mateja Kotar)



15. Umeščanje galunskih vezic v leseno oporo (Fototeka KR-C Arhiva RS; foto: Mateja Kotar)

15. Fixing the alum-tawed bands to the board (Photo Library of the CCR; photo Mateja Kotar)



16. Dalmatinova Biblija v po meri izdelani zaščitni škatli, ki je za vsako restavrirano knjigo nujna, ker jo varuje pred zunanjimi škodljivimi dejavniki (Fototeka KR-C Arhiva RS; foto: Lucija Planinc)

16. The Dalmatian Bible in a made-to-measure protective box, which is essential for every restored book since it keeps it safe during transport and protects it from external harmful factors (Photo Library of the CCR; photo: Lucija Planinc)



17. Dalmatinova Biblija z naslovno stranjo, stanje po končanem posegu (Fototeka KR-C Arhiva RS; foto: Lucija Planinc)
17. The Dalmatin Bible with title page, condition after completion of the intervention (Photo Library of the CCR; photo: Lucija Planinc)

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The Dalmatin Bible of 1584: analysis of structure and paper and conservation-restoration

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Summary

The Dalmatin Bible of 1584 is the first Slovene translation of the entire Bible. It is the greatest achievement of the Reformation period in Slovenia. The book is a Slovene cultural monument of the highest category and is an extraordinary work, both from the point of view of content and in material terms. The copy of the Dalmatin Bible covered here was in active use for a very long time, as proved by numerous examples of damage caused by frequent use and inappropriate storage in the past. Conservation-restoration intervention was necessary because both the text block and the binding were badly damaged. The main purpose of the intervention was to examine the structure and materials, conserve and restore the leaves of the text block, restore the binding and conserve as far as possible the originality of the book.

1 Introduction

The translation of the Bible into national languages began in earnest during the Protestant Reformation, when Martin Luther¹ demanded that at least in principle every Christian should read the Bible in his native tongue. According to Luther, translations should be done from the original and not from the Vulgate,² and there should be no comments or in-

terpretations, so that the reader could be in direct contact with the Word of God and not influenced by human interpretation. It was on the basis of these principles, that Slovene Protestants approached the translation of the Bible (Rozman, 1987). The first translations of biblical texts into Slovene were done by Primož Trubar,³ who in 1555 published a translation of the Gospel according to St Matthew, which was gradually followed by the other parts of the New Testament on the basis of Luther's German translations, with the additional help of the clarifications of Erasmus of Rotterdam⁴ (Rajhman, Rigler, 1988).

Trubar's work was continued by Jurij Dalmatin,⁵ in whom Trubar took a fatherly interest during the latter's years as a student at the University of Tübingen, encouraging him in his study of his mother tongue. Even in this period Dalmatin was working on translations of biblical texts. Later, however, he would deliberately set about translating the whole of the Bible. Luther's translation served as the main basis for his translation of the Old Testament, although he did know

Latin translations, the Septuagint and Hebrew originals. His translation became the official text of the Bible in the Roman Catholic Church (*Enciklopedija Slovenije*, 260).

3 Primož Trubar, Protestant clergyman, author of the first printed books in Slovene, * 8 or 9 June 1508, Rašca, † 28 June 1586, Derendingen, Tübingen.

4 Erasmus of Rotterdam (born Geert Geerts), Dutch Renaissance humanist, writer, philologist, philosopher and theologian, * 27 October 1466/1469, Rotterdam, Netherlands, † 12 July 1536, Basel, Switzerland.

5 Jurij Dalmatin, Slovene Protestant theologian, writer, * c. 1547, Krško, † 31 August 1589, Ljubljana.

1 Martin Luther, German theologian, *Eisleben, 10 November 1483, †Eisleben, 18 February 1546.

2 The Vulgate, St Jerome's Latin translation of the Bible based on early

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Greek and Hebrew. For the New Testament he used Trubar's translation, adapting it slightly to bring it into line with Luther's translation. He finished his complete translation of Bible in 1578. Three years later, in 1581, a review board met in Ljubljana to review the translation. The members of the board included 11 Protestant theologians from Carniola, Styria and Carinthia (Rajhman, Rigler, 1987). The Slovene text was given its final form by Jurij Dalmatin and his former teacher in Krško, Adam Bohorič.⁶ The Bible was originally supposed to be printed by Mandelc's printing press in Ljubljana but following an intervention by the Bishop of Ljubljana, Archduke Charles prohibited its printing in Ljubljana or anywhere in Carniola, with the result that another solution had to be sought (Berčič, 1968: 47).

Dalmatin and Bohorič reported in detail to the Provincial Estates on the preparations, printing, binding and other costs.⁷ Since 1997 their correspondence has also been available to read in Slovene, in the translations of the letters of Slovene Protestants (Rajhman, 1997).

It is from these and other documents held in archives that the bulk of the information on the paper, printing and binding – studied and published by Avgust Dimitz in as early as 1875 – is taken. This information was later recapitulated by other researchers into the history of the first Slovene translation of the Bible.

We learn from the surviving documents that printing such an extensive work was a technically and financially demanding undertaking. Even in those days, those commissioning such a work acted in an entirely commercial spirit. The rules that applied were similar to those that apply today.

On 22 May 1582 Dalmatin compiled a list of conditions *"about which the master printer must decide regarding the printing of the Slovene Bible, and provide a written explanation. First. At what price it is possible to buy a sheet of fine, white, good Median printing paper of middle quality (Mittlmedian drucker Papyr), of approximately the kind on which the Frankfurt German Bible is printed in folio format."* He then continues with conditions for the type of letters and the layout of the pages, the size of the print run, and the cost of borrowing Bible images. He also wants to know whether the printer would be able to work on two or three printing presses, so that the work could be completed as soon as possible and it would be known how many proofreaders would be necessary. He concludes with a request for the submission of test prints in the desired form and font (Rajhman, 1997: 77–79).

In view of the prohibition of printing in Carniola, Trubar undertook to have the Bible printed by Gruppenbach in Tübingen, but despite the intervention of Duke Ludwig of Wittenberg, negotiations with Gruppenbach fell through, since the printer was apparently too expensive and too hesitant (Rupel, 1962: 218).

The search continued and from among several candidates the publisher Samuel Seelfisch of Leipzig was chosen; on behalf

of the Provincial Estates, Dalmatin and Bohorič signed a contract with him to print the Bible.⁸ In the contract Seelfisch agreed to print 1,500 copies of the book, 50 of which were to be printed on Median paper and the others on Gross-kron paper. The paper would be purchased in Frankfurt, as was the custom.

The Bible was printed in the printworks of the heirs of Johann Krafft in Wittenberg. Under the supervision of Dalmatin and Bohorič, and with the exemplary cooperation of all involved, printing took less time than initially envisaged. Printing began on 28 May 1583 and was completed on the Saturday before St Martin's Day in the same year, i.e. 9 November 1583 (Rajhman, 1997: 114). Although printing was completed in 1583, the book bears the official date of 1584.

On the beginning of January 1584 Dalmatin and his colleagues left Wittenberg and set off for home in the depths of a harsh winter. On the way they settled the printing costs with Seelfisch in Leipzig, before calling at the court of the Elector of Saxony, a sympathiser, where a few of the most beautiful copies remained, and then proceeding via Prague, Vienna and Klagenfurt to Ljubljana. (Rajhman, 1997: 103–139).

From the detailed report sent by Dalmatin and Bohorič to the Carniolan board members on 26 April 1584, we learn that after printing was completed part of the print run was delivered to several Wittenberg bookbinders, who by December 1583 had bound 504 copies. The same report states how many bindings had been made by each bookbinder and in what form, along with the price for the binding of each copy. In many cases the type of paper is also given, for example: "Severin Rotter took 24 copies of Median and bound them in red leather with gold [...], a further 6 Median in white leather with boards and clasps [...], and 8 Gross-kron in red and black leather with boards and clasps" (Rajhman, 1997: 134.) Among the first to receive from Dalmatin "a copy bound in white leather with boards and a clasp" was Trubar himself (Rajhman, 1997: 137). Of the total 1,500 copies, Carniola received 870, Styria 330 and Carinthia 300. The total costs amounted to approximately 8,000 florins, of which the Carniolan Estates paid around 3,300, and the Styrian and Carinthian Estates around 1,300 florins. The remainder was paid by other supporters. The price of the Bible was set at 4 florins and 30 kreuzers for a bound copy, with an unbound copy selling for a florin less. According to some calculations, the book cost as much as a pair of good oxen (Glavan, 1994). Distribution of bound and unbound copies took place in 1584 and 1585. On 22 May 1584 Adam Bohorič was appointed the custodian of the stock of books in Ljubljana (Berčič, 1968).

The entire text block of the Bible is richly illustrated with cliché prints, many of which had been used three decades early for the first edition of Luther's German translation. The text consists of five main parts. The first unpaginated section consists of the title page printed in two colours – black and red – followed by a blank page and then four leaves (eight pages) of German foreword, 26 leaves (52 pages) of Slovene

6 Adam Bohorič, Slovene Protestant, grammarian and teacher, * c. 1520, near Brestanica, † 20 November 1598, Germany.

7 SI AS 2, Deželni stanovi za Kranjsko, I. reg., 54/2.

8 The contract signed by Dalmatin, Bohorič and the publisher Samuel Seelfisch (contemporary copy) in Wittenberg on 29 May 1583: AS, 2 I. Reg. Stan. arhiv, fasc. 54/2.

foreword and 18 leaves (36 pages) of index. The second part contains the Old Testament and consists of 168 leaves (336 pages). Then come the Holy Prophets (108 leaves; 216 pages), the New Testament (76 leaves; 152 pages) and, the last or fifth section, an index (unpaginated) covering 8.5 leaves (17 pages). The Dalmatin Bible escaped the book purges of the Counter-Reformation because Catholic priests were also allowed to use it (without the foreword, of course). Today many copies of Dalmatin's translation exists, because they have never been forbidden neither in danger.⁹ According to information provided in the study accompanying the second facsimile reprinting of the Dalmatin Bible in 1994, 36 copies of the Bible were recorded as existing in Slovenia, with a further 42 copies outside Slovenia (Glavan, 1994). During our examination of the state of the surviving copies in Slovenia,¹⁰ Dr Marijan Smolik¹¹ advised us that in past decades he had found additional copies during his study visits to German libraries. He noted where he found them on page 230 of his own copy of the so-called Trofenik Miscellany.¹² In January 2011 Mr Ivan Martelanc¹³ informed us of another copy of the book with dedications by Dalmatin and Bohorič in the archives of the Pforta school not far from Leipzig.¹⁴ Before completion of the drafting of this paper, we were informed about the existence of two as yet unrecorded but very well preserved copies by Dr Anton Kovač of Munich.¹⁵ It is highly likely that further copies, unknown until now, will be found in the future.

2 Condition of the Bible before the conservation-restoration intervention

The copies of the Dalmatin Bible that survive in Slovenia include an incomplete and damaged copy from Kranj City Library. Conservation-restoration work on this copy is presented in detail below.¹⁶

This copy of the Bible was delivered to the Centre for Conservation and Restoration (CCR) of the Archives of the Republic of Slovenia on 3 December 2009 by Viljem Leban, the director of Kranj City Library and entered in the CCR record book as No 09-84.

On receipt at CCR the copy was not complete: it was missing the back cover and a considerable number of leaves in the text block (Figs. 1, 2 and 3). Since the text block was incomplete, before beginning work we carried out foliation of all the surviving leaves of the text block, in the sequence followed by the leaves on receipt of the book. We marked the leaves using a soft (B2) pencil in the lower right-hand corner of the recto side of the leaf. Before the intervention we carried out written and photographic documentation and carefully stored the historical items found inside the book.¹⁷ Following examination and comparison with the 1994 facsimile edition¹⁸, we found that 86 leaves were missing from our copy (table 1).

Text block, arrangement of quires

The text block of our copy measured 330 x 210 mm and was 98–110 mm thick. It contained 674 leaves gathered into 114 quires¹⁹ (of which one is a quaternion²⁰, while all the others are ternions²¹ or incomplete ternions).

The arrangement of the quires is as follows: the block begins with two ternions, followed by a quaternion; quires 4–24 are ternions; quire 25 is an incomplete ternion, since the middle sheet has been torn out. Quires 26–62 are ternions (a leaf has been added between quires 47 and 48); quire 63 is a bifolium; this is followed by a ternion, which we count as quire 64. Between quire 64 and quire 65 (an incomplete bifolium), 26 leaves (presumably five signatures) are missing. Quires 66–69 are ternions, after which the sequence is interrupted by a bifolium (quire 70), before continuing from quire 71 to quire 95. The middle leaf of quire 96 has been torn out. The sequence continues with ternions from quire 97 to the last quire, number 114, or a leaf with the original printed pagination St Paul I sheet 114–115; all other leaves of the text block were missing (table 1).

Paper

The leaves of the text block were trimmed to a **size** of 330 x 210 mm. On all the leaves of the text block, an **impression of a screen pattern** is visible to the naked eye, with relatively visible impressions of chain lines and less visible laid lines.²²

9 Vidmar Luka, 2013, p. 239

10 A review of the condition of the surviving copies has been in progress since 2010. The results of the investigation will be published when the review is complete. (J. Vodopivec, unpublished text.)

11 Dr. Marjan Smolik, director of the Seminary Library in Ljubljana, provided the information in September 2011.

12 *Abhandlungen über die Slowenische Reformation*, Rudolf Trofenik (ed.), I. Band, Munich 1968, page 230, property of Dr Smolik.

13 Ivan Martelanc, retired official of the Ministry of Foreign Affairs and adviser to Slovenia's national Academy of Sciences and Arts, personal correspondence, 10 January 2011.

14 In a personal communication dated 31 January 2011, Jože Martelanc writes: "just as happened in 1971 with the *Cerkvena ordninga*, when the theologian Jože Markuža discovered in the Vatican library that this work by Trubar had been mistakenly catalogued and shelved as Croatian literature written in the Glagolitic alphabet."

15 Anton Kovač, "Biblia 1584", *Valuable Books Inkunabula & Manuscripts*, Slavica Verlag, page 11, and personal correspondence, March 2012.

16 *Dalmatinova Biblija*, Mestna knjižnica Kranj, IN=09120459, P STA 611.

17 Among the pages of the text block we found more than 100 different historical items including various plants, e.g. touch-me-not, clover, straws of various types, blades of grass (probably used as bookmarks), and various seeds, feathers and so on. Creatures including a spider, a fly and various other insects were also found, and we even detected drops of several types of wax.

18 Faksimilirana izdaja Dalmatinove bilije iz leta 1994 je verna kopija izvoda, ki ga hrani Narodna in univerzitetna knjižnica pod signaturo NUK 10052.

19 Quire: a number of double leaves gathered together, more quires form a text block

20 Quaternion: 4 sheets or 4 double leaves, or 8 single leaves or 16 pages

21 Ternion: 3 sheets or 3 double leaves, or 6 single leaves or 12 pages.

22 Hand-made paper is made using a "paper mould", consisting of a wire screen on a wooden frame. The wire screen, made up of closely spaced

The traces of laid lines run parallel to the text on all leaves, while the traces of chain lines are always perpendicular to the printed text. The **watermark** is not always clearly recognisable. When viewed by transparent light, watermarks are visible on 87 leaves (see table 1). All the watermarks are more or less in the central part of the leaf (Figs. 4 and 5).

Four forms of watermark appear:

1. a watermark in the shape of a crown with a capital A underneath,²³
2. a crown without an A,
3. a heart with an arrow, and
4. a square shape that is hard to discern.

Positioning of the printing on the paper sheet

The printed single-sheet layout measures 270 x 170 mm. There is 21 mm of unprinted space from the top edge of the leaf (head margin), 20 mm from the outer edge (outer margin), 40 mm from the bottom edge of the leaf (foot margin) and 20 mm from the gutter.²⁴

Judging from the impression of laid lines and chain lines, the position of the watermarks, the number of leaves in a section and a comparison with figures from literature (Gaskel, 1985: 80–109) we find that the leaves of the text block were printed in folio format (2°), i.e. four pages to one sheet of paper.

Binding²⁵

The text block was sewn with flax thread to four double bands made of hemp cord with an S-twist, which were badly deteriorated. The initial stitch (z) began in the gutter fold 17 mm from the head (top edge) of the section (G), the first band (1v) was attached 65 mm from the head, the second (2v) 130 mm from the head, the third (3v) 200 mm from the head, the fourth (4v) 265 mm from the head and the final stitch (k) 315 mm from the head. The foot (bottom edge) of the section (P) ended 330 mm from the top edge of the text block.

G	z	1v	2v	3v	4v	k	P
0	17	65	130	200	265	315	330

Later, because of frequent use, the sewing system was reinforced with narrow strips of linen braids. These strips, which surround the threads connecting the loose signatures, are

horizontal "laid lines" and more widely spaced vertical "chain lines", usually featured a device made of slightly thicker wire in the form of a figure or monogram. The impression of this symbol is known as the watermark (Slovene: *vodni znak*, Italian: *filigrana*, French: *filigrane*, German: *Wasserzeichen*).

23 Briquet, *Les Filigranes*, No 7934, 1581. Referenznummer: BR 7934, Abmessungen: a 29 w 46 h 44, Datierung(en): 1581, Verwendungsort(e): Luxeuil, Motiv: Lettres de l'alphabet | Lettre A | A majuscule latin 203 x 231 Pixel, 100 dpi = 52 x 59 mm.

24 Gutter: the middle of a folded sheet.

25 The terminology for the constituent parts of the binding is adapted from Vodopivec, 2000.

pulled through to the upper wooden board, where they are simply secured with a double overhand knot (internet 2). The lower part of the bands was not reinforced in this manner and therefore the lower part of the board with its leather covering has been lost (Figs. 3, 6 and 7).

The headbands have also been lost. All that remains of them are traces of impressions on the leather cover and, in part, on the outside edges of the damaged text block (Fig. 6).

The hand-made **pastedown** on the front cover has survived but is badly damaged. The flyleaf that belongs to it has been lost, as has the entire back endpaper. As a result, we are unable to determine with precision the technique used to make it.

The spine of the text block has retained the roundness that was characteristic of the period and the type of binding. A strip of thick linen is pasted over the spine (and over the bands), serving to strengthen the spine and provide an additional connection with the wooden board (Figs. 6 and 7).

The board in the surviving cover measures 351 x 240 mm and is 10–12 mm thick. It was made from radially cut beech. On the outside of the boards, the upper, lower and frontal central sections of the edges are cut conically to a width of 7 mm. On the inside the boards are cut conically to a width of 12 to 19 mm along the entire top, bottom and frontal edges, and to a width of 9 mm in the dorsal section. The round tunnels through which the bands are pulled are cut 7 mm from the dorsal edge. The bands run into channels on the inside and pass through the tunnels back to the outside of the cover. The frontal edge has two grooves for the fixed part of the brass clasps, positioned 85 mm from the top and bottom edges. The moving part of the clasps is missing. Their dimensions and shape can be concluded from similar surviving clasps from that period. (Figs. 6 and 7)

The leather **covering** is from alum-tawed pigskin of a thickness of 0.97 mm. Only the part covering the upper cover and spine survives. The part that covered the lower cover has been lost. (Figs. 3 and 6)

The leather is folded over the edges of the upper cover to the inner side of the boards, where it is trimmed in a straight line. The corner-pieces are damaged, making it impossible to determine their shape.

The **decoration** of the leather cover contains blind stamps with cylindrical, linear and flat metal seals.²⁶ The motif on the upper cover consists of a central image (it is slightly recessed and the impression of the plate is visible), around which various floral ornaments with straight lines are arranged. On the spine, all four main bands and the headbands are emphasised by straight lines. (Fig. 6)

Clasps

The well-conserved rigid brass parts of the clasps on the lateral edge of the front cover indicate that the clasps were of

26 The decorations were made with the help of brass fillets, flat and round, on which various decorations were engraved. When these were heated and pressed onto the leather cover.

the German type. (Fig. 6) Modestly decorative straight and circular lines are still clearly visible on the brass. The lower, moving part of the clasps has been entirely lost.

3 Damage

Judging from the damage to it, the book was used a great deal. Damage is clearly evident both in the binding and on the leaves of the text block. Most of the damage was of a mechanical nature (tears, missing sections, wear). The leaves of the text block also indicate damage due to long exposure to damp (Figs. 1, 2, 3 and 6).

The lower part of the **cover** (the leather covering and wooden board) is missing. The alum-tawed skin of the binding only survives on the spine and the upper board. The surviving part of the **alum-tawed leather covering** of the upper board is peeling, cut through in several places, dried-up, darkened and dirty from centuries of accumulated dirt. Its surface structure and decoration are hard to see. In the head and tail sections the turn-ins are damaged or missing. The corner-pieces of the front section are also missing (Figs. 3 and 6).

The leather covering has come away along the entire length of the spine and in part across the surface of the wooden board. The skin covering the spine section of the book is cracked across the middle and its surface structure and decoration are hard to see.

The **wooden board** only survives in the upper part of the cover. It was made from radially cut beech. The board has worn down in the corner sections but the shape of the edges, typical of the sixteenth century, has survived. Although the wooden part of the cover was cut correctly, it was placed on the text block with the tension outwards,²⁷ which caused great tension in the wood every time the book was closed with the clasps. As well as the above, fluctuations of climate have weakened the structure of the wood and contributed to cracking along the height of the board. Over the centuries, contraction of the wood by 3–4 mm along its width has also occurred.

The **damaged text block**, which does not show traces of headbands, is sewn with flax thread to four double hemp bands. As a result of external factors (use, fluctuations of climate, etc.), the flax has lost its strength, with the result that in several places the bands are badly damaged or even broken. In order to extend the life of the Bible or allow it to be used further, the upper part of the bands was strengthened in the past as mentioned before with narrow woven strips of linen. (Fig. 7)

Of the system of **endpapers**, which includes pastedowns and flyleaves, only the two sheets that were pasted to the inside of the upper cover have survived, although they have lost their connection to the text block. The damage follows the damage to the wooden board. The endpaper follows the damage to the wooden board, which is cracked along its entire height.

As well as cracks, the endpaper has tears of different sizes and missing sections. All the other parts of the endpapers are missing. (Fig. 1)

The **paper in the text block** was damaged as a result of long use and storage in damp premises. The title page and the leaves in the first five and last ten signatures had been most exposed to mechanical damage. In the upper section of the book, practically all the leaves of the text block had suffered decay. (Figs. 1, 2 and 3) Decay was most evident in the leaves of signatures 1–23 and in the last ten signatures. It extended from the upper edge to approximately one quarter of the surface of the leaves (see table 1).

In view of such clear damage to the paper of the text block, we decided to carry out a more thorough examination of the paper. This included scientific tests of the state before and after the conservation-restoration intervention.

4 Scientific tests

Scientific test methods through which we determine the properties of paper and texts have also been used for a number of years in research in the field of the conservation-restoration of books and paper, above all to ascertain the suitability and effectiveness of conservation procedures and select suitable materials for conservation-restoration interventions.

Only non-destructive and micro-destructive test methods are used for the analysis of originals. Non-destructive methods do not require the taking or destruction of a sample, while micro-destructive methods require a very small sample.

Non-destructive methods are divided into non-invasive and invasive methods. In the case of non-invasive methods, no interventions take place on the material and a sample is not necessary. This group includes above all optical methods and some spectroscopic methods. Invasive methods do involve an intervention on the material, but its properties are not altered. There can, however, be a change to its appearance. This group includes, for example, measurement of the pH value of a surface, since wetting a surface can lead to the formation of a water stain in the measurement locations.

Invasive methods also include micro-destructive methods; in this case we need an extremely small sample, which disintegrates during the measurement (e.g. microscopic tests).

The selection of methods depends on the nature of the materials that make up the item, and on the type of information that is useful for the conservator-restorers.

In the case in question we decided to carry out only the non-destructive and micro-destructive tests indicated below on the paper of the text block. Regarding the other materials – wood, leather, cords – we obtained sufficient data from an accurate visual examination, and therefore additional scientific tests were not urgently necessary.

²⁷ The assembly of radial-cut wooden boards must follow the curve of the wood – which indicates its natural growth. The tension must be oriented towards the text block.

Selection of paper samples and testing method

We carried out testing of the paper on five signatures of the central part of the unbound text block, containing representative examples of damage to the paper in the book in question. The selected signatures or sheets were:

- signature 68: sheet 399–404, sheet 400–403, sheet 401–402;
- signature 69: sheet 405–410, sheet 406–409, sheet 407–408;
- signature 70: sheet 411–414, sheet 412–413;
- signature 71: sheet 415–420, sheet 416–419, sheet 417–418;
- signature 72: sheet 421–426, sheet 422–425, sheet 423–424;
- and leaf 378 in signature 64 and leaf 563 in signature 96.

We conditioned samples of individual sheets of paper from the text block in a standard atmosphere on the basis of SIST ISO 187, at 23°C and 50% relative humidity.

We then carried out the following tests on the selected samples:

1. determination of basic structural characteristics of the paper: grammage (ISO 536), thickness and specific volume (ISO 534),
2. determination of air permeance of the paper: Gurley method (ISO 5636/2),
3. determination of optical characteristics of the paper: whiteness (ISO 2470), yellowing (DIN 6167), opacity and transparency (ISO 2471), light scattering and absorption (ISO 9416),
4. determination of colorimetric characteristics of the paper: brightness and colour properties CIE L*a*b* (ISO 5631),
5. determination of pH value of the paper surface (TAPPI 529; Archives RS, InoLAB pH 720),
6. qualitative microscopic analysis of paper fibres (in detached fragments) – measurement in polarised light at 100x magnification with an optical microscope (ICP – Wild stereo microscope).

Results

The results obtained from the measurements carried out on the selected sheets of paper were compared against each other, both before and after the process of wet-cleaning and consolidation of the paper with starch solution (see chapter 5). Detailed results of the measurements of the physical properties of the paper are presented elsewhere in this paper (Černič, Vodopivec, 2011: 38–42). The main findings are summarised below.

1. The basic structural and surface properties of paper

are defined by **grammage, thickness and bulk**. We measured all these properties according to the standard procedure on the selected leaves of printed paper.

Before the intervention, the values for the **grammage** of an individual sheet of paper ranged from 58 to 81 g/m². There were considerable fluctuations between sheets – up to 20 g/

m² – which can be attributed to irregularities in the manufacture of the hand-made sheets of paper. The grammage values for individual sheets after the intervention were slightly lower (by 1 to 2 g/m²) in all samples. This is probably the consequence of the washing away of dirt and fillers during wet-cleaning.

Before the intervention, values for the thickness of the paper ranged from 120 to 190 µm. Following the intervention the measurements showed no deviations from the values measured before the intervention.

Specific volume shows values of between 1.8 and 2.7 cm³/g, with considerable differences between sheets. All the papers achieve the desired values in the range 1.5 to 2.5 cm³/g, indicating a bulky paper type.

2. Air permeance and smoothness

Measurement of **air permeance** using the Gurley method shows that before the intervention all the papers achieve a value of between 3 and 10 seconds, which means that the structure and surface of the paper are permeable to air and sensitive to the action of external factors. After the intervention, the values remain unchanged for the majority of sheets, with just two exceptions (sheets 400–403 and 401–402), where permeance falls (8 to 10 s).

Before the intervention all the leaves achieve very low values for paper smoothness – from 1 to 2.5 seconds – which means that the surface is very rough; this is characteristic of older hand-made paper. Following the intervention the smoothness increases slightly but the values remain in the low smoothness range.

3. Optical properties of the paper

We measured the **whiteness**²⁸ of the paper using a DataColor spectrophotometer. Whiteness values ranged from 40 to 46% for all leaves before the intervention. The lowest values were recorded for leaves with more visible stains, indicating more frequent use. Following the intervention, whiteness increased by 0 to 5

Opacity²⁹ values of the paper varied greatly before the intervention, from 91 to 99%, while transparency values ranged from 5 to 23%, depending on grammage, bulk and the amount of damage to the individual leaf.

Following the intervention the opacity values for the majority of leaves remained unchanged or fell slightly. In the case of individual sheets, the removal of dirt on the surface and in the structure of the leaf resulted in an increase in opacity of up to 5 %, while transparency fell by up to 10% (e.g. in sheet 412–413).

Values for the **light scattering** coefficient point to considerable differences between papers – those with poorer opac-

28 Whiteness is a measure of the reflectance of blue light at a wavelength of 457 nm and is used in determining the optical properties of paper.

29 Opacity is a measure of the non-transparency of paper, which in today's printed products must be greater than 90%. Higher opacity is a consequence of higher light scattering values, measured using the Kubelka-Munk method, which is favourable for a better quality impression. It depends on the quality of the fibres and fillers used in the paper.

ity achieve lower light scattering values, which gives printed paper a poorer appearance. Light scattering coefficient values before the intervention ranged from 30 to 55 m²/g. Leaves that achieved values lower than 40 m²/g indicate considerable damage to the paper fibres. Measurements of light scattering and absorption are a very good measure for evaluating the degree of damage to paper.

4. Colorimetric properties

Since the visual differences between better and worse conserved parts of the paper leaves are considerable, we decided to examine their properties through measurements of colorimetric properties. We measured colour in the CIE L*a*b* colour space in accordance with standards ISO 13655 and ISO 12647-2.

Brightness values (CIE L*) are confirmed by whiteness values. Brightness was around 80% in the worse conserved sections of the paper, and up to 84% in the better conserved sections. Following the intervention the brightness of damaged sections of the paper increased or remained unchanged.

5. Fibrous structure of the paper

Qualitative microscopic examination of the fibrous structure of the paper in the samples taken from detached fragments of damaged leaves was carried out in the CCR, using a Zeiss Axioskop 40 optical microscope at 100x magnification, Graph C colouring. Comparative analysis of the type of fibres showed that only flax and hemp fibres were used as a raw material to make the paper.³⁰ Since detached fragments from damaged sections were used for the analysis, damage to the fibres is also visible in the samples (Fig. 9).

6. pH values of the paper surface

The pH values of the paper surface were measured at the CCR using a SEN TIX SUR flat-head electrode and an InoLAB pH 720 precision pH meter. Measurements were carried out on several leaves and in several places on the same leaf.³¹

The pH values measured on leaf 399 ranged from 4.4 to 4.7 before the intervention, and from 5.9 to 6.2 after the intervention. On leaf 202 they ranged from 5.0 to 5.3 before the intervention, and from 6.5 to 6.7 after the intervention.

5 The conservation-restoration intervention

Before unbinding, we examined the copy of the Bible in detail, catalogued the arrangement of sheets and quires, and created photographic documentation. The original printed pagination did not run uninterruptedly or was missing in some sections. (Table 1) Before beginning the intervention, we therefore numbered (paginated) all the leaves of the text block.

30 The microscopic image of flax and hemp is similar and therefore we cannot differentiate between them in this way. We can, however, ascertain the presence of other fibres which are structurally different from flax and hemp.

31 Stanka Grkman, records of measurements, 2010.

All historical items found in the book were labelled and removed from the text block. Each one was given a serial number and an indication of the page where it was found.

Separation of the covers from the text block

As a result of loss of adhesiveness of the starch adhesive, the alum-tawed skin had mostly come away from the spine and board. We reached the bands with just a minor intervention of dry lifting of the leather covering. Untying the overhand knots and carefully pulling the bands from the channels and tunnels separated the text block and the wooden board. We did not separate the still well-conserved alum-tawed covering and solidly fixed immovable parts of the clasps from the front of the wooden board.

In order to conserve as many original elements as possible, we untied the double overhand knot in the final stitch and separated the thread from the interior of the gutter fold of the first signature. We lifted the signatures and removed the connecting threads from them. As far as possible, we conserved the threads. The removed threads and bands were labelled and stored. The last section of the Bible was visibly damaged and therefore particularly sensitive. We attached individual parts of fragments to the quires they belonged to and protected them and stored them temporarily until cleaning of individual leaves of the text block.

Dry-cleaning of the leaves of the text block

We dry-cleaned every leaf of the text block with a soft brush, a Magic Rub[®] eraser, a Wishab[®] cleaning sponge and a soft eraser (Milan[®] Oval 1012). To clean cracks we used a Faber-Castell[®] Perfection 7058B eraser pencil.

Wet-cleaning of the leaves of the text block

We were able to remove a lot of dirt and stains through simple wet-cleaning in a water bath. Before the wet-cleaning process we carried out a test wet-cleaning and measurement of changes in the dimensions of the paper. For the testing of changes of dimensions we selected quire 34, which consists of three sheets (200–205, 201–204 and 202–203).

Changes of size before and after wet-cleaning were measured horizontally along the top edge, middle and bottom edge of the sheet, and vertically on the left edge, middle and right edge of the sheet. We found that the change in size in the vertical and horizontal directions were similar and very small, practically negligible – less than a millimetre.³²

The dry leaves, backed with Hollytex[®],³³ were first moistened with a water spray (Dalia[®] spray). Wet-cleaning of the leaves was carried out in stainless steel 780 x 650 mm trays in a

32 Internal report of the CCR on the intervention on the Dalmatin Bible, 2010–2011.

33 Hollytex: non-woven polyester fabric

water bath, to which we added a few drops of NH_4OH .³⁴ The leaves, placed between two sheets of Hollytex[®], were soaked for 15 minutes and then rinsed in running water for 2 minutes. More badly damaged leaves were backed with Hollytex and placed onto moistened thick polyester felt and soaked for 15 minutes and then rinsed in running water for 2 minutes. After wet-cleaning we coated the drained leaves with a 0.5% solution of a mixture of methylcellulose (MC)³⁵ and wheat starch,³⁶ to which we added a buffer in the form of a calcium carbonate (CaCO_3) suspension (2 g/l).³⁷ The leaves, placed between sheets of Hollytex, were dried and aligned between cotton cloths and weighted wooden boards (6 kg per pile of 730 x 610 mm boards).

Manual restoration of tears and missing sections

Conservation-restoration interventions on the leaves of the text block were carried out using the classic manual conservation procedure of missing sections and consolidation of tears. In order to supplement missing sections were used two types of Japanese paper: thicker Japico[®] Kozo 632-461 (34 g/m²) and thinner Paper Nao[®] RK 00 (3.6 g/m²). We pasted the tears with thin Paper Nao[®] RK 1 (8 g/m²), using a mixture of wheat starch and methylcellulose in a ratio of 2 : 1.³⁸

All the restored leaves were placed between sheets of Hollytex and weighted with wooden boards and 6 kg weights. The use of moderate weighting meant that we avoided wrinkling during the drying process and excessive smoothness of the paper and the impression.

Assembling sheets into quires, preparation of endpapers and bands, sewing

We arranged the restored sheets into their original quires and carefully aligned them along the top edge (head). During preparation of the endpapers and the sewing frame, the stacked quires rested under boards with 6 kg weights. New hand-made paper was selected for the endpapers.³⁹ The endpaper is a folded bifolium reinforced with aero-linen[®] and sewn⁴⁰ at the gutter fold using No 18 flax thread.

The text block was sewn onto four double bands, which owing to deterioration could not be reused. We prepared new bands modelled on the originals. We made them from 18 flax S-twisted warp threads. All four double bands prepared in this way were drawn onto the sewing frame.

Sewing was precisely and entirely modelled on the original sewing, which means that we followed the model both in the choice of threads and the thickness and type of bands, and in the tying technique. Integral⁴¹ sewing begins at the initial stitch from the back of the endpaper, passes to the inside of the binding and continues to the first double band (1v). Here, in the middle of the band, it passes to the outside, where it goes round its right-hand half, and then left and returns to the same stitch. On the inside it repeats its journey to the second (2v), third (3v) and fourth (4v) bands and ends at the final stitch (k), where it passes to the next quire. This method of sewing is then repeated for all 114 quires (Fig. 13). At the spine, the sewn text block is pasted with starch adhesive, but only between the bands. We additionally reinforced the bands with packed sewing, closely alternating the threads of integral and additional sewing. (Fig. 14)

34 For wet-cleaning, tap water at a temperature of approximately 40 °C was used.

35 Methylcellulose: Culminal 2000, Hercules.

36 Wheat starch: Domofix W, Helios.

37 Coating mixture: 500 g water + 2.5 g wheat starch. Prepared as follows: 500 g water + 2.5 g MC are mixed 10 minutes then left to stand overnight so the MC can swell to its full extent. Swelling for 20 minutes at a temperature of approximately 20°C, simmering for 20 minutes at a temperature of approximately 90°C, cooling for 20 minutes at room temperature.

38 Mixture for pasting: 9% (10 g/100 ml) solution of wheat starch and 2% (2 g/100 ml) solution of MC.

39 Ruscombe paper mill: Handgeschöpftes restaurier papier, No 2088, approx. 90 g/m², 510 x 695 mm, pH approx. 7.5.

40 We sewed the endpaper along the entire length of the gutter fold – stitches alternate from inside to outside and from outside to inside at intervals of 1 cm.

41 Integral sewing includes an uninterrupted connection of signatures and bands from the initial stitch (z) to the final stitch (k).

Table 1. Dalmatin Bible, 1584. No 09–84, condition before conservation–restoration intervention

Quire	Original printed pagination (p)	Foliation pencil (f)	Damage: O: wear P: decay M: stains R: tears	Symbols: f – foliation Watermarks: ♣ – spade-shaped ■ – hard to discern crown without A crown with A SOS: only impression of sieve	Remarks
TITLE PAGE, GERMAN AND SLOVENE FOREWORD					
1	none	1	O, P, M, R	SOS	The entire German foreword and the first leaf of the Slovene foreword are missing.
2	none	2–6	O, P, M, R	3, crown without A 5, crown with A 6, crown with A	
3	none	7–20	O, P, M, R	7, crown with A 8, crown without A 10, crown with A 13, 14, 17 and 18, crown without A	quaternion
INDEX					
4	none	21–26	O, P, M, R	SOS	
5	none	27–32	P, M, R	SOS	
6	none	33–38	P, M, R	31, 34, 36 ♣	f. 34, clearly visible watermark
7	none	39–44	P, M, R	SOS	f. 44r full-page print of the Birth of Eve
PERVE MOESSOVE BVQVE					
8	2–6	45–50	P, M, R	SOS	
9	7–12	51–56	P, M, R	51, ♣	
10	13–18	57–62	P, M, R	SOS	
11	19–24	63–68	P, M, R	SOS	
12	25–30	69–74	P, M, R	69, ♣	
13	31–36	75–80	P, M, R	SOS	
14	37–42	81–86	P, M, R	SOS	
15	43–48	97–92	P, M, R	SOS	
16	49–54	93–98	P, M, R	SOS	
17	55–60	99–104	P, M, R	SOS	
18	61–66	105–111	P, M, R	SOS	
19	67–72	112–117	P, M, R	SOS	
20	73–78	118–123	P, M, R	SOS	
21	79–84	124–129	P, M, R	129, ♣	
22	85–90	130–135	P, M, R	SOS	
23	91–96	136–141	P, M, R	SOS	
24	97–102	142–147	P, M, R	SOS	
25	103–108	148–151	P, M, R	SOS	central sheet 105–106 in the middle of the signature torn out
26	109–114	152–157	P, M, R	SOS	
27	115–120	158–163	P, M, R	SOS	
28	121–126	164–169	P, M, R	SOS	
29	127–132	170–175	P, M, R	SOS	
30	133–138	176–181	P, M, R	181, ■	
31	139–144	182–187	P, M, R	184, ■	
32	145–150	188–193	P, M, R	SOS	
33	151–156	194–199	P, M, R	194, 195, 197, ■	
34	157–162	200–205	P, M, R	SOS	wet-cleaning test
35	163–168	206–211	P, M, R	SOS	
36	169–174	212–217	P, M, R	215, 216, ■	
37	175–180	218–223	P, M, R	219, ■	
38	181–186	224–229	P, M, R	225, ■	
39	187–192	230–235	P, M, R	SOS	
40	193–198	236–241	P, M, R	SOS	

Quire	Original printed pagination (p)	Foliation pencil (f)	Damage: O: wear P: decay M: stains R: tears	Symbols: f – foliation Watermarks: ♠ – spade-shaped ■ – hard to discern crown without A crown with A SOS: only impression of sieve	Remarks
41	199–204	241–247	P, M, R	SOS	
42	205–210	248–253	P, M, R	SOS	
43	211–216	254–259	P, M, R	SOS	
44	(217 missing) 218–222	260–265	P, M, R	SOS	
45	223–228	266–271	P, M, R	SOS	
46	229–234	272–277	P, M, R	SOS	
47	235–240	278–283	P, M, R	SOS	
48	241–246	284–289	P, M, R	280, ■	small printed sheet added between pages 246 and 247
49	247–252	290–295	P, M, R	293, ■?	
50	253–258	296–301	P, M, R	SOS	
51	259–264	302–307	P, M, R	SOS	
52	265–270	308–313	P, M, R	307, ■?	
53	271–276	314–319	P, M, R	SOS	
54	278–281	320–325	P, M, R	SOS	
55	283–288	326–331	P, M, R	328, ■?	clearly visible watermark
56	289–294	332–337	P, M, R	332, ■, 334?, 336?	
57	295–300	338–343	P, M, R	SOS	
58	301–306	344–349		SOS	
59	307–312	350–355	P, M, R	353, 354, ♠	353, clearly visible watermark
60	313–318	356–361	P, M, R		
61	319–324	362–367	P, M, R	363, ■	
62	325–330	368–373	P, M, R	SOS	
63	331–334	374–377	P, M, R	SOS	
SVETI PREROKI V SLOVENSKI IESIK TOLMAZHENI SKUZI IVRIA DALMATIN					
64	none	378–383	P, M, R	SOS	scientific tests
IESIAIS PREROK					
26 sheets in total are missing					
65	27, 28, 30	384–386	P, M, R	SOS	incomplete signature, just 3 sheets, after rest. between f. 383 and 384 empty leaf added which is connected to f. 386
66	31–36	387–392	P, M, R	SOS	
67	37–42	393–398	P, M, R	SOS	
68	43–48	399–404	P, M, R	SOS	scientific tests
69	49–54	405–410	P, M, R	SOS	scientific tests
70	55–60	411–414	P, M, R	413, ♠	scientific tests leaf 56–57 missing
71	61–66	415–420		SOS	scientific tests
72	67–72	421–426	P, M, R	SOS	scientific tests
73	73–78	427–432	P, M, R	431, ♠	
74	79–84	433–438	P, M, R	SOS	
75	85–89	439–442	P, M, R	441, crown 442, fingerprint	mistake in original printed pagination: 2 x p. 88 and 2 x p. 89
76	2 x 92, 93, none, 95, 96	443–448	P, M, R	443, crown	mistake in original printed pagination: 2 x p. 92, p. 94 missing
77	97–101	449–454	P, M, R	SOS	
78	103–108	455–460	P, M, R	SOS	
79	109–114	461–466	P, M, R	464, 465, crown	
80	115–120	467–472	P, M, R		
81	121–126	473–478	P, M, R	474, crown?	
82	127–132	479–484	P, M, R	482, crown	
83	133–138	485–490	P, M, R	SOS	
84	139–144	491–496	P, M, R	SOS	

Quire	Original printed pagination (p)	Foliation pencil (f)	Damage: O: wear P: decay M: stains R: tears	Symbols: f – foliation Watermarks: ♠ – spade-shaped ■ – hard to discern crown without A crown with A SOS: only impression of sieve	Remarks
85	145–150	497–502	P, M, R	SOS	
86	151–156	503–508		504, crown	
87	157–162	509–514	P, M, R	SOS	
88	163–168	514–520	P, M, R	SOS	
89	168–174	521–526	P, M, R	SOS	
90	175–180	527–532	P, M, R	SOS	
91	181–186	533–538	P, M, R	535, crown	
92	187–192	539–544	P, M, R	541, 543, crown	
93	193–198	545–550	P, M, R	545, 546, 548, crown	
94	199–203, (204 none)	551–556	P, M, R	552, crown? 553, crown 556, crown	Leaf f. 556 is without original printed pagination. f. 556, very clearly visible watermark
95	205–210	557–562	P, M, R	560, crown without A 562, crown with A	f. 562, very clearly visible watermark
NOVI TESTAMENT					
96	none, 2, missing, 4, 5, 6	563–567	P, M, R	SOS	f. 563: scientific tests leaf between f. 564 and f. 565 is torn out
97	7–12	568–573	P, M, R	SOS	
98	13–18	574–579	P, M, R	SOS	
99	19–24	580–585	P, M, R	582?	
100	25–30	586–591	P, M, R	586, ♠	
101	31–36	592–596	P, M, R	SOS	
102	37–42	597–602	P, M, R	SOS	
103	43–48	603–608	P, M, R	SOS	
104	49–54	609–614	O, M, R	609, ♠	
105	55–60	615–620	O, M, R	SOS	
106	61–66	621–626	O, M, R	SOS	
107	67–72	627–632	O, M, R	SOS	
108	73–78	633–638	O, M, R	SOS	
109	79–84	639–644	O, M, R	SOS	
110	85–90	645–650	O, M, R	645, 648, crown without A	
111	91–96	651–656	O, M, R	654, 655, 656, crown without A	
112	97–102	657–662	O, M, R		
113	103–108	663–668	O, M, R	665, 667, 668, crown without A	
114	109–114	669–674	O, M, R	670, 672, crown without A	last surviving signature
At the end of the text block 45 leaves are missing, leaves 115 to 150 of the original printed pagination, and the whole of the unpaginated index.					

Key:

O – wear

P – decay

M – stains

R – tears, wrinkles, missing parts

SOS – impression of sieve only

♠: spade-shaped watermark with arrow

■ – hard-to-discern watermark of "square" shape

crown without A: watermark in the shape of a crown

crown with A: watermark in the shape of a crown with a capital letter A underneath

Conservation–restoration of the original board

Before beginning the intervention on the original wooden board, we protected the alum-tawed leather covering against possible damage. Residues of adhesive were cleaned from both wooden parts of the beech board. On the inside of the board we determined the position of the four pegs⁴² that will once again unite the two parts of the board into a single whole. Because of the fear of causing new cracks, we arranged pegs of different lengths alternately along the height of the board. The fibres in the wood of the pegs ran diametrically to the fibres in the wood of the board and were only pasted into the original beech board up to half of its thickness.

The natural movement of the wood dictates the direction of working of each board, which requires planing, exact angles of cut, boring of holes, cutting of grooves, scraping, sealing, etc. To make the lower board we cut a new well-dried, radially cut piece of beech using the dimensions of the original cover. In the upright position the wood indicated the direction of natural growth and curve, which we took into account when fixing the wooden board to the text block.

Attaching the boards to the text block

After preparing the boards in this way, we positioned them on the text block. The connection of the bands to the boards begins on the outside of the rounded spine, then extends through a round hole (tunnel) to the inside of the boards, runs into short hollowed channels on the inside of the board and then passes through another round tunnel to the outside of the board (Fig. 15).

We anchored the bands in the desired position with the help of starch paste and wedge-shaped strips of alum-tawed pigskin. We adjusted the tension between the text block and the positioned boards to the extent that at the same time as closing the boards we shaped the spine curve of the text block.

We strengthened the spine of the text block with aero-linen[®], which also extended below the boards in the upper and lower parts of the text block.

Headbands

The original headband system was entirely torn off. We inspected the headband systems of a number of other surviving copies of the Bible in libraries in Ljubljana (the National and University Library, the National Museum, the Seminary Library) and found that headbands are not identical among themselves. We therefore decided to make a primary headband with a linen warp and a standard primary trimming. For the trimming we used washed,⁴³ uncoloured No 18 flax thread. The headband is attached to the text block at every

seventh quire. The basic bands are parted at the ends and pasted at an angle of 45° to the outside of the wooden boards.

Leather covering

For the new covering we chose alum-tawed pigskin, which in terms of the type of animal and method of working is as similar as possible to the skin used in the original. Since new alum-tawed leather is always white in colour, we dyed it⁴⁴ a shade lighter than the original shade.

The new skin was cut in such a way that the spine of the animal was parallel to the spine of the book, so that the forces between the skin, the wood, the canvas and the paper were not incompatible. Assembly took place gradually: first the spine with its raised bands, then the covering of the lower board, with intermediate drying at each stage. On the upper board, which still had remnants of the original skin, we shaped a new alum-tawed covering according to the missing part of the original covering and thinned it appropriately.⁴⁵ In this way we joined the added and original coverings harmoniously across the surface.

We then made the turn-ins, corner-pieces and headband pieces. Following the traces on the original covering, we inserted a flax cord beneath the skin by the headband pieces and emphasised it. We pasted the remains of the leather spine covering to the back of the new leather in the same way as on the cover on the upper board.

Making the brass clasps

The moving parts of the two brass clasps⁴⁶ are based on a contemporary type of clasp with a long narrow brass section and a shorter insert of leather bands. The brass has a similarly modest decoration to the original fixed part. The leather bands are inserted into wooden grooves below the covering and fixed by a brass plate which is fastened by little brass nails.

After assembling the moving part of the clasps, we pasted the sections of the endpapers with reinforcements to the inside of the wooden board. We also freshened the alum-tawed skin with a conservation–restoration coating for leather.⁴⁷

Protection of the item following the conservation–restoration intervention

We equipped the conserved and restored book with a tailor-made box made from archival quality materials. A protective box is essential for every restored book since it keeps it safe

44 The shade was selected from a composed colour spectrum by Lucija Planinc. Dyeing the alum-tawed skin was carried out by Darja Harauer and Lucija Planinc using Enkrasol Ltd colours.

45 Thinning and adaptation is only ever done to additional materials, never to the originals.

46 The brass clasps were made by Christoph Stiedl Porenta – Zlato Runo, Ljubljana.

47 Lederfett "Russische rezeptur" Best. – No 42 400.

42 Wooden pegs for fastening wooden parts.

43 The threads are usually impregnated, but this is not desirable in headbands because of slipping and the closer stitching.

during transport and protects it from other external harmful factors. (Fig. 16)

If the book is opened for inspection and reading, or even exhibited open, the covers will be supported by wage-shaped supports. (Fig. 17)

6 Discussion

In view of the importance of the book, the conservation-restoration intervention was undoubtedly a major logistical and technical challenge. Before beginning the conservation-restoration intervention with which we were faced, we asked ourselves the ethical question of whether it is actually necessary to intervene with such an important book, since every conservation-restoration intervention reduces the originality of the original substance.

The book in question is a printed work, not a unique manuscript. According to figures published to date, there are 36 known copies of the book in Slovenia, and at least a further 42 copies outside Slovenia. Half of these are in a relatively good condition. Additionally, copies of two facsimile editions – from 1968 and 1994 – are also available for use. These are faithful copies of the original, at least as regards the content. After examining our copy of the Dalmatin Bible and consulting with colleagues, we established that in its present condition the book was vulnerable, and that every use of it, no matter how small, would only increase the damage. We therefore decided that we would unbind the book, wet-clean the leaves of the text block, conserve and restore the damaged leaves and reconstruct the original binding.

In view of the importance of the item, we also decided to carry out structural and scientific tests. The majority of the scientific test methods used to analyse written and graphic heritage come from the graphic industry. In the case of industrial analysis, the quantity of the sample is not usually problematic. We, on the other hand, are rather limited when it comes to taking and selecting samples from items of cultural heritage, and therefore when using these methods it is difficult to follow standards, above all with regard to the quantity and dimensions of samples. The lack of homogeneity of the material is another problem. Even in the case of hand-made paper from the same paper-maker, the differences in properties are considerable. The state of conservation of individual parts of a book can also differ. Thus in the same book some of the paper can be badly damaged, decayed and fragile, while other parts are well conserved and almost undamaged. Because of difficulties of this kind, it is sometimes hard to identify a sample that represents the properties of the paper of the entire text block, and therefore the results given only apply to concretely specified leaves.

Comparative analysis of the basic physical properties of the structure and surface, and of the optical and colorimetric properties of the selected sheets of paper from the Dalmatin Bible in question, showed that between individual sheets of paper there are differences in grammage, thickness, bulk, optical and colorimetric properties and damage.

Following the conservation-restoration intervention, the op-

tical and colorimetric properties were improved, as were the properties of the surface of the paper. On the basis of research carried out on a representative sample, we are also able to generalise the results to the text block as a whole.

Given the abundance of stains of various kinds, wet-cleaning was the only effective solution. Wetting the paper during wet-cleaning can cause a sheet of paper to change size. The change depends on the type of paper and the method of drying. We have to be particularly attentive to changes in size when we have to rebind the sheets into the text block and fit the text block back into the covers. In the case in question the measurements showed that the changes in size following wet-cleaning were negligible, and therefore this procedure was a possible choice.

A review of archive sources and literature revealed that the only information on the paper on which the Bible was printed is contained in the contract with the printer, Seelfisch, where the print run and figures for the paper are given. Unfortunately the research undertaken to date has failed to establish whether the terms for paper given in the contract applied to the quality or the size of the paper. The paper used in our copy of the Bible had four watermarks. More than half of the sheets have no watermark, and we therefore conclude that the term stated in the contract is more likely to refer to the size of the paper than to the quality. In order to confirm this assumption, however, additional research of contemporary papers and an examination of the paper in other surviving copies will be necessary.

Thanks to information in the literature on the positioning of the watermarks and the impression of the screen pattern, we are able to state with certainty that the leaves were printed in folio size. After unbinding the text block, we found that the quires were assembled in ternions. This is also confirmed by findings from the literature. The text blocks of the facsimile editions from 1968 and 1994 are assembled in a different way. They contain quaternions gathered into 95 signatures.

Although our copy of the Dalmatin Bible is incomplete, we decided not to add reconstructions or copies of the missing leaves. The main reason for this is the fact that it is impossible today to approximate the quality and characteristics of the paper of that time. The other very important reason is that exist other well preserved copies and two facsimile editions. Because of this facts we decided to conserve the text block in its present extent. Partial reconstruction of missing sections was only carried out on the title page, for aesthetic reasons.

7 Conclusions

A conservation-restoration intervention is an opportunity to study in detail the structure and technique of manufacture of an item, and to examine the materials that comprise it. In the case of the copy of the Dalmatin Bible studied here, we find that the existing (incomplete) text block, measuring 330 x 210 mm, consists of 114 signatures (113 ternions and one quaternion), sewn on to four double hemp bands fixed to wooden boards via tunnels and channels. The original headband system was entirely torn off. The cover was dressed in

alum-tawed pigskin decorated with blind stamps of cylindrical, linear and flat metal seals. The rigid parts of two brass clasps of the German type survive on the upper cover. The impression of the screen pattern is visible on each sheet of paper, while more than a fifth also have a watermark. We found four different shapes of watermark. The details on the composition of the text block given in the text accompanying the two facsimile editions cannot be connected with the existing condition of the Bible. From the positioning of the impression of the screen pattern and the watermarks, we can establish that the book was printed in folio format, in other words four pages per sheet. Three sheets of paper printed in this way (6 leaves or 12 pages) were gathered to form the individual quires of the text block. The damage to the paper and other materials of the book is the consequence of use and, later, long exposure to damp. For this reason the conservation-restoration intervention was necessary, extensive and technically demanding. Comparative analysis of the structure, surface and optical and colorimetric properties of the paper showed that these properties have improved following the conservation-restoration intervention. The information on the paper provided in archive sources and literature cannot be connected with the condition ascertained during examination of the structure of the paper and the text block of the copy of the Bible in question. Here additional research of other surviving copies of the Dalmatin Bible is undoubtedly necessary.

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Predstavitve / Presentations

Tomaž Kvas, slikar restavrator

»Sliko gledaš z večjim spoštovanjem, če veš, kako je narejena«



Tomaž Kvas (foto: Tihomir Pinter)

Tomaž Kvas pripada prvi generaciji naših poklicnih restavratorjev. Kot smo bili dogovorjeni, je na pogovor prinesel nekaj svojih del. Pobrskali smo med njimi in že na prvi pogled je našo pozornost pritegnil portret, narisana na grob papir. Virtuozno, a občuteno delo, prava dragocenost, ki priča o talentu, kakršnih je malo. Ob podpisu preberemo tudi letnico: 1933! Tomaž Kvas je bil takrat star 12 let! Čudežni otrok. A na žalost v času, ki ni bil naklonjen čudežnim otrokom. Pravzaprav nikomur, a njim najmanj.

Pogovor je potekal v restavratorskem ateljeju. Naš gost si je pred tem z živim zanimanjem ogledal kar ves Restavratorski center. Že res, da so čudežni otroci redkost, a še večja redkost so ljudje, ki bi imeli tako radi svoje delo in ki bi jih novosti tako veselile.

S Tomažem Kvasom smo se pogovarjali Lucija Stepančič, Barbka Gosar Hirci in Miha Pirnat, njegov študijski in delovni kolega.

Lucija Stepančič: Pogovarjali se bomo o začetkih restavratorstva pri nas. Vi se jih še spominjate.

Tomaž Kvas: Pozimi, to je bilo decembra 1953, se je na izložbenem oknu Umetniške zadruge, nasproti Ria v Schellenburgovi ulici, pojavil oglas. Pisalo je, da restavratorska delavnica potrebuje delavca. Takrat je ravno odšel Rafko Nemeč, ki je

imel akademsko izobrazbo. Po nekaj tednih, 1. februarja, sem že uradno nastopil službo. Danes je tega natančno 59 let. In tudi danes je 1. februar!

Lucija Stepančič: Slučajno!

Tomaž Kvas: A je tudi stoletnica slučajno?

Barbka Gosar Hirci: To niso slučajni!

Tomaž Kvas: Kmalu se je začelo delo za razstavo Bergantovega križevega pota iz Stične. Vse slike so bile na novo očiščene, kar pa ni bilo vseč nekaterim konservatorjem. Tak je bil še posebej dr. Izidor Cankar, ki je zelo čislal galerijski ton, galerijsko patino.

Lucija Stepančič: Ta pa je lahko tudi čisto navadna umazanija.

Tomaž Kvas: Seveda. (Smeh.) Okoli leta 1960, ko sem bil še novinec v restavratorstvu, so mi v čiščenje prinesli Goldensteinov Prešernov portret. To je čisto majhna slika, majhen format. In vse je bilo temno, temno zeleno. Obraz pa je bil nekako oranžen. Portretirančeva srajca je bila videti rumenkasto umazana, pentlje in pelerina pa so bile tudi zelene. Začel sem počasi čistiti in prišel do tega, da je bila obleka originalno modra, obraz pa je bil lep, čist inkarnat, malo bledikast. Pa so se v muzeju že nekaj oglašali.

Lucija Stepančič: Ampak ste vseeno radi delali kot restavrator.

Tomaž Kvas: Najprej sem bil svobodni umetnik, ilustriral sem, kakšno pokrajino sem naslikal in jo nesel v galerijo h Kosu. Tako mi je tisti oglas zelo prav prišel. V galeriji sem bil kar precej doma, vsako nedeljo sem šel tja malo pogledat. Profesorja Šubica sem poznal že s tečaja 20 let prej, tja sem hodil zvečer še poleg šole. Seznanjali smo se s perspektivo ...

Miha Pirnat (oponaša profesorja): Kruto se motite, če mislite, da ste umetniki! (Smeh.)

Tomaž Kvas: Delal sem tudi v rezbarski delavnici, pri Francetu Kralju. Vsi smo prišli pod njegov vpliv, vsi smo bili kralji. Zelo lepa umetnost, zelo sugestivna. Ampak kasneje, med vojno, je to zamrlo. Potem sem izvedel, da bo tudi v Ljubljani akademija. Veste, kako sem to izvedel? Še kar korajžen sem bil takrat. Šel sem na Prosveto. Takrat je bil prosvetni minister Stane Mikuž. In sem ga prosil za štipendijo, da bi šel v Zagreb. Rekel mi je: »Saj bo akademija zdaj tudi v Ljubljani!«

Barbka Gosar Hirci: In na akademiji? Kateri so bili vaši profesorji na slikarstvu?

Tomaž Kvas: Moj profesor za portret je bil Mihelič, za mali akt Niko Pirnat. Ta je kmalu umrl, že devetinštiridesetega, star je bil devetinštirideset let. Za veliki akt je bil potem v drugem letniku Slavko Pengov, v tretjem pa za slikarstvo Stupica. Profesorji za mali akt so se menjavali, tudi Jakac nas je prišel večkrat pogledat. In Pregelj. Profesor za tehnologijo pa je bil Radoje Hudoklin.

Lucija Stepančič: Ja, legenda.

Tomaž Kvas: Zanimiv profesor je bil. Kot kak prerok, alkimist. Sedeli smo okrog njega in ga poslušali.

Miha Pirnat: Ah, daj no. Tvoj letnik tehnologije sploh ni resno jemal. Potem pa so k nam hodili spraševati, kako se grundira.

Tomaž Kvas: To je bil samo eden, ki se je spomnil: »Apno, voda inu glina / so prvine Hudoklina.« In potem so to vsi ponavljali. Ne vem, kdo je s tem začel. Tone?

Miha Pirnat: Tone Žnidaršič, tudi meni se zdi, da on.

Tomaž Kvas: Jaz sem se pa dobro razumel s Hudoklinom.

Miha Pirnat: Jaz tudi. Naš letnik je bil »kriv«, da je izdal knjigo. Material smo organizirali, papir. In tista knjiga je še zdaj zanimiva.

Lucija Stepančič: Vem. Iz tiste knjige smo se še vsi mi učili.



Risba dvanajstletnega Tomaža Kvasa (arhiv Tomaža Kvasa)

Barbka Gosar Hirci: In po akademiji? Ste šli na specialko?

Tomaž Kvas: Takrat še ni bilo specialke.

Lucija Stepančič: Restavratorski tečaj pa je bil.

Tomaž Kvas: Po akademiji sem moral v službo. Na Triglav film med scenske delavce. Ni bilo prijetno. Pogoji za delo so bili slabi, vse je šlo brez priprave.

Barbka Gosar Hirci: Tudi jaz sem včasih delala tam.

Tomaž Kvas: Mene tisti delavci itak niso niti opazili, obleke smo imeli vsi enake, sive. Ko sem pa naslikal Kleopatru za film Trst, so jo vsi hoteli. (Smeh.) Kulise sem slikal. Še zdaj ne vem, kje smo dobili barve. Take kulise, kot je ta omara. Drevesa, kar na pamet. Me je prišel Tone Žnidaršič tja pogledat in je rekel samo: »Ja madona, Tomaž, kje pa ti delaš?«

Barbka Gosar Hirci: Kako pa je bilo potem, ko ste se zaposlili v Narodni galeriji?

Tomaž Kvas: To je tista soba, stranski vhod, potem pa desno. Tam sem restavriral. V tisti vogalni sobi je bilo tako mraz. Če so kurili, se je vse zadimilo, če niso, je pa voda zmrzovala. Dela je bilo pa toliko. Kot Sizifovo delo je bilo, saj smo sami morali naštudirati materiale za čiščenje. Naprej smo čistili s terpentinom, to je seveda bolj slabo učinkovito. Zelo smo se izogibali čiščenju z alkoholom, ampak smo ga vseeno malo dodajali, da je bilo vsaj kaj učinkava. Potem pa smo dobili v restavriranje Kremser-Schmidtove slike iz Gornjega Grada. Štiri metre visoke slike. In smo jih dublirali na dunajski način. Z dunajsko rentoulažno maso. To je bila čudovita rumenkasta snov, nekaj takega kot majoneza. Uporabljali smo še dve vrsti kleja, celulozo in pa alkidal, umetno smolo, ki smo jo namažali, potem pa zalikali. Mase nam je kuhal Demšar. To je počel v kotu, in če si šel mimo, se je obrnil, da nisi mogel nič videti. (Smeh.) Tako da sem komaj upal zraven, če je bila pa vse taka skrivnost. Profesor Šubic je šel okoli leta 1965 v Bruselj. Od tam je prinesel recept za voščeno maso. Skuhal jo je, ni pa vedel, kako se jo nanaša. Hotel jo je nanesti kar z lopatico, pa se je strdila, seveda. Tako da nismo imeli pojma, kaj naj počnemo s tem.

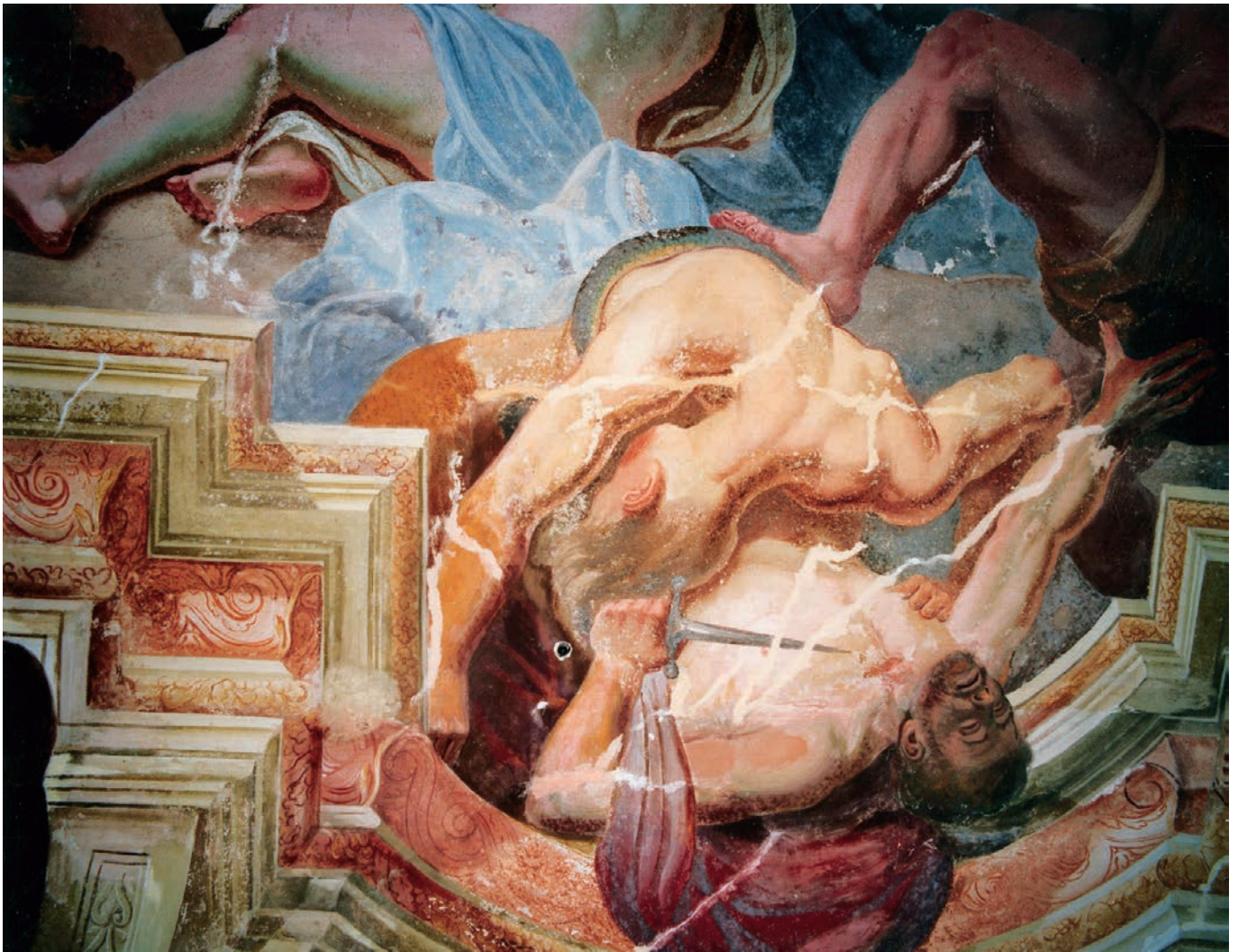
Miha Pirnat: A veš, kako je bilo? Šubic je zbolel in ga ni bilo, potem pa se je eden od nas spomnil, da bi maso stopili z likalnikom. In smo jo nanесли na sliko tako, kot je treba. Ko se je Šubic vrnil, je videl, da je vse narejeno, in to dobro. Samo pogledal je in ni nič rekel.

Lucija Stepančič: Še dobro, da kakšen profesor kdaj zbolil.

Miha Pirnat: Ja, strog je bil. Saj ne da bi kdaj na koga vpil, ampak red smo pa imeli.

Barbka Gosar Hirci: Kako ste rekli, čistili ste samo s terpentinom?

Tomaž Kvas: Potem sem se spomnil še na bencin. Ampak bencin je bil tabu. Takrat se je zdel preveč banalen. Velikokrat smo se morali pač sami znajti.



Rekonstrukcija glave mrtvega heroja na freski v Brežiškem gradu (foto: Valentin Benedik)

Barbka Gosar Hirci: Ampak tudi z bencinom se potemneli laki ne odstranijo.

Tomaž Kvas: No, saj smo dali še malo alkohola zraven. Sicer je bilo pa bolje, da nisi kaj preveč omenjal materialov, slike so se takrat zdele preveč vzvišene za kaj takega. Sublimne. Nihče ni hotel verjeti, da uporabljamo tako navadne stvari.

Barbka Gosar Hirci: In voščeno milo? To pa že ni tako banalno.

Tomaž Kvas: Recept za voščeno milo izhaja že od Doernerja. In tudi za kitanje smo najprej uporabljali star način, s toplim kitom in lopatico. Še dobro, da sem prej hodil v kiparsko šolo. Tako sem se domislil, da bi kit lahko obrezoval in ga na ta način zravnal. Kasneje sem se spomnil še tega, da bi kit lahko redčil, saj bi ga tako lažje nanašal. Veliko stvari smo morali sami dognati, brez razvoja ne vem, kako bi šlo, bi kar obtičali. Ali pa je šel kdo v tujino in izvedel kaj novega. Dublirno mizo

smo dobili leta 63 ali 64. Kokalj je bil v Angliji in je prinesel načrte zanjo. Dali smo jo narediti nekemu strojniku na Brezovico. Ta človek nam je potem naredil še agregat. Dobre stvari je delal.

Barbka Gosar Hirci: Kako ste se razumeli pa z vodstvom Narodne galerije?

Tomaž Kvas: Z Anico Cevc? V redu. Znala nas je zaposliti. Njen mož Emilijan pa sploh, on nas je angažiral v stolnici. Seveda sem se najprej upiral, ker je bilo toliko dela, ampak nič ni pomagalo. Restavriral sem vse kapele in vse, kar je pod simsom, vse oltarne slike, razen ene. Tisto je potem delal Hauko, ker sem bil res že vsega naveličan. To je bila Herrleinova slika vnebovzetja. Pri sliki Poklon kraljev so me pa mežnarji prehiteli. Rekel sem jim, da se slik ne smejo dotikati, dokler jaz ne pridem zraven. So jo pa stlačili med staro navlako. Tako so delali in tako delajo včasih še zdaj. Potem pa sem sliko našel in jo raje odnesel od tam, da se ji ne bi še kaj zgodilo. Dal sem

narediti valj in smo jo navili nanj ter odnesli v atelje. Ja, mežnarji so bili vedno svojeglavi. In še deske za na odre so mi dali najslabše, take kot popelerje.

Barbka Gosar Hirci: Ste delali sami ali ste imeli ekipo?

Tomaž Kvas: Eh, nisem hotel imeti nekih mečkačev zraven. Raje sem delal kar sam. Tri leta sem hodil tja. Kako sem se veselil cerkvenih praznikov med tednom, ko so bile maše in mi ni bilo treba delati.

Barbka Gosar Hirci: Kaj ste pa raje restavriral, slike ali freske?

Tomaž Kvas: Hja, freske.

Miha Pirnat: Kadar smo bili na terenu, smo imeli popoldne čas, da smo še kaj namalali.

Tomaž Kvas: Kapele v stolnici sem retuširal z apnom. Še zdaj so take, kot sem jih takrat dokončal. Zelo veliko je bilo retuše in z apnom je najteže delati, ker se po sušenju spremeni. Moral sem tudi paziti, s kako gostim apnom sem delal. Na svetlih predelih z gostejšim, v sencah pa sem delal skoraj brez apna. To je najboljša tehnika.

Barbka Gosar Hirci: Ste potem, ko ste začeli restavrirati, še kaj slikali?

Tomaž Kvas: Kakšna naročila sem še imel, ampak na dveh bregovih ne moreš stati. Čeprav Toman, recimo, je delal oboje. In njegove hčerke tudi. Pa je soliden restavrator.

Barbka Gosar Hirci: Jaz tudi mislim, da si težko oboje. Ali se odločiš za eno ali za drugo.

Tomaž Kvas: Svoje slike imam doma kar za omaro.

Miha Pirnat: Če kdo pride, da ne bi videl. *(Smeh.)*

Lucija Stepančič: Ampak vi se znate neverjetno živeti v umetnosti. Včasih sem dosti delala na terenu in sem večkrat naletela na vaše sledove. Nasproti Maximarketa so na fasadi uršulinskega samostana naslikana slepa okna. Pred šestimi leti so me tja poslali retuširati. Zanimalo me je, kdo jih je naslikal, in mi je Miha potem povedal, da ste jih vi. Sploh pa sem kar pogledala v Brežicah, na freski na stopnišču, kjer ste rekonstruirali cel obraz enega od mitoloških herojev. Neka mrtva, nagnjena glava. Rekonstrukcija je bila tako fantastična, da sem spet kar zletela vprašat, kdo jo je naredil. In sem spet slišala, da ste bili vi.

Tomaž Kvas: To je bila rekonstrukcija obraza padlega heroja, ki ga je Heraklej mahnil. Pa že ni mogla biti tako dobra, če ste jo opazili.

Lucija Stepančič: Stala sem na odru in sem jo res lahko opazovala čisto od blizu. Ampak zdaj tam odrov že zdavnaj ni več. S stopnišča, z razdalje več metrov se seveda zlije z originalom. Sicer pa so rekonstrukcije nekaj najtežjega, ker je treba biti na isti valovni dolžini z avtorjem, treba je razmišljati tako kot on. Ste katerega od avtorjev restavriral raje kot druge?

Tomaž Kvas: Največ sem restavriral Lerchingerja, najrajši pa sem imel Rangerja v Olimju. Njegove marmorirane stene so učinkovale kot čisto abstraktno slikarstvo, sami žareči rumeni in modri toni. Lerchinger je gojil čisto fresko, ki je bila tako trdna, da bi jo lahko brisali z gobo in je ne bi poškodovali. Na Jelovška sem naletel samo v Slapu pri Vipavi. V Kamnici pa sem našel popolnoma diletantske preslikave čez baročne freske. Obiskal me je profesor Vrišer in mi povedal, da je avtor originala znameniti avstrijski slikar Raf. Gojil je mehki stil baroka, plastične, skoraj moderne glave. Pleskar jih je kasneje v celoti preslikal, s štukaturami vred. Ko sem odstranjeval preslikave, sem imel občutek, da figure rešujem iz oklepov. Ne vem, zakaj ljudem ni bil všeč Rafov stil, zakaj so imeli raje preslikave, ki so bile tako grobe, da so vsi svetniki dobili bele, svetleče oči kot v kakšnem naivnem slikarstvu. Sicer pa sem ogromno restavriral tudi Flurerja. V Slovenski Bistrici in v Brežicah. Saj sem tudi pisal o tem v Varstvu spomenikov.

Lucija Stepančič: Vem, vsi smo to brali.

Tomaž Kvas: Pisal sem o rekonstrukcijah v baročnem slikarstvu. In o tem, kako se iščejo sledi originala. Sicer pa sem že kot otrok prisoval baročne slike.

Barbka Gosar Hirci: To so te skice, ki ste jih prinesli.

Tomaž Kvas: Doma smo bili naročeni na Bogoljuba.

Miha Pirnat: Mi tudi. V Grobljah so ga tiskali.

Tomaž Kvas: V tej reviji, ki je prihajala k nam vsak mesec, sem kot otrok spoznal renesančne slikarje.

Lucija Stepančič: Barok vam leži. Kaj pa gotika?

Tomaž Kvas: Od gotike mi je najljubši Jernej iz Loke. Simpatičen, precej robusten, a ekspresiven.

Miha Pirnat: Tisto cerkev ob Soči, kjer je doma tvoja žena, je poslikal Jernej iz Loke.

Tomaž Kvas: Tamkajšnji domačini se sploh niso brigali za to cerkev, razen mežnarja. On je bil pa kar zaljubljen v te freske.

Lucija Stepančič: No, saj to je tudi moje naslednje vprašanje. Kako so vas gledali domačini na terenu? Restavratorstvo je bilo v vašem času čisto nov poklic, ljudje pa že tako nimajo radi, da se jim kdo mota po cerkvi.

Tomaž Kvas: V župnih cerkvah je bilo vse odvisno od župnika, od tega, kako nas je predstavil vernikom. On je dal ljudem merilo, koliko naj nas cenijo in kako naj se obnašajo do nas. Če nas je on lepo sprejel, so nas tudi ljudje.

Miha Pirnat: Nekateri župniki so res lepo sodelovali z nami. Zanimali so se za nas.

Tomaž Kvas: Se spomniš tistega, ki nam je nosil orehov liker?

Miha Pirnat: Ja, eni so kar dosti nosili.

Lucija Stepančič: Samo še nekaj bi vprašala. Ali zdaj, ko toliko veste o tehnikah slikanja, kaj drugače gledate na umetnost?

Tomaž Kvas: Seveda. Po navadi estetika gleda samo lice, samo površino slike, mene pa zelo zanimajo tehnične raziskave, ki jih zdaj delate. V naših časih tega še ni bilo. In tudi bolj s spoštovanjem gledaš sliko, če veš, kako je narejena, kaj vse se skriva v različnih plasteh. Za tako delo moraš biti že kar malo altruist, sploh če vrednost dela presega vrednost slike, kar se zlahka zgodi na primer pri banderah. Najbolj so uničene, naslikane pa najbolj stereotipno, rutinsko. Take zahtevajo veliko požrtvovalnost. V Ihanu imamo krasne Layerjeve pasijonske slike, pa jih ne izobešajo več. Z njimi so prej pokrivali oltarje in božji grob.

Lucija Stepančič: Ko zrete v preteklost, ste danes veseli, da ste se odločili za ta poklic?

Tomaž Kvas: Ko sem začel opravljati ta poklic, me niti ni tako veselil, potem pa te delo potegne vase in zasvoji. Kar odkrivaš in odkrivaš. In pomagaš slikam živeti naprej.

Lucija Stepančič: Se pravi, da bi bili še enkrat restavrator?

Tomaž Kvas: Bi. Ampak zdaj bi se bolj pobrigal za svoje pravice. In za delovne pogoje. Izgovoril bi si razne olajšave.

Lucija Stepančič: Saj tako je tudi prav.

Tomaž Kvas: No, vam vsem pa hvala, da ste potegnili starega samotarja iz naftalina.

Miha Pirnat, st., slikar in restavrator

»Najraje sem delal v Hrastovljah«



Miha Pirnat (foto: Tihomir Pinter)

Restavriranje je počasno delo in 60 let lahko mine, ne da bi človek sploh opazil. Tako se je zgodilo tudi Mihi Pirnatu, ki ga je neke vmes neopazno doletela tudi upokojitev, čeprav kot nekaj precej postranskega. Njegov delavnik je enak že več kot pol stoletja, delovna vnema tudi, spremenil se je le njegov status, ki ga zdaj uvršča med zunanje sodelavce. Paziti moramo le še na to, da ga ne odkrijejo kreatorji najnovejših pokojninskih reform, saj je gospod Pirnat pravcata reklama za delo, ki se nikdar ne konča, pri tem pa niti ne sprašuje po plačilu in slavi. Največje plačilo je morda prav to, da ga, tako kot Stelèta, še pol mlajši komaj dohajamo.

Sogovornici Lucija Stepančič in Barbka Gosar Hirci si z Miho deliva delovne prostore, skupaj pijemo čaj in klepetamo. Pogovori, podobni temu, poleg povsem strokovnih debat potekajo bolj ali manj vsakodnevno. Tokrat smo povedano le še zapisali. Naj imajo še drugi kaj od tega.

Lucija Stepančič: Ob stoletnici se še posebej spominjamo Franceta Stelèta. Vi pa ste ga poznali osebno.

Miha Pirnat: Na Homcu sem imel daljno sorodnico, in ko sva ji šla z ženinim očetom pomagat, da bi napisala testament, mi je povedala, da je Stelè naš daljni sorodnik. Ko je sorodnica umrla, je bil tudi Stelè na njenem pogrebu, in ko sem o sorodstvu vprašal še njega, mi je to potrdil. Sicer pa sva se dobro poznala s terena, velikokrat je prišel pogledat, kako poteka delo, vodil je tudi komisije. Ves čas si je nekaj zapisoval, ogromno je pisal. Vsi so mu priznavali, da je največji strokovnjak, nekaj pa so mu le zamerili, in sicer, da je uveljavljal konservatorstvo na račun restavratorstva.

Lucija Stepančič: V čem se je to kazalo?

Miha Pirnat: Stelè je sicer ves čas govoril, da smo restavratorji zlata vredni, toda podpiral je samo umetnostne zgodovinarje. Nas restavratorjev niso pošiljali ven na študij, nekaj smo se naučili od dunajske šole, in to je vse. Nasploh ni veljalo, da bi moral biti restavrator šolan človek, restavratorstvo je bilo bolj nekaj pomožnega, nekaj takega kot avtoservis. Niti laboratorija nam niso odobrili in kakšne zahtevnejše opreme. V Beogradu so imeli že vse, pri nas pa nič. Tudi mi bi vse lahko dobili prek Unesca, vendar so na vrhu to preprečili.

Lucija Stepančič: Ampak to se je kasneje le spremenilo, kajne? Kdaj? V šestdesetih letih?

Miha Pirnat: Ladislava Zupan je šla v Bruselj, France Kokalj je šel v London. Restavratorji in konservatorji z republiškega zavoda pa smo šli na ekskurzijo v Italijo. Za tri tedne.

Barbka Gosar Hirci: Za tri tedne! Zdaj se hodi za tri dni!

Miha Pirnat: V Rimu smo si ogledali Moorove restavratorske delavnice in seveda tudi mesto samo. Videli smo še Firenze, tam smo bili skoraj ves teden. Potem smo šli še v Neapelj in nazaj grede v Verono. In v Benetke seveda tudi, tam smo bili nekaj dni, pogledat smo si šli bienale.

Lucija Stepančič: Ampak to vseeno ni vaše najslavnejše potovanje. Povejte še kaj o Egiptu in o Nubiji.

Miha Pirnat: No, tam smo pa delali. Snemali smo freske. Koptske freske.

Barbka Gosar Hirci: To je bil Unescov mednarodni projekt.

Miha Pirnat: Takrat, v letih 1963 in 1964, so gradili veliki jez in so vedeli, da bo voda kasneje zalila nekaj templjev. Abu Simbel so na primer razrezali in postavili 60 metrov višje. Tako so naredili tudi s templjem, kjer smo mi snemali freske.

Lucija Stepančič: Ali niso bile freske v koptskih cerkvah?

Miha Pirnat: Ne samo v cerkvah, tudi v templjih. Ko so tja prišli prvi kristjani, so stare egipčanske templje kar ometali in jih spremenili v svoja svetišča. Ničesar niso uničili, samo preslikali so jih. Originalna koptska cerkev pa je bila nižje dol, v Sudanu.

Že prej sta šla v Egipt dva iz Beograda, vzela sta vzorce materialov, mi pa smo jih naštudirali. Odločiti se je bilo treba, katero tehnologijo naj uporabimo. Tudi veliki strokovnjaki so tukaj sekali mimo, nekdo je predlagal šelak. Nazadnje smo

uporabili celulozno lepilo in tako je bilo tudi najbolj prav. Tudi zato, ker je ta material reverzibilen in se ga kasneje lahko odstrani.

Lucija Stepančič: Vi ste bili edini Slovenec pri projektu?

Miha Pirnat: Predlagali so me v Beogradu, ker smo že prej delali skupaj in so me poznali. Malo smo bili vsi zaskrbljeni, ker nismo znali angleško, ampak samo nemško in nekateri francosko. Potem pa so mi rekli, da se bom že še naučil. Tudi Mile (Medić) je šel nekajkrat na tečaj in se je naučil nekaj besed, pa se je znal o vsem dogovoriti. Vse materiale smo prinesli s sabo. V Beogradu smo se pripravljali en teden in potem še en teden v Kairu. Do Asuana smo šli z vlakom, potem pa do Luksorja z ladjo. Vozili smo se vso noč. Vlaki so bili tam vsi še stari, a elegantni, verjetno še iz časa Agathe Christie.

Barbka Gosar Hirci: Se je bilo težko navaditi na novo okolje? Kakšen je bil delovni dan?



Miha Pirnat v ateljeju (foto: Tihomir Pinter)



Miha Pirnat, Pogled s Čelovnika proti Kumu, olje na platnu, 1972 (Foto: Marko Pirnat)

Miha Pirnat: Živelimo smo na ladji. Osem mesecev. Vsak je imel svojo kabino, tako da si nismo šli preveč na živce. Imeli smo še svojega kuharja. Vse dneve smo snemali freske. Z delavci muzeja pa so bile težave, to so bili sami lenuhi in nesposobneži. Tudi za odnašanje peska smo lahko najeli samo domačine, in ti so bili še slabši, vendar so bili grdo izkoriščani pri plačilu.

Lucija Stepančič: To je bil mednarodni projekt. Katere države so še sodelovale?

Miha Pirnat: Zraven nas so delali Poljaki. Tam je bil velikanski peščeni hrib, ki so se mu vsi izogibali, vse ekspedicije. Poljaki pa so se zagnali tja in takoj, že prvi dan, našli vrata v zakristijo. In kmalu nato so odkopali celo cerkev.

Lucija Stepančič: Ja, znano je, da imajo oni nos za cerkve.

Miha Pirnat: Poljaki so na tistem mestu našli krasno ohranjene freske. Povsod drugod pa so bile freske, ker so bile izpostavljene, poškodovane. Vsi so se hoteli dotikati oči na freskah, tako da so bile te zaradi dotikov kar izbrisane.

Barbka Gosar Hirci: Noro.

Miha Pirnat: Malo naprej od Abu Simbla, na vzhodni strani Nila, je bil manjši tempelj, vsekan v skalo in kasneje prav tako spremenjen v cerkev. Tega niso mogli prestaviti in ga je kasneje zalila voda. Samo freske smo lahko rešili.

Barbka Gosar Hirci: Kje so bile pa snete freske potem prezentirane?

Miha Pirnat: Tiste, ki smo jih sneli v Egiptu, so zdaj vse v Koptskem muzeju v Kairu. Za one v Sudanu pa ne vem, odpeljali so jih v glavno mesto, v Kartum. Poljaki so morali kasneje priti nazaj in popravljati za sabo, saj so uporabljali vosek, in tega je bilo treba odstraniti.

Barbka Gosar Hirci: No, restavriral ste tudi Tiziana. Iz stolnice v Dubrovniku.

Miha Pirnat: Zdaj pa nam ga nič več ne dajo v restavriranje. Še nekaj Tizianov imajo in cel ikonostas iz Hercegnovega, ki naj

bi ga mi restavrirali, pa nazadnje ni bilo nič iz tega.

Lucija Stepančič: Je bilo to še v času Jugoslavije?

Miha Pirnat: Ja.

Barbka Gosar Hirci: Zdaj pa Italijani delajo pri njih.

Miha Pirnat: Dajte no, Italijani?

Lucija Stepančič: S koncem Jugoslavije je razpadlo ogromno povezav. Prej ste stalno sodelovali s Hrvati in Srbi, potem pa naenkrat nič več.

Miha Pirnat: Bili smo kot nekakšna družina. In tako so se zares lahko delali veliki projekti. Na primer v mestu Peč na Kosovu leta 1960. Pisali so nam, ali bi jim lahko pomagali, pa sva šla s Tomažem (Kvasom) za dva meseca tja. Kar z vlakom sva se odpravila, vagon pa ves nabasan z ljudmi in kokošmi. Jaz sem v kupeju zasedel prostor, Tomaž mi je podajal kovčke kar skozi okno. Sicer pa je tam res lepo, prekrasna narava. Vedno sem vse naokoli obhodil, kadar sem bil na terenu.

Lucija Stepančič: In delo? Kakšen je bil ta projekt?

Miha Pirnat: Delali smo v patriarhiji Peč. V tisti cerkvi se vidi ves razvoj bizantinskega slikarstva. Glavna ladja je najstarejša, za njo so poslikave v levi ladji, nato v desni, v zakristiji pa je že barok.

Lucija Stepančič: Barok?

Miha Pirnat: Nekaj takega, ja. Nekdo ga je malo poskušal. Pravoslavno slikarstvo se sicer strogo drži v določenih okvirjih, ikonografija striktno vse določa, potem pa se je nekdo osvobodil in poskusil barok.

Barbka Gosar Hirci: In tehnologija?

Miha Pirnat: Vse freske so počrnele. Najprej so mislili, da je tak original, temu so celo rekli monaško (meniško) slikarstvo, potem pa se je izkazalo, da je počrnelost posledica umazanije zaradi voska. Čistili smo, ampak je bila umazanija hudo trdovratna. Delali smo tudi kopije, ampak so žal vse ostale v Beogradu. Delovno vzdušje je bilo pa dobro. Bilo nas je kakšnih dvajset, po večini sami študentje. Bili smo razkropljeni po vsej cerkvi, največ pa nas je bilo pod svodom. Začeli smo prepevati. Njihovih pesmi nisem znal, a sem jih spremljal z basom. Prišli so turisti, Nemci, in bili navdušeni. Morali smo še ponavljati, da so nas posneli.

Lucija Stepančič: Je bilo vzdušje vedno tako prijateljsko? Tudi sicer, na zavodu? Ali je kdaj postalo tekmovalno?

Miha Pirnat: V glavnem je bilo res prijetno in prijateljsko. Zgodilo pa se je tudi, da so hoteli nekateri izstopati, še posebno, če smo dobili v delo kakšno bolj znano sliko. Ampak jaz nisem dal kaj dosti na to, kdo je avtor. Vse je treba delati enako skrbno, pa če je umetnik slaven ali neznan. Vsaj jaz tako mislim.

Lucija Stepančič: Kljub temu se je pod vašimi rokami znašlo kar nekaj zvenceh imen. Polno lepih spominov imate, še posebej na teren. Kateri vam je bil najljubši?

Miha Pirnat: Hrastovlje.

Lucija Stepančič: Kljub Egiptu, kljub Tizianu v Dubrovniku?

Miha Pirnat: Seveda. In okolica je tako lepa, vse sem obhodil. Kadar sem bil na terenu, sem šel popoldne vedno kam v naravo, če se je le dalo, v hribe. Tam sva s Čorom Škodlarjem vse obplezala, ves kraški rob. Veš, kako je on plezal, kot si noben drug ni upal.

Lucija Stepančič: Še marsikaj je delal, kar si nihče drug ni upal. Ampak na žalost po slikah. Jaz že leta popravljam za njim.

Miha Pirnat: Je znal biti tudi zelo v redu, kakor ga je pač prijelo. Službo restavratorja je dobil v zahvalo, ker po vojni ni hotel podpisati neke velike kraje umetnin. Zato je bil eno leto zaprt, in ko je prišel iz zapora, kar niso vedeli, kako bi se mu oddolžili. Leta 1954, ko sva šla delat v Hrastovlje, je bila večina fresk že odkritih. Poslali so naju jih retuširati, a sva odkrila, da jih tisti pred nama niso niti utrdili niti očistili, kot je treba, tako da sva se najprej ves mesec ukvarjala samo s tem.

Barbka Gosar Hirci: Ampak retuširala sta jih potem vidva?

Miha Pirnat: Še pred tem je prišla v Hrastovlje komisija. Vodila sta jo Stelè in Šubic. Pogovarjali smo se o retušah. Na freski, ki prikazuje Adama in Evo po izgonu iz raja, to je tisti prizor, ko on dela, ona pa doji dvojčka, je Evi manjkalo oko. Na mestu očesa je bila luknja. Stelèta sva vprašala, ali naj jo zakitava in rekonstruirava, pa je rekel, da ne, da mora vse ostati pristno, tako kot smo našli – da tako pravijo tudi tuji konservatorji. Ko je komisija odšla, pa je Čoro na hitro zakital luknjo in še naslilkal tisto oko. In potem mi je rekel: »Boš videl, da ne bodo opazili, da sem to naredil.« In res niso. Niti Stelè ne.

Lucija Stepančič: Katero oko je potem rekonstruirano? Levo ali desno?

Miha Pirnat: Levo. Oziroma njeno desno.

Lucija Stepančič: No, tega pa ne bom šla popravljat za Škodlarjem.

Miha Pirnat: Stelè je Šubica spraševal, kako naj loči retušo od originala, pa mu je Šubic rekel, da je to po navadi tisto, kar je najbolj celo.

Barbka Gosar Hirci: Ampak je treba paziti, da ne retuširamo preveč. Sploh pri freskah se retuša hitro zasiti.

Miha Pirnat: Nekateri konservatorji, še posebej Komel, so imeli najraje prvo fazo, ko je retuša na sliki ali freski kar samo podložena. Takrat imaš občutek zračnosti in odprtosti. Tudi meni je takrat najbolj všeč, najraje bi pustil kar tako. Ko je Komel prišel gledat dokončano sliko, je po navadi rekel: »Ah, a ste morali dokončati!? Kakšna škoda!«

Barbka Gosar Hirci: Kaj pa sicer? Ste raje delali na terenu ali v ateljeju?

Miha Pirnat: Pozimi je seveda bolje v ateljeju. (Smeh.) Na terenu je pa dobro to, da vidiš toliko novega. In potem imaš še

vse popoldne čas. Sicer je bilo težko dobiti koga, ki bi še hotel z mano v hribe, poleg Škodlarja je bil tak samo še Jure Mikuž. Skupaj sva obhodila vso okolico Bleda, Vintgar in Babji zob. Če nisem plezal ali hodil, sem slikal krajine. Doma je bilo popoldne težko slikati, ko se je bilo treba ukvarjati z družino, na terenu pa ima človek mir.

Lucija Stepančič: Poleg restavriranja vas zanima še veliko stvari.

Miha Pirnat: Petje, na primer. Imamo družinski oktet, ki priložnostno, kadar brat pride iz Avstralije, postane nonet. Ljudje nam kar ne verjamejo, da smo res vsi bratje, tudi Sašo Hribar, s katerim smo dostikrat nastopali, nam najprej ni verjel. Najraje imamo pravo slovensko ljudsko pesem. Včasih so to podpirali tudi na radiu, ampak zdaj vse manj. Grozno, kako ljudska pesem propada. Da ne bo enkrat kar izginila.

Lucija Stepančič: Kot da govorite o freskah. Sicer pa se vaši interesi lepo dopolnjujejo, zaokrožujejo. Glasba in dediščina.

Miha Pirnat: In gore. Poleti. Kaj vse sem že obhodil. Ti jih gotovo nič ne poznaš.

Lucija Stepančič: Ne, res ne kaj dosti. In kadar greste na razstavo, katero najraje obiščete?

Miha Pirnat: Kakšnih novih stvari ne grem gledat, abstrakcija in podobne stvari me dolgočasijo. V Narodni galeriji pa rad opazujem, kako so slike restavrirane. Pri Salomonovi sodbi, na primer, ki jo je restavriral Šubic, ne najdem in ne najdem tiste luknje, ki jo je zakital in retuširal. Retuša v vseh teh letih ni prav nič potemnela.

Lucija Stepančič: Ste bili pri restavriranju zraven?

Miha Pirnat: Prav pri tej Kavčičevi sliki sem se naučil retuširati, ko sem opazoval Šubica. Muzej na Dunaju jo je poklonil Ljubljani, ker je njen avtor Slovenec. Morala je skozi carino v Beogradu, in tam so delali z njo tako nemarno, da je do nas prišla preluknjana. Še bolj zanimiv je tisti Tominčev bidermajerski družinski portret. Na njem je nekdo pozabil prižgan likalnik. Nastala je luknja, ki je bila tako obupna, da se slike dve leti nihče ni upal niti dotakniti. Potem pa se jo je Šubic enkrat le spraval urejat, in tudi to nalogo je opravil tako zelo dobro, da se retuša še zdaj ne vidi.

Barbka Gosar Hirci: Kaj pa napredek stroke? Kaj menite o novih materialih, novih postopkih?

Miha Pirnat: Ja, je že tako, da zdaj jaz mlade sprašujem, ker je toliko novega. Prej so oni spraševali mene, samo potem so bili toliko vedoželjni, da so sami še bolj napredovali. Lepo je videti tukaj toliko sposobnih ljudi. In še ven gredo študirat, ali pa kdo iz tujine pride k nam. V naših časih tega ni bilo. Morali smo se bolj sami znajti. Pri Hudoklinu smo se sicer ogromno naučili, preizkusili razne tehnike. Olje smo na primer čistili skozi sneg; steklo je skozi, svinjarija pa je ostala na vrhu. Naš letnik je bil pri Hudoklinu najboljši, še po končanem študiju smo hodili nazaj k njemu in ga različne stvari spraševali. Lepo je, da še zdaj znate pomagati drug drugemu in da se toliko posvetujete. Vse se naštudira, vse se razišče, nikogar ni

sram, če mora kaj vprašati druge. Sicer pa stroka napreduje tako hitro, da vsega niti ne moreš vedeti, in tudi odločitve se sprejemajo skupaj.

Barbka Gosar Hirci: A kljub napredku nekatere stvari še vedno ostajajo iste. Še vedno sta potrebni natančnost, potrpežljivost.

Miha Pirnat: To je pa tudi res. In nekateri mladi imate tudi to.

Ob osemdesetletnici profesorja Franceta Kokalja

Ob tem, da je opaznejši del vsake sedanosti, tudi naše, ohranjena preteklost, priča razgiban in nadvse zavzet življenjski opus prof. Franceta Kokalja. Ta se je pred osemdesetimi leti začel v vasi Petelinje pri Dolskem, svojo dokončno podobo pa je dobil v Ljubljani, kjer se je Kokalj po opravljeni maturi na bežigrasjski gimnaziji vpisal na Akademijo za likovno umetnost in leta 1959 diplomiral ter nadaljeval podiplomski študij iz restavracije pri prof. Mirku Šubicu.

Očitno je prav v študiju dobilo ključno oporo Kokaljevo v začetku nedvomno spontano zanimanje za metode nastajanja kipa ali slike, tistih, ki jih je ustvarjalnost potrebovala za uredništev načrtovanih zamisli. Na specialki pa se je Kokalj med drugim usposobil za podoživljanje geneze likovnih del v preteklosti in izvedbo postopkov njihove zaščite kot pomembnih dobrin dediščine.

V bistvu je od študijskih let dalje svoje delo razvijal vzporedno na dveh področjih, v likovnem ustvarjanju in restavraciji. In prav to zadnje mu je omogočilo, da se je zaposlil v Republiškem zavodu za spomeniško varstvo. S kar zajetim številom opravljenih posegov in drugih strokovnih nalog je pridobil izkušnje in znanja tako, da je v nekem obdobju lahko vodil restavracijski atelje in od leta 1973, ko je bil imenovan za docenta na Akademiji za likovno umetnost, tudi specialko za restavracijo. Že kot odličen študent je prejel štipendijo za nadaljnji študij na Doernerjevem inštitutu v Münchnu, kot uveljavljenemu restavracijski pa mu je bilo omogočeno izpopolnjevanje v uglednih ustanovah v Londonu, Rimu in Københavnu.

Tako se je v svojem, še vedno aktivnem empiričnem delu zavzelo bližal objektivnemu spoznanju, kaj vse pogojuje genezo umetnine danes in kaj jo je v preteklosti, da je postala dejanska dobrina zgodovine. In prav empirija, nekakšen preizkus lastne usposobljenosti in usposobljenosti drugih avtorjev, ki so ustvarjali v preteklih obdobjih, je bila njegovo izhodišče. Z njo je lahko izvajal neposredne posege v substanco dediščine oziroma uresničeval praktične naloge, ki jih je prevzel. Kljub prirojeni samostojnosti pri poklicnem delu pa je od samega začetka razumel in zagovarjal multidisciplinarni pristop kot bistveno izhodišče dejavnosti, ki ji je pripadal. V duhu teh načel ni le opravljal svojega praktičnega dela, temveč je kot priznan strokovnjak na domačih in mednarodnih kongresih, strokovnih posvetih ali delavnicah uveljavljal pomen restavracije in prispeval k njegovemu razvoju. Restavracijo namreč vidi kot tisti del varstva, ki dobrinam dediščine zagotavlja ustrezno zaščito in jim daje oporo v dialogu s časom. In prav to prepričanje, da je temeljna kulturna in civilizacijska dolžnost vsakega obdobja ohranjati dediščino, ga je vodilo tudi pri njegovem pedagoškem delu. Posredovanje znanja, ki ga je vztrajno nadgrajeval, je prav po njegovi zaslugi

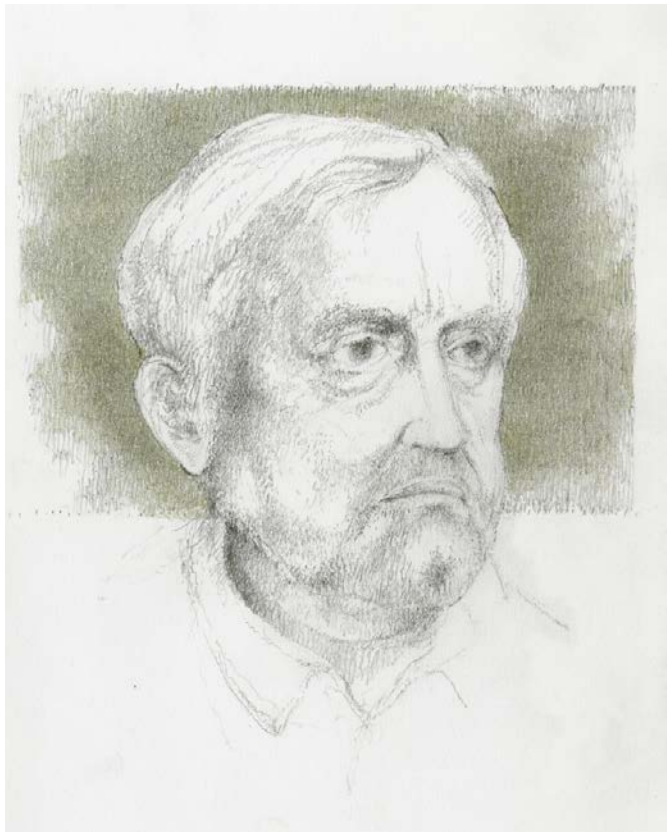
doživelo nekaj razvojnih stopenj; tako je bil leta 1980 sprejet izbirni predmet restavracije v program podiplomskega študija na Akademiji za likovno umetnost in, kar je gotovo najpomembnejše, leta 1996 je stekel program samostojnega restavracijskega oddelka. Postopno so bili s sodelovanjem strokovnih institucij in posameznikov ustvarjeni pogoji ne le za njegovo izvedbo, temveč tudi za razvoj, ki ga je narekovalo to področje varstva dediščine. Prof. Kokalj je namreč sledil dinamični evoluciji strok, ki samo dejavnost tvorijo, bolj domiselnim izhodiščem in strožjim standardom ohranjanja dobrin dediščine. Zato je bil kot izkušen organizator član odbora pri ustanovitvi kulturološke fakultete na Cetinju, na kateri je kasneje tudi predaval, svetoval je pri nastajanju restavracijskega oddelka na likovni akademiji v Zagrebu ali sodeloval pri snovanju študijskega programa za restavracijo na likovni akademiji v Sarajevu.

Neposredno likovno izražanje, pedagoško delo in restavracijsko prakso združuje pri prof. Kokalju njegova pripadnost ustvarjalnosti. Toda dejanja tega sublimnega pojavnosti je vedno razumel ne le kot dragoceno dobrino preteklosti, temveč tudi kot ogroženo sestavino časa. V prostoru, kateremu s svojo aktivnostjo dejansko pripada, so potresi, poplave, požari, plazovi in celo vojne ali druge nesreče nekakšna stalnica. Ker gre za pojave, ki usodno spreminjajo podobo in do neke mere tudi substanco dediščine, zagovarja prof. Kokalj obvezno preventivno zaščito, ki lahko blaži uničevalnost ujm. V postpresivnem obdobju pa je zavzeto sodeloval pri odpravljanju posledic na prizadetih območjih z neposrednimi posegi in prilagojenimi programi, ki so ohranjeni dediščini omogočali sobivanje v novih razmerah. Nazadnje je po vojni v Bosni spremljal obnovo poškodovanih objektov, tudi rekonstrukcijo mostarskega mostu in ostalega urbanega jedra ob Neretvi; posebej učinkovit pa je bil v zagotavljanju potrebnih pogojev s svojimi organizacijskimi in praktičnimi znanji v Nacionalni galeriji na Akademiji likovnih umjetnosti in posredno v Zemaljskem muzeju v Sarajevu, s katerimi naj bi bilo v prihodnje mogoče predvsem lastno nacionalno dediščino ustrezno zaščititi in ohranjati.

Tako je prof. France Kokalj v pisni, praktični in teoretični obliki tudi kot član Društva slovenskih likovnih umetnikov, Slovenskega konservatorskega društva in Društva restavracijskih Slovenije dokazoval svojo večplastno naravnost in za dosežene rezultate leta 2010 prejel nagrado Mirka Šubica.

Josip Korošec
(2013)

Ob osemdesetletnici dr. Marijana Slabeta



Marijan Slabe (risba: Josip Korošec)

Podobno dinamični evoluciji pojma dediščine se kljub spoštljivim osemdesetim letom prof. dr. Marijana Slabeta vztrajno nadaljuje tudi nadgradnja njegovega življenjskega opusa in dopolnjuje bistvo tega opusa. V razpravah ali zgolj sprotnih pogovorih o storjenem je mogoče razbrati, da je dediščina še vedno predmet Slabetovih razmišljanj in osebne presoje in da na ta način pridobljena spoznanja predstavljajo izhodišče za nova snovanja. Zato je pisanje o njegovem delu ob takšnem jubileju le bežen oris nekaterih vtisov, ki so nastajali v razmeroma dolgem skupnem delu, predvsem na področju varstva dediščine, in v še daljšem druženju z njim, in ne podrobna študija ali natančno vrednotenje opravljenih nalog. Ugledno in spoštovano Slabetovo osebnost so, poleg prirojenih lastnosti, že od rane mladosti oblikovale posebne, danes verjetno težje razumljive razmere, ki so bile nedvomno posledica včasih kar dramatičnih okoliščin. Tako je poleg rojstnega mesta Radovljice s selitvami staršev spoznaval in doživljal različne kraje Slovenije, dokler se ni dokončno ustalil v Ljubljani. Tu je opravil študij in leta 1959 na Filozofski fakulteti

diplomiral iz arheologije. V tem obdobju je podobno kot drugi študenti z oddelka ob pridobivanju znanja lahko preizkušal lastne sposobnosti in razvijal svoja nagnjenja in začetni smisel za varovanje. Za usposabljanje in osebno preverjanje tega je imel priložnost tudi pri laboratorijskih in terenskih nalogah, ki jih je neposredno opravljal seminar. Delo in študij na področju arheologije sta tako mlade spodbujala, da so glede na afiniteto vsak po svoje osmišljali takšen življenjski slog, ki bo pomenil koristen del raziskovalnega sistema.

Slabe je verjel v arheologijo kot področje, na katerem je mogoče doseči uspeh le s celostnim doživljanjem in razumevanjem njegove problematike. Spoznal je, da bi brez splošnega vedenja o kulturi ukvarjanje z njenimi arheološkimi vsebinami vodilo v preozko strokovno delo s skromnimi enostranskimi rezultati. Zato je svojo čustveno navezanost na umetnost, tako na književnost kot na glasbo ali likovno umetnost, imel za koristno lastnost, s pomočjo katere je spoznaval, da izbrano študijsko področje ni podpiralo zgolj racionalnega pristopa. V pogovorih in z dejanji je zagovarjal tudi občutenje in doživljanje kakovosti krajine kot območja simbioze narave in človeka ter prostora, v katerem se čas srečuje s svojo preteklostjo in sluteno prihodnostjo. Brez dediščine bi bila ta razsežnost nedvomno drugačna.

Nedvomno so se pri Slabetu zgodnja prepričanja in stališča prelevila v izhodišča poklica in priložnosti, da se dediščina obravnava kot sestavina objektivnega sveta; brez nje bi namreč bil pomen razsežnosti časa drugačen. Dokončna naravnost, naklonjene okoliščine ter izpopolnjevanje doma in v tujini – predvsem v Italiji – so mu omogočili temeljno delo arheologa in konservatorja. Tako je med letoma 1964 in 1986 vodil izkopavanja po večini na tedanjem širšem območju Ljubljane in tudi na Dolenjskem, Gorenjskem, Notranjskem, v Zasavju in Posočju. Kar petindvajsetim opravljenim nalogam je treba prišteti še aktivno sodelovanje pri takšnih posegih Gorenjskega muzeja v Kranju (v letih 1962 in 1963), Mestnega muzeja iz Ljubljane (med letoma 1964 in 1983), Notranjskega muzeja in Inštituta za raziskovanje Krasa v Postojni (med letoma 1974 in 1983). In prav raziskave najdišča iz obdobja preseljevanja ljudstev so bile osnova njegovega doktorskega dela s naslovom *Draveljska nekropola*, ki ga je zagovarjal na Filozofski fakulteti leta 1977.

Zanimivi so rezultati Slabetovega dela na področju prezentacije artefaktov in objektov *sub divo* ali *in situ*; če to dopuščajo okoliščine v prostoru, iz katerega tudi izhajajo, ga na ta način dopolnjujejo in prispevajo k njegovi večji prepoznavnosti. Predvsem gre za dejanja, naklonjena ustvarjalnosti na področju varstva, drugačno ravnanje bi namreč pomenilo siromašenje resnice o preteklosti obravnavanega prostora. K vrednotenju njegovih lastnosti so prispevale tudi topografske

raziskave, ki so nedvomno izraz spoštovanja njegove dejanske kakovosti. Pri takšnih akcijah je tehnična usposobljenost tekmovala z razvitostjo intuicije, obe skupaj pa sta odkrivali nove dobrine ali potrjevali dejansko prisotnost domnevnih. Izkušnje prakse, zasnova teoretične obravnave področja varstva in etičnih načel, ki naj bi jim sledila, ter predvsem poklicna pripadnost delu so dr. Marjana Slabeta kmalu umestili med pomembne, kasneje vodilne konservatorje, najprej v Zavodu za obnovo stare Ljubljane, nato v Ljubljanskem regionalnem zavodu za varovanje dediščine in končno v Zavodu Republike Slovenije za varstvo naravne in kulturne dediščine, v katerem je bil direktor od leta 1984 do leta 1993.

Seveda je bil po zaslugi znanja, izkušenj in statusa kot arbiter član ali vodja številnih strokovnih teles, komisij in odborov, ki so usmerjali potek varstva dediščine, presojali kakovost realiziranih nalog, dodeljevali priznanja zaslužnim kulturnim ustvarjalcem in nosilcem uspešnih akcij ali pripravljali zakonska določila in predpise za učinkovito pravno opredelitev dediščine in urejanje njenega varstva skladno z mednarodnimi priporočili, konvencijami in obstoječo zakonodajo, posebej za področje kulture. Slabe je tudi nosilec najuglednejših strokovnih nazivov – kot so znanstveni svetnik Filozofske fakultete, konservatorski svetnik pri Ministrstvu za kulturo, svetovalec vlade Republike Slovenije – in dobitnik najvišjih nagrad, med katerimi kaže posebej omeniti Stelètovo nagrado Slovenskega konservatorskega društva za življenjsko delo. Za področje varstva ima strokovno pisanje več pomenov. Najbolj temeljna so poročila o opravljenih nalogah, sledijo jim razprave in članki, ki raziskovalno obravnavajo posamezne teme, nato še znanstvene razprave, ki so nedvomno pobuda tudi za ustvarjalno delo. Slabe je vsemu temu dodal še vrsto prispevkov v dnevnem tisku, recenzij in ocen ter opazno število, natančneje osemnajst samostojnih publikacij z različno vsebino. Obseg njegovega pisanja je izjemen, tematsko pester in vsebinsko zanimiv po zaslugi prirojene širine, znanja in pridobljenih izkušenj; skratka, gre za nekakšno sozvočje empiričnih ugotovitev in sprotnih domnev, vse podrejeno premišljeno zasnovanim načelom, ki dajejo smisel takšnemu početju. Neposredno doživete okoliščine so bile tudi osnova za nastanek posameznih del. Tako je na primer dobil pobudo za knjigo *Na rovašu življenja* (izšla je leta 2004), podroben opis lastnosti krajine in časovnega razvoja skupnosti iz dela Baške grape, ki sodi v območje podmelške fare, ko je tam sodeloval pri restavratorskih delih po zadnjem velikem potresu v Posočju. Obravnavani problematiki je prilagajal slog pisanja, zato so njegova dela ne le brana, temveč tudi uporabna za različne namene.

Ob vseh lastnostih in posebnostih okoliščin, v katerih je pisno gradivo nastajalo, je mogoče posredno zaznati proces nekakšne metamorfoze oziroma pojava, ko prav dediščina iz kakovosti sedanjosti ustvarja novo preteklost.

Popolna pripadnost dediščini je Slabeta spodbujala k pedagoškemu delu. Dal je svoj prispevek k pripravi študijskega programa in ga kot profesor na Akademiji za likovno umetnost in na Filozofski fakulteti uspešno izvajal. Uveljavljal je pomen dediščine in posredoval metode njenega varstva kot teoretične in praktične vsebine študentom konservatorstva. Skrb za dostopnost znanj je bila očitna tudi v referatih na na-

cionalnih in mednarodnih srečanjih, simpozijih in konferencah. Mladim je dajal strokovno pomoč in nasvete, zato da bi se premišljeno odločali pri svojem začetnem delu; strokovno usposobljenim posameznikom pa je na podlagi lastnih izkušenj in tako pridobljenih spoznanj pomagal pri ugotavljanju in valorizaciji stanja obravnavanih dobrih ter pri izbiri metode in njene izvedbe v konkretnih posegih. Skratka, njegove pomoči in mnenja so bili lahko deležni vsi, ki so se ukvarjali z dediščino oziroma so bili neposredno ali posredno odgovorni za njeno ohranjanje. Vpetost v problematiko, v dogajanja in rezultate poklicnih posegov ter prepoznavanje bistva dediščine je pomagal vzdrževati in krepiti z ogledi in strokovnimi ekskurzijami.

V vsem, kar je storil, se kaže prepričanje, da je živeti z dediščino sicer splošna danost in tudi privilegij, razumeti jo in jo primerno ohranjati pa je neposredna dolžnost in pravica vsakega posameznika, skupnosti ali družbe. Ta mora zagotavljati njeno varstvo in zaščito in tej dejavnosti omogočati ustrezno strokovno delovanje. Dejstvo tudi je, da sodi delo dr. Marijana Slabeta med tiste stvaritve, ki bodo pomenile na temelju poglobljenih analiz in tako pridobljenih spoznanj nadaljnje vodilo strokovnemu varstvu dediščine v najširšem pomenu.

Na koncu tega sicer bežnega antološkega orisa lika dr. Marijana Slabeta, omenjenih poklicnih rezultatov njegovega splošnega ravnanja oziroma življenjskega sloga, pa se ponuja naslednja misel, ki je nekakšen poduk za nadaljnje ravnanje pri varstvu dediščine: doslej ni mogla nobena sedanost zagotoviti vsega, kar je osmišljala in potrebovala za svoj obstoj, brez opore preteklosti, brez njenih ovrednotenih kakovosti in celo posredno ohranjenih dobrin, da bi bila lahko opazna tudi v prihodnosti.

Josip Korošec
(2013)

Iva Curk

Nihče od nas si takrat ni mislil, da je ta pogovor naše zadnje skupno srečanje in hkrati slovo od vzornice in učiteljice. Iva Curk je umrla na pragu nove pomladi, 25. februarja 2013.

Z dr. Ivo Curk, dolgoletno voditeljico arheologov konservatorjev in odlično poznavalko teoretskih konceptov varovanja arheoloških najdišč, smo se na predzadnji četrtek v marcu 2012 pogovarjali v prijetnem okolju njenega vrta na Rudniku. Ker je pogovor potekal v »razširjeni družini« nekaterih takrat še aktivnih konservatorjev starejše generacije: Mire Strmčnik - Gulič, Danila Breščaka, Borisa Vičiča, Milana Sagadina in avtorja tega zapisa, je bilo Ivino hudomušno vprašanje, ali smo ji prišli prekopat vrt, kar primerno. Takoj za mejo njenega vrta so namreč v času našega pogovora potekala reševalna arheološka izkopavanja, ki jih izvajal Center za preventivno arheologijo pod vodstvom mlade kolegice Tine Žerjal. Dan je bil sončen, ga. Iva pa kljub zdravstvenim težavam, ki so jo pestile zadnja leta, mladostno čila in pripravljena, da podeli z nami nekaj misli o razvoju in dilemah našega arheološkega konservatorstva nekoč in danes.

Uroš Bavec: Iva, začetki vaše strokovne poti vodijo na Ptuj. Na Ptuj se med drugim vračate tudi v svojem zadnjem prispevku »Dominikanski samostan na Ptuj: valorizacija, interpretacija, konservatorski program, čustva«, objavljenem v Varstvu spomenikov št. 46. Ali je vaše poglobljeno razmišljanje o pomenu in poznavanju strokovnih (arheoloških in konservatorskih) dejstev kot tudi nujnosti sinteze rezultatov raziskav na neki način čustveno spodbujeno s spomini na vaše začetke?

Iva Curk: Stari Ptuj me je ves čas močno zaposloval in mirno lahko rečem, da brez Poetovione moje arheologije ne bi bilo. Pri tovrstnih vprašanjih se je treba vedno opreti na to, kaj je koristno in zanesljivo v smislu interpretacije rezultatov arheoloških raziskav. Vedeti moramo, da so v smislu ohranjenosti materialnih ostankov najdišča, kot sta npr. Flavia Solva in Emona, v primerjavi s Poetoviono v privilegiranem položaju. Poetoviona je bila neprimerno bolj devastirana, v Emoni je bilo npr. uporabljenega več kamna ipd. Ob različnih stopnjah ohranjenosti pa je vendarle treba ves čas imeti pred očmi valorizacijska kriterija redkosti in izjemnosti ostaline. Ta kriterija sta za ohranjanje na videz nepomembnih ostankov v določenem času in prostoru ključnega pomena.

Ptuj in Emona sta najpomembnejši celinski antični mesti v današnjem slovenskem prostoru. Vsak pogovor o t. i. urbani arheologiji, vsaj kar se tiče njenih začetkov, lahko zanesljivo povežemo s tema dvema mestoma. Zaradi ambicioznih gradbenih projektov ljubljanskega župana doživljajo t. i. »zavarovalna izkopavanja« po Schmidtovih raziskavah v letih 1905–1909 in izkopavanjih Ljudmile Plesničar v letih 1965–1975

novi renesanso. Relativno izkopavalno zatišje na Ptuj je zato morda le posledica trenutne finančne situacije. Ker gre za čas ogromnih gradbenih pritiskov na mestni prostor, se zdi, da so možnosti prezentacij po opravljenih izkopavanjih pravzaprav zanemarljive; doktrina neposeganja v arheološka najdišča pa le nepredstavljen konservatorski »ideal«.

Uroš Bavec: Kako vidite prihodnost varstva tovrstnih najdišč?

Iva Curk: Nikoli ni bilo enostavno, osnovno vprašanje pa ostaja vedno enako: kako naprej; barometer tega delovanja je predvsem, koliko se sam potrudiš. Možnosti prezentacij v sodobnih mestih namreč obstajajo. Prisluhni je treba ustvarjalcem, snovalcem, tistim, ki se ukvarjajo s prostorom ... Ker se nove prilike pokažejo v vsakem obdobju, gre ob željah javnosti, arhitekta, mestnih oblasti tu vendarle tudi za voljo in celo osebne značilnosti vsakega posameznega konservatorja. V tej luči so zelo izpovedna vsa Mirina (Mire Strmčnik, op. p.) prizadevanja in Ljudmilina (Ljudmile Plesničar - Gec, op.p.) razočaranja ...

Boris Vičič: Funkcioniramo v danih možnostih. Sicer pa je v Emoni skoraj vsako obdobje raziskav le pustilo svoj pečat. Šmit je npr. zaznamoval Mirje, Plesničarjeva Ferantov vrt in nedavno Kongresni trg. Čeprav tu ni lepih tlakovanih pločnikov, saj gre za provincialno mesto, pa tudi za NUK upanje še ostaja. Glavna problema teh prezentacij sta vzdrževanje in dejstvo, da se novi odloki praktično ne sprejemajo več; tudi zato je večina prezentacij »in situ« še iz časov sprejetja teh odlokov.¹

Danilo Breščak: Etnologi so tu verjetno korak pred nami. Projekt dediščina in turizem že kaže rezultate, na kar me opozarjajo etnologi iz naše območne enote. Pri obujanju nekaterih tradicionalnih (zlasti »prijetnih«) kmečkih opravil, kulinarike, vinarstva se ljudje praviloma radi združujejo, ob skrbi za že obstoječe arheološke prezentacije pa stvari navadno stojijo (ali padejo) z dejavnostjo kakšnega entuziastičnega posameznika. Problem sta včasih že dostopnost in košnja.

Boris Vičič: Pomembno je, da lokalne skupnosti in turistične organizacije to opazijo in se lotijo dela. Mi smo lahko le

¹ Pogovor je nastal še pred prenovno in posodobitvijo prezentacij, ki jih je ljubljanska mestna občina izpeljala ob 2000-letnici Emona.

strokovni svetovalci, usmerjevalci, kot v primeru prihajajoče »2000-letnice Emone«.

Milan Sagadin: Zelo značilno je pri nas to, da so turistične organizacije presenečene, ker morajo trženje kulturne dediščine tudi financirati.²

Uroš Bavec: V večini prispevkov, tudi v zadnjem, poudarjate – citiram –, »da v fazah priprav za spomeniškovarstveni poseg nikoli ni mogoče dovolj poudariti pomena raziskovalnega dela,« in dalje, da mora »biti raziskovanje vgrajeno v vse faze izvedbe ...«. V mislih ste imeli seveda zahteven projekt, kot je npr. dominikanski samostan. Kje torej danes vidite vlogo arheologa konservatorja, ki je odtrgan od »svoje« raziskave in opravlja le še funkcijo nadzora? Postavljeni smo v vlogo arbitrov, za katero pa se zdi, da nam, zlasti mlajšim, manjka sintetičnega znanja pa tudi časa, da bi se konkretnim primerom podrobno posvetili. Kje vidite rešitve?

Iva Curk: Arheolog, ki ni več arheolog, seveda ne more biti uspešen pri iskanju rešitev. V takšnih primerih se zdi celo iskanje rešitev v precejšnji meri podobno stremljenju po iskanju kvadrature kroga. Vendar je za konservatorja najpomembnejše, da nikoli ne preneha stremeti za rešitvami – niti takrat, ko teh ni videti. Če povzamem za Pesnikom: »... vendar peti on ne jenja ...«. Stvari niso dokončne in v tem smislu je tudi spreminjanje zakonodaje včasih nujno in koristno.

Milan Sagadin: Včasih si je bilo težje izboriti status na terenu. V tem smislu je danes konservatorju lažje, saj nam zakon daje določena pooblastila, prepoznali so nas kot kulturne delavce ...

Mira Strmčnik: Včasih smo se na terenu morali vedno znova predstavljati (kdo smo, kaj delamo), danes pa se sami sprašujemo, kje je naša kredibilnost, in se zavedamo, da bo marsikaj treba popraviti in postaviti na pravi tir. Arheolog konservator ne more biti zgolj nekakšen uradnik. Omejiti terensko delo samo na »strokovni nadzor« je odločno premalo.

Uroš Bavec: Kako je torej mogoče dobiti zadoščenje in »zmagovati« v bitki za ohranjanje naših kulturnih posebnosti, ko pa se zdi, da se do našega početja že leta razvija mačehovski, včasih celo ciničen odnos? Zdi se, da iz nacionalnih televizijskih programov izginjajo tudi nekatere nekoč samostojne oddaje o naši arheološki dediščini (spomnimo se samo odličnih oddaj Jadrana Sterleta) ali pa so te pomaknjene v pozno večerne slabo gledane termine. Sprašujem se tudi, ali ni konservatorska stroka morda izgubila simpatije javnosti, ker se je začela preveč ukvarjati z birokratskimi omejitvami in premalo s popularizacijo našega poslanstva.

Iva Curk: Vprašanja brez odgovora. Zadoščenje pri ukvarjanju s kulturno dediščino in kulturo nasploh je včasih že, da se to

zdi pomembno meni, ker se s tem ukvarjam. Še enkrat bi ponovila: »... vendar peti on ne jenja ...«. Seveda so potem tu še dosežki, na katere si ponosen. Zase lahko rečem, da sem bila ves čas ponosna na svojo ekipo kolegov arheologov konservatorjev. Druga reč je bilo seveda mednarodno sodelovanje. Spomnim se, da so bili predstavljeni rezultati naših dosežkov (tudi izkopavanja na Ptuju so med njimi) že v mojem času povsem primerljivi z dosežki Avstrijcev in Italijanov, kar nas je navdajalo s ponosom. Ob tem naj spomnim na kolego Valiča, ki je pred drugo svetovno vojno hodil v celovško gimnazijo in je to enakopravnost naše in tuje stroke doživljal prav čustveno. Moram pa reči, da sem imela na začetku te svoje »vodstvene funkcije« med arheologi konservatorji srečo, saj sem stopila v čevlje svojega predhodnika Petra Petruja, ki je arheologijo kot prvi vključil v umetnostnozgodovinski koncept konservatorske službe. Priznam pa, da je bil že projekt avtocest ob koncu mojega aktivnega službovanja zame povsem nepredstavljen, iskreno povedano, nisem si predstavljala, da je možno za naše delo dobiti toliko denarja in ga z delom tudi upravičiti. Sledil je komaj sluten razvoj stroke, ki je poleg visokih standardov vzpostavil mdr. povsem nov odnos do arheološkega dela. In končno so tu tudi razočaranja, ki jih pozabljam in so nujna, saj je naše delo zelo podobno tistemu v gospodinjstvu – vidi se vse, kar ni narejeno. In če bi ponovno izbirala svoj poklic, bi še enkrat izbrala arheologijo – konservatorstvo.

Uroš Bavec: Se ne bi odločili raje za poklic arheologa v muzeju, kustosa?

Iva Curk: Biti muzealec je seveda najlepši poklic na svetu (smeh). Tu je namreč pogosto tako – če kaj narediš, je v redu, če ne, pa tudi ...

Boris Vičič: Naše, konservatorsko delo ima daljnosežne posledice. Potrditev dela pa lahko iščemo v tem, da sodelujemo povsod, kjer se odloča o prihodnosti, razvoju ...

Mira Strmčnik: Da, le pravočasno se moramo vključiti in biti pri tem strokovno in človeško prepričljivi. Brez ustrezne institucionalne podpore je to seveda težje.

Uroš Bavec: Vrnimo se k vašemu članku in konservatorskim programom. Opazili ste, da je pri popularizaciji kulturnih spomenikov, muzejskih zbirk in varstva dediščine treba z raziskovalnimi interpretacijami negovati tudi čustveno plat dožemanja spomenika, vključujoč pozabljena in slabo znana dejstva pa domovinsko vzgojo, estetsko, likovno vzgojo ipd. Kako je s tem?

Iva Curk: Pri tem, kako pravo besedo na pravo mesto postaviti, prepoznati priložnost, ti ne pomagata niti zakon niti avtorstvo. Ljudmila Plesničar je npr. le s svojo specifično karizmo pri neki skupini ljudi dosegla, da so stvari stekle in se razvile v smeri, ki so danes prepoznavne.

Kadar nisem mogla ničesar doseči, sem si prizadevala, da sem s teoretičnimi članki strokovno in drugo javnost obveščala, kaj hočemo doseči in zakaj ter v čem je nekaj vredno

² Res je tudi, da v Evropi ne poznamo primerov, kjer bi turistične organizacije upravljale kulturno dediščino (op. ur.).

ipd. Tega sem se verjetno navadila že v študentskih časih – Kastelic, na primer, je v tistih časih naredil pravi čudež, ko smo šli na večdnevno ekskurzijo v Oglej.

Mira Strmčnik: Osebna angažiranost je najpomembnejša, ko pa greš k ljudem, je pomemben predvsem tvoj etični pogon. Stvari je tudi treba prikazati na poljuden in ljudem prijazen način. Na tak način sem npr. rešila Colationo pa Betnavo in Radvanje. Iva je bila tista, ki nam je bila pri tem vedno in povsod v pomoč; k njej smo se lahko zatekli, z njo smo se lahko pogovorili, od nje smo se tudi največ naučili. Prišla je vedno, ne glede na okoliščine. Tudi zato bi se ji na tem mestu v ime – nu vseh rada zahvalila. Zbirokratiziranost in togo ravnanje popularizaciji prav gotovo nista v pomoč. Če te v teh prizadevanjih ne podpre niti vodstvo v lastni službi, je toliko huje.

Iva Curk: Spoznati pravi trenutek je velika reč. Temelje tega načina in osebnega stika je vzpostavil že moj predhodnik Peter Petru. Res pa je takraten način vodenja to dopuščal. Najprej si moral prepričati aktualno oblast. Spominjam se nekega petkovega dopoldneva, ko je bil zaradi posredovanja takratnega šefa SZDL-ja (Rotovnika) na občinskem svetu z območja bodoče pozidave izločen arheološki kompleks Mosta na Soči.

Milan Sagadin: Da, žal Slovenci pri tem razumemo le avtoritaren pristop. Vendar je tudi danes možno projekt spremeniti le z osebnim stikom. Zdi pa se, da nam v vrhovih manjka oseba, ki bi omogočila odkupe najdišč, primernih za prezentacijo (primer Vičava). Tudi trenje med strokami je še vedno prisotno, in ko se temu pridruži še civilna iniciativa, se zdi propad najdišča neizbežen.

Mira Strmčnik: Res je, še kar naprej čutimo neke vrste nenaklonjenost posameznih institucij. Škoda! To ne koristi niti javnosti niti sami stroki.

Uroš Bavec: Mitologija spomenika je ravno tako čustveno obarvana plat varstva spomenika, za katero v svojem članku ugotavljate da ni nujno nekaj slabega. Včasih se zdi, kot da se nečesa sramujemo. Zdi se, da je vzrok za klišejske in banalne poenostavitve »razkošnega rimskega načina življenja« (s katerimi se npr. srečamo tudi v Termah hotela Primus na Ptujju) treba poiskati ravno v naši zadržanosti ignoranci ali preprosto nevednosti, da spomeniškovarstvena stroka razpolaga z nekaterimi resnično originalnimi »interdisciplinarnimi« izsledki – pravimi biseri z domačih (v tem primeru npr. ptujskih) najdišč. Dramatično zgodbo o Pribini, Koclju in Kocljevi vdovi ter usodo obeh slovanskih blagovestnikov Cirila in Metoda tako komajda kdo pozna. Tako se nam, strokovnjakom zdi neresno govoriti o tem, da so bili na mestu dominikanskega samostana na Ptujju odkriti temelji zgradbe s konca 9. stoletja, kamor je bila po frankovski odstranitvi Koclja pregnana njegova vdova z mladoletnim sinom.

Milan Sagadin: Izraba zgodb, za katerimi je treba stati, je pomembna tudi pri stikih z avtoritetami v smislu »kuj železo, dokler je vroče« ipd. Vitomil Gros, nekdanji župan Kranja, je

rezultate arheoloških raziskav in s tem povezano mitologijo (podatek o Vojnomiru) sprejel in hkrati zagovarjal vse raziskave v mestnem jedru.

Mira Strmčnik: Pri popularizaciji naše dediščine prav gotovo zaostajamo za večino evropskih držav. Vzrok smemo iskati v premajhni smelosti in prodornosti, saj zgodbe vedno pritegnejo in imajo lahko pozitivne odmeve.

Zapisala
Mira Strmčnik in Uroš Bavec

Navodila avtorjem za pripravo prispevkov v reviji Varstvo spomenikov

PREDSTAVITEV

1. Varstvo spomenikov je osrednja slovenska znanstvena strokovna revija za teorijo in prakso spomeniškega varstva. Izdaja jo Zavod za varstvo kulturne dediščine Slovenije
2. Revija izhaja od leta 1946. Do leta 2010 je izhajala z eno številko na leto.
3. Revija se vsebinsko deli na dva dela. V prvem (daljšem) delu so objavljeni prispevki z oznakami COBISS (Co-operative Online Bibliographic System and Services) od 1.01 do 1.04, pri čemer pomeni 1.01 izvorni znanstveni članek, 1.02 pregledni znanstveni članek, 1.03 kratki znanstveni prispevek in 1.04 strokovni članek. Prispevki, ki so objavljeni v tem delu revije, so recenzirani in štejejo kot referenčni v domačem in tujih znanstvenih okoljih. Kategorijo prispevka predlaga avtor, končno odločitev pa sprejme uredniški odbor na podlagi predloga recenzenta.

Drugi (krajši) del, ki sledi prvemu, je namenjen objavi recenzij (oznaka COBISS 1.19), predstavitev (npr. knjig, projektov, dogodkov, predavanj, konferenc itd.), knjižničnim informacijam idr. Prispevki, ki so objavljeni v tem delu revije, se ne recenzirajo. Prvi del se imenuje Razprave, drugi del pa Predstavitve.

VRSTA, OBSEG IN SESTAVA PRISPEVKOV

4. Številke praviloma niso tematsko usmerjene. Objavljeni so prispevki različnih znanstvenih ved in disciplin (npr. arheologija, etnologija, umetnostna zgodovina, arhitektura, krajinska arhitektura, konservatorstvo, restavracijsko, geografija ipd.), ki sledijo znanstvenemu in profesionalnemu zanimanju avtorjev za varovanje, raziskovanje in upravljanje kulturne dediščine, mednarodne akte in nacionalno zakonodajo, prostorsko načrtovanje in informatiko na področju spomeniškega varstva, konservatorske študije, zgodovino in doktrino spomeniškega varstva itd.
5. Prispevki v Razpravah so objavljeni v slovenščini in angleščini. Za prevode praviloma poskrbi uredništvo.
6. Razprave praviloma obsegajo največ 1,5 avtorske pole (24 strani po 30 vrstic s 64 znaki oz. 46.000 znakov s presledki), prispevki iz sklopa Predstavitve in informacije pa največ 5 strani (9300 znakov).
7. Sestavine razprav si sledijo v naslednjem zaporedju: naslov prispevka, izjema tudi podnaslov, izvleček, ključne besede, besedilo prispevka, ki je razdeljeno na posamezna poglavja (uvod in sklep sta obvezni poglavji), viri in literatura ter povzetek. Naslov in podnaslov članka, ki primeroma opisujeta vsebino prispevka, naj natančno, vendar kratko in jedrnatno označita bistveno vsebino. V prispevku najpomembnejši obravnavani pojmi naj bodo praviloma navedeni na začetku naslova oziroma podnaslova. Naslov naj ne presega priporočenih 140 znakov. Izvleček naj obsega največ 6–10 vrstic (do 650 znakov). Biti mora razumljiv sam po sebi, brez branja celotnega prispevka; vsebuje naj oris metodologije in rezultatov; uporabljajo naj se celi stavki, izogibati se je treba slabše znanimi kraticam in okrajšavam. Kratice naj bodo ob prvi uporabi razvezane v slovenskem jeziku. Če to ni mogoče, kratico razvezemo v jeziku, v katerem je nastala. Ključne besede naj obsegajo 3–8 besed, ki označujejo vsebino prispevka; to naj bodo enostavni izrazi, zapisani v prvem sklonu ednine. Avtor naj poskuša izbrati take ključne besede, ki so že v splošni rabi v sistemu COBISS. Za UDK-vrstilec oz. klasifikacijsko oznako poskrbi uredništvo. Povzetek obsega 30–45 vrstic (največ 1900 znakov). V njem avtor jasno opredeli namene, glavne značilnosti in metodologijo raziskovalnega dela ter najpomembnejše rezultate in sklepe prispevka. Besedilo prispevka mora biti pregledno in razumljivo strukturirano z naslovi poglavij in podpoglavij. Dovoljeni sta največ dve ravni podpoglavij. Avtor lahko priloži tudi kratko zahvalo, ki bo objavljena pred seznamom virov in literature.
8. Zaradi zagotovitve anonimnosti pri recenzijem postopku mora(-jo) avtor(-ji) svoje ime in priimek navesti posebej, in sicer na prvi strani prispevka. Dopiše(-jo) naj tudi svoj akademski in pedagoški naziv ali znanstveni naziv ter diplomski naziv. Za diplomske nazive naj se uporabljajo uradne okrajšave, za pedagoške in znanstvene nazive pa naj se okrajšave ne uporabljajo. Avtorice naj napišejo svoje pedagoške nazive v ženski obliki (npr. docentka). Sledi naslov institucije, v kateri je avtor zaposlen, oziroma drugi ustrezen naslov in naslov elektronske pošte. Če je avtorjev več, vrstni red določijo sami. Drugih podatkov naj prva stran prispevka ne vsebuje.
9. Za predstavitev knjig in za recenzije (oznaka COBISS 1.19), objavljene v drugem delu revije, mora avtor najprej navesti naslov prispevka. Ta je lahko poljuden in ni nujno, da je povsem enak kot naslov knjige ali dela, ki ga avtor predstavlja oziroma ocenjuje, vendar pa se mora nanašati na vsebino/recenzijo predstavljenega dela oziroma knjige, biti mora čim krajši in čim manj zapleten. Za naslovom mora avtor navesti še: izvorni naslov dela, ime in priimek avtorja(-jev), ime in priimek urednika(-ov), založbo in leto izdaje ter ISBN-številko.

OBLIKOVANJE IN JEZIK PRISPEVKOV

10. Prispevki morajo biti napisani z urejevalnikom besedil Microsoft Word. V celotnem prispevku naj bo uporabljen le en slog, in sicer privzet slog Normal. To pomeni, da morajo imeti prispevki enojni medvrstični razmik, tip črk Times New Roman, velikost črk 12, levo poravnavo in 2,5-centimetske robove pri formatu A4. Ta normativ je nekoliko drugačen le pri grafičnih prilogah (tip pisave v grafičnih prilogah mora biti Arial, velikost črk pa ne sme biti manjša od 10). Strani v prispevku naj bodo zaporedno oštevilčene, številka strani pa naj bo na dnu strani postavljena na sredino.
11. Besedilo prispevka naj bo preprosto oblikovano. Ni dovoljeno uporabljati zamikov, deljenja besed, podčrtavanja, senčenja ali kakršnih koli drugih načinov oblikovanja, razen označitve krepke in ležeče pisave. Besedilo naj bo v celoti izpisano z malimi črkami (razen velikih začetnic) in naj bo brez nepotrebnih okrajšav. Če se okrajšavam ni mogoče izogniti, naj jih avtor pri prvi navedbi pojasni.
12. Izvirne izraze/termine lahko avtor zapiše ob izrazih, prevedenih v slovenski jezik. Izraz naj avtor zapiše v oklepaju za slovenskim prevodom, pri čemer napiše najprej okrajšavo jezika, v katerem je zapisan izvorni izraz/termin (na primer: angl. (za angleški jezik), nem. (za nemški jezik), fr. (za francoski jezik) itd.), nato izraz/termin, in sicer v ležeči pisavi. Slovenski prevod izraza/termina naj avtor postavi v narekovaje.
13. Pri naštevanju in navajanju enot, ki si v alinejah sledijo druga pod drugo, ni dovoljeno uporabljati funkcije za avtomatsko označevanje in oštevilčevanje, ki jo ima program Microsoft Word. Avtor naj enote, ki si v alinejah sledijo druga pod drugo, številči ali označuje ročno, čeprav zaradi tega besedilo ne bo poravnano v navpični liniji. Enako velja tudi za številčenje naslov, podnaslov, poglavij, podpoglavij, preglednic in slik. Če pri navajanju enot v alinejah avtor ne uporablja številčk, naj alineje označi s pomišljaji.
14. Prispevki, objavljeni v slovenščini, morajo biti napisani v slovenskem knjižnem jeziku in ob upoštevanju pravil Slovenskega pravopisa (2003, 2007).
15. Uporaba tujk v prispevkih v slovenskem jeziku je dovoljena le, če ne obstaja primernejši izraz v slovenskem jeziku.

PREGLEDNICE IN GRAFIČNE PRILOGE

16. Za tabele se v prispevku uporablja poimenovanje preglednica. Preglednice so umeščene med besedilo prispevka in ne smejo presegati 2,5-centimetskega roba. Vsaka preglednica mora biti razumljiva, pregledna in preprosta, brez dodatnega pojasnjevanja in opisovanja. Sestavljajo naj jo vrstice in stolpci, katerih vidne črte se sekajo v poljih. Polj naj avtorji ne senčijo. Preglednice morajo biti zaporedno oštevilčene z arabskimi številkami in morajo imeti naslove. Naslov preglednice naj bo nad preglednico. Med številko in naslovom naj bo dvopičje. Naslovi preglednic naj bodo čim krajši in čim manj zapleteni. Naslov preglednice naj se s piko zaključuje, če gre za stavčno poved. Avtor pod preglednico dopiše tudi vire za podatke v preglednici. Uporabljeni viri morajo biti (v celoti) navedeni v končnem seznamu virov in literature.
17. Za vsako grafično prilogo (fotografija, zemljevid, grafikon, skica in podobno) se uporablja enoto poimenovanje: slika. Slike ne smejo biti umeščene med besedilom prispevka. Oštevilčene morajo biti enotno z arabskimi

številčkami in morajo imeti naslove. Med številko in naslovom mora biti dvopičje. Naslovi slik naj bodo čim krajši in čim manj zapleteni. Avtor za naslovom dopiše tudi vir(-e) grafične priloge, in sicer na način, kot je za sklicevanje na vire in literaturo med besedilom določeno v teh navodilih. Pri fotografijah in ilustracijah, ki niso vzete iz virov, ampak so avtorsko delo, se za naslovom slike dopiše ime in priimek avtorja fotografije/ilustracije. Naslov slike se za navedbo virov (ali avtorja fotografije/ilustracije/risbe) s piko zaključuje, če gre za stavčno poved.

- Če se avtor med besedilom prispevka sklicuje na grafične priloge (npr. jih opisuje, komentira itd.) oziroma če grafična priloga dopolnjuje besedilo prispevka, mora biti v besedilu obvezno navedeno, na katero grafično prilogo se avtor sklicuje, oziroma mora biti na najprimernejšem mestu v besedilu navedeno, katera grafična priloga dopolnjuje besedilo. Pri sklicevanju na grafične priloge je treba uporabljati njihove številke: npr. (sl. 1), kot je razvidno s slike 1, kot prikazuje slika 1 itd.
- Če sestavlja eno sliko več grafičnih podob (npr. vertikalni in/ali horizontalni niz fotografij, skic, tabel itd.), mora biti vsak posamezen sestavni del slike vidno in jasno oštevilčen. V podpisu k sliki naj avtor zapiše številko posameznega sestavnega dela slike in naslov/pojasnilo tega sestavnega dela slike, in sicer na način, kot je navedeno pri spodnjem primeru. Tak naslov grafične priloge se zaključuje s piko.
- Če vsebuje grafična priloga besedilo (npr. napisi na skicah, legenda v grafikonu, napisi/besedilna navedba enot na abscisnih in ordinatnih oseh v grafikonih ipd.), mora biti to besedilo napisano v slovenščini in angleščini. Napisi naj bodo čim manj zapleteni in čim krajši (npr. če so v grafikonih napisi oziroma besedilne navedbe enot na abscisnih/ordinatnih oseh in na drugih mestih dolgi, je bolj smiselno, da avtor te enote označi s številčkami, številke pa pojasni v legendi).
- Tip pisave v vseh grafičnih prilogah mora biti Arial, črke pa ne smejo biti manjše od 10. Pisava mora imeti enojni medvrstični razmik in levo poravnavo pri formatu A4.
- Grafične priloge (razen grafikonov) morajo avtorji oddati v digitalni rastrski obliki, z ločljivostjo vsaj 350 pik na palec (350 dpi), in sicer v formatu JPEG (v najvišji kvaliteti) ali TIFF. Širina slike s tako ločljivostjo naj bo najmanj 14,8 cm. Če avtorji ne morejo oddati grafičnih prilog v predpisani obliki, naj se pred oddajo posvetujejo z urednikom.
- Grafikoni morajo biti izrisani s programom Microsoft Excel.
- Vsaka grafična priloga mora biti shranjena in oddana uredništvu v svoji datoteki. Naslov posamezne slikovne datoteke naj bo sestavljen le iz priimka (prvega) avtorja, okrajšave sl, podčrtaja in zaporedne številke, ki jo ima slika v besedilu: npr. Fister_sl_1.
- Avtor naj prostor, ki naj bi ga grafična priloga zasedla v prispevku, šteje za obseg besedila kot 250 besed (pol strani) oziroma 500 besed (cela stran).
- Avtorji naj bodo zmerni pri številu grafičnih podob, ki jih nameravajo vključiti v prispevek. Vključijo naj le tiste, za katere menijo, da so potrebne za boljše razumevanje vsebine prispevka.

ŠTEVILKE IN MERILA

- Merske enote naj temeljijo na metričnem merskem sistemu. Pri številih, večjih od 9999, se za ločevanje tisočic in milijonic uporabljajo pike (na primer 13.432 ali 1.514.800). Pri pisanju merila zemljevida se dvopičje piše nestično (na primer 1 : 500.000). Med številčkami in enotami je presledkec (na primer 135 m, 23,5 %), pred oznako za potenco ali indeksom števila pa presledka ni (na primer 143 km², b₃, 17 °C). Znaki pri računskih operacijah se pišejo nestično, razen oklepajev (na primer $p = a + c - b - (a + c : b)$).

OKRAJŠAVE

- Uporabljajo se slovenske verzije okrajšav in bibliografskih oznak (ur.; idr.; isti.; ista; prav tam).
Okrajšava prim. se uporablja, kadar želimo opozoriti na stališče, ki je drugačno od našega ali od tistega, ki ga zagovarja avtor druge citirane knjige.

OPOMBE IN NAVAJANJE VIROV IN LITERATURE

- Bibliografske opombe se pišejo med besedilom, vsebinske opombe pa kot sprotne opombe pod črto.
Vsebinske opombe, ki vsebujejo dodatno avtorjevo besedilo, so oštevilčene z zaporednimi številčkami od začetka do konca besedila. Opombe naj ne bodo predolge.
- Če je avtor znan, naj bo v besedilu sklic na literaturo tak: (Zadnikar, 1982: 20–23) oziroma npr. Zadnikar (1982) ugotavlja, da ... Če sta avtorja navedenega dela dva, se navedeta oba: (Buser, Cajhen, 1980) oziroma npr. Buser in Cajhen (1980) ocenjujeta, da ... Pri večjem številu avtorjev se zapiše le

priimek prvega avtorja, za druge avtorje se navede okrajšava idr., ki pomeni in drugi: (Benedetti idr., 2004) oziroma Benedetti idr. (2004) menijo, da ... Če je avtorjev šest ali manj, se v končnem seznamu virov in literature navedejo vsi avtorji, in sicer tako, kot je določeno v teh navodilih. Če je avtorjev več kot šest, se v končnem seznamu virov in literature navede prvih šest avtorjev, za druge pa se doda okrajšava idr., in sicer tako, kot je določeno v teh navodilih. Če je v prispevku uporabljenih več virov, ki imajo na začetku iste avtorje, je treba med besedilom navajati vse avtorje do vključno prvega različnega.

- Dela enega avtorja, ki so izšla istega leta, je treba med seboj ločiti z zaporednim dodajanjem malih črk (a, b, c, č itd.) stično ob letnici izida (Božič, 1992a, 1992b) oziroma Božič (1992a, 1992b) navaja ... Tako jih je treba navesti tudi v končnem seznamu virov in literature. Dela različnih avtorjev, ki se vsa nanašajo na isto vsebino, je treba naštetih po abecednem redu glede na avtorjev priimek, med posameznimi navedbami je podpičje: (Fister, 1987; Stopar, 1990; Zadnikar, 1975). Pri navajanju več del istega avtorja se navedejo avtor in zaporedne letnice izidov teh del, ki jih je treba ločiti z vejico: (Zadnikar, 1982, 1988). Če v besedilu zaporedno navedemo sklic na isto delo, se pri drugem in vseh nadaljnjih zaporednih sklicih v istem odstavku uporabi navedba: (prav tam). Če je delo še v tisku, se v oklepaju namesto letnice izdaje navede: (v tisku) – na ta način se delo navaja tudi v končnem seznamu virov in literature.
- Dobesedni navedki morajo biti označeni z narekovaji, in sicer z dvojnimi srednjimi (« »). Stran, na kateri je dobesedni navedek v delu, se napiše za dvopičjem. Pika kot končno ločilo je za oklepajem, v katerem je zapisan vir citata. Če je besedilo citata v citiranem delu na dveh ali več straneh, se med stranema (-nmi) postavi stični pomišljaj (Zadnikar, 1982: 36–37).
- Daljši dobesedni navedki (več kot 40 besed) naj bodo postavljeni v samostojen odstavek, napisani naj bodo z ležečo pisavo, pred odstavkom in za njim pa naj bo izpuščena po ena vrstica. Začetek in konec dobesednega navedka se v tem primeru ne označujeta z narekovaji. Pika kot končno ločilo je za oklepajem, v katerem je zapisan vir navedbe.
- Pri dobesednih navedkih, ki imajo vmes posamezne dele izpuščene, se uporablja tropičje v oglatem oklepaju: [...]. Za to oznako, če ni bil izpuščen samo del povedi, začnemo pisati ponovno z veliko začetnico. Če v citiranem delu to ni velika začetnica (npr. ker ni začetek stavka), označimo prvo črko z oglatim oklepajem.
- Pri sklicih na vire, pri katerih avtor in urednik nista znana, se navedeta ime izdajatelja (v prispevkih v angleškem jeziku mora biti v tem primeru ime izdajatelja prevedeno v angleščino) in letnica izdaje dela, npr. za podatke, ki jih objavlja Statistični urad Republike Slovenije, se navede (Statistični urad Republike Slovenije, 2007). Za vire lahko uporabljamo tudi okrajšave, npr. za Statistični urad Republike Slovenije se uporabi okrajšava SURS, vendar mora biti v besedilu prispevka najprej navedeno ime vira v celoti, nato pa mora biti razloženo, da se bo za ta vir v nadaljevanju uporabljala okrajšava, ki jo avtor tudi razveže. Za navedeni primer (Statistični urad Republike Slovenije, 2007) bi se tako pri sklicu nanj v nadaljevanju uporabljalo (SURS, 2007).
- Pri navajanju zakonov med besedilom se navedejo ime zakona, številka Uradnega lista Republike Slovenije in letnica, pri čemer se uporablja za Uradni list Republike Slovenije okrajšava: Ur. l. RS, npr. (Zakon o varstvu kulturne dediščine, Ur. l. RS, št. 16/2008). Pri dobesednem navajanju zakonov se doda še stran v Uradnem listu RS.
- Če imajo zakoni uradne okrajšave, npr. ZVKD-1, se lahko te uporabijo, vendar mora biti v besedilu članka najprej navedeno ime zakona v celoti, nato pa mora biti razloženo, da se bo za ta vir v nadaljevanju uporabljala okrajšava, ki jo avtor tudi navede.

SEZNAM UPORABLJENIH VIROV IN LITERATURE

- Vsa dela (viri in literatura), navedena v članku, morajo biti v abecednem seznamu navedena na koncu v sestavnem delu prispevka z naslovom Viri in literatura. Seznama avtor ne sme številčiti ali kakor koli drugače označevati (s pikami, pomišljaji). V primerih navedb, ki so prikazani spodaj, so ločila in oblika pisave (ležeče oziroma pokonci) navedeni točno tako, kot jih mora navesti tudi avtor v svojem prispevku.

Monografije in knjige (en avtor)

Fister, P. (1986): *Umetnost stavbarstva na Slovenskem*. Ljubljana, Cankarjeva založba.

Opomba: Priimek avtorja, Inicialka(-e) avtorjevega imena. (letnica izdaje dela): *Naslov dela: Morebitni podnaslov*. Kraj izdaje, Založba.

Monografije in knjige (od tri do šest avtorjev)

Pernet, L., Carlevaro, E., Tori, L., Vietti, G., Della Casa, P., in Schmid-Sikimić, B.

(2006): *La necropoli di Giubiasco (TI): Vol. II, Les Tombes de La Tène finale et d'époque romaine*, Collectio archaeologica 4. Zürich, Musée national suisse.

Opomba: Če je avtorjev šest ali manj, se v končnem seznamu virov in literature navedejo vsi avtorji. Če je avtorjev več kot šest, se našteje prvih šest, nato pa sledi okrajšava idr.

Monografije in knjige (avtorji niso znani, znan je urednik)

Dromgoole, S. (ur.) (2006): *Legal protection of the Underwater Cultural Heritage: National perspectives in Light of the UNESCO Convention 2001*. Leiden, Martinus Nijhoff.

Diplomska in magistrska dela, doktorske disertacije, raziskovalna poročila

Uhač, M. (2003): *Brodolom na rtu Savudrija*. Diplomsko naloga. Sveučilište u Zadru.

Verbič, T. (2008): *Poročilo o ogledu arheoloških izkopavanj na lokaciji NUK 2*. Raziskovalno poročilo. Ljubljana, Zavod za varstvo kulturne dediščine Slovenije, Območna enota Ljubljana.

Prispevki ali poglavja v monografijah, knjigah, enciklopedijah in zbornikih konferenc, zborovanj, seminarjev itd.

Dumont, A. (2000): *Etat d'un cours d'eau à la fin du 18e siècle : la visite de la rivière d'Ourthe (Belgique)*. V: Bonnamour, L. (ur.): *Archéologie des fleuves et des rivières*, str. 25–27. Pariz, Éditions Errance.

Opomba: pri zbornikih konferenc, zborovanj, seminarjev itd. naj avtor ne navaja, za katero konferenco, zborovanje, seminar itd. gre, kje in kdaj je tovrstno društvo potekalo in kakšen je bil njegov naslov. Z ležečo pisavo je napisan naslov knjige, monografije, zbornika.

Prispevki v monografijah, ki izhajajo v seriji z lastnim naslovom

Svetličič, V. (1997): *Drobne najdbe iz kovine, jantarja in roževine*. V: Horvat, J.: *Sermin*. Opera Instituti Archaeologici Sloveniae, 3, str. 31–38. Ljubljana, Založba ZRC.

Opomba: za naslovom knjige zapišemo tudi naslov serije in številko zvezka (če je zbirka oštevilčena). Oštevilčenje je vedno zapisano v arabskih številkah, tudi če so v knjigi rimske številke. Prav tako izpuščamo oznako za zvezek pred številko (*Band, Heft, Vol., No.*).

Prispevki v periodičnih publikacijah

Delak Koželj, Z. (2008): *Programski model delovanja etnologa konservatorja. Varstvo spomenikov*, 44, str. 256–262.

Raban, A. (1992): *Archaeological Park for Divers at Sebastos and Other Submerged Remnants in Caesarea Maritima*. *International Journal of Nautical Archaeology*, 21(1), str. 27–35.

Opomba: število 21 v oznaki 21(1) je letnik publikacije, 1 pa številka v posameznem letniku. Če publikacija nima številke (npr. če izide le ena publikacija v enem letniku), naj avtor napiše le letnik, vendar ne v oklepaju. Imena revij ni dovoljeno pisati z okrajšavami, napisana pa morajo biti z ležečo pisavo.

Gesla v enciklopedijah in leksikonih

Slovenski biografski leksikon, s. v. "Turner Pavel".

Ulčar, M. (1995): *Enciklopedija orožja: Orožje skozi sedem tisočletij*. Ljubljana, Državna založba Slovenije, s. v. "Enostrelne zadnjače".

Opomba: pri citiranju gesel razširjenih enciklopedij in leksikonov pišemo le naslov (ležeče) in pa izdajo, če jih je na voljo več, ni pa treba zapisati števila zvezkov niti kraja in leta izida. Naslovu sledita kratica s. v. (iz latinskega *sub verbo* – pod besedo) ter citirano geslo v narekovajih in pokončnem tisku. Kadar navajamo podatke iz manj znanega leksikona ali enciklopedije, moramo seveda v opombo zapisati vse podatke, ki jih pišemo pri monografskih delih.

Prispevki v dnevnih časopisih

Petkovšek, J. (2009): *Potrebujemo zakon, ne le odlok*. *Delo*, 51(24), 30. 1. 2009, str. 9.

Zakoni

Zakon o varstvu kulturne dediščine. Uradni list RS, št. 16/2008. Ljubljana.

Publikacije, katerih avtor in urednik nista znana – npr. statistični viri, enciklopedije, zemljevidi

Statistični urad Republike Slovenije (2007): *Statistični letopis 2007*. Ljubljana.

Opomba: najprej je naveden izdajatelj, sledijo leto izdaje, naslov dela in kraj izdaje. V prispevkih v angleškem jeziku morata biti v tem primeru ime izdajatelja in naslov dela prevedena v angleščino.

Rokopisi in tipkopisi, ki niso objavljeni, vendar je letnica nastanka znana

Plesničar – Gec, L. (2000): *Emonski teater*. Tipkopis.

Opomba: najprej je naveden avtor rokopisa/tipkopisa, sledijo letnica in naslov ter podatek, da gre za rokopis/tipkopis.

Rokopisi in tipkopisi, ki niso objavljeni, letnica nastanka pa tudi ni znana

Snoj, D. (1999): *Poročilo o zaščitnih izkopavanjih na lokaciji NUK II*. Tipkopis (prejeto 24. 1. 1999).

Opomba: najprej je neveden avtor rokopisa/tipkopisa, sledijo letnica (kot letnica se navede leto, ko je avtor prispevka vir prejel), naslov, podatek, da gre za rokopis/tipkopis, v oklepaju pa je natančen datum prejetja dela.

Intervjuji, pogovori

Svetina, T. (1995): *Marijina kapelica na Mlinem pri Bledu* (osebni vir 25. 3. 1995).

Opomba: navedejo se intervjuvanec, leto intervjuja, kot naslov pa vsebina intervjuja. V oklepaju je natančen datum izvedbe intervjuja/pogovora.

Splošne opombe

- Če je delo še v tisku, se v oklepaju namesto letnice izdaje navede: (v tisku) – na ta način se delo navaja tudi med besedilom.
- Če je krajev izdaj več, mora avtor navesti enega od njih.
- Če je založnik fakulteta ali oddelek na fakulteti, je treba za krajem izdaje dela najprej navesti univerzo, nato fakulteto in na koncu morebitni oddelek.
- Če sta avtorja dva ali jih je več, se v končnem seznamu virov in literature navedba dela začne vedno s tistim avtorjem, ki je (kot prvi) naveden tudi med besedilom.
- Če isti avtor nastopa enkrat samostojno, enkrat pa kot prvi avtor v skupini več avtorjev, potem v seznamu virov in literature najprej navajamo njegova samostojna in nato skupinska dela; slednja razvrstimo po abecedi glede na primek drugega (ali po potrebi tretjega) avtorja. Če se isti avtor pojavi večkrat, dela navajamo po letu izdaje – najprej starejša in nato novejša dela.
- Če je naslov citiranega dela v dveh ali več jezikih ali če je celotni prispevek v dveh ali več jezikih, mora avtor za prvo napisanim naslovom zapisati še naslove dela v drugem(-ih) jeziku(-ih), in sicer znotraj oglatih oklepajev. Če je teh naslovov več, jih mora med seboj ločiti s poševno črto (/), pri čemer pred njo in za njo ne sme pustiti presledka. Če je dvo- ali večjezični prispevek v publikaciji objavljen na različnih mestih, morajo biti številke strani navedene za vsakega posebej, kot je prikazano v spodnjem primeru: Horvat, J. (2002): *The Hoard of Roman Republican Weapons from Grad near Šmihel* [Zaklad rimskega republikanskega orožja z Gradu pri Šmihelu pod Nanosom]. *Arheološki vestnik*, 53, str. 117–150 [150–192].
- Navedba strani se piše s stičnim pomišljajem; avtor naj bo pozoren, da uporablja pomišljaj (–) in ne vezaj (–).
- Vsaka navedba vira se konča s piko.

39. Pri navajanju arhivskih virov je treba v oklepaju navesti ime arhiva ali njegovo okrajšavo, ime fonda in njegovo signaturo, oznako tehnične enote (številko fascikla ali škatle) ter naslov in številko navajanega dokumenta, vse ločeno z vejicami. Poleg tega je – če je to mogoče – smiselno navesti še podatke, ki so na citirani arhivaliji, npr. številko in datum izdaje akta.

Primer navedbe arhivskega vira

Arhiv Republike Slovenije (ARS), Vicedomski urad za Kranjsko, AS 1, šk. 1, akt 942.

40. Vire s svetovnega spleta navajamo, kot je prikazano spodaj. Vedno na koncu navedemo tudi datum, ko je bil vir dostopen na spletu.

Primer navedbe spletnega vira, če je avtor znan

Avramov, D. (2006): *Social exclusion and social security*. <http://www.avramov.org/documents/document7.pdf> (dostop 20. 2. 2008).

Primer navedbe spletnega vira, če avtor ni znan

Internet 1: <http://www.international.icomos.org/charters.htm> (dostop 15. 9. 2008).

Opomba: v prvem primeru se med besedilom navede (Avramov, 2006), v drugem primeru pa (internet 1, 2 ...).

41. Seznam virov in literature vključuje le dela, ki so dejansko navedena v besedilu prispevka. Vsako enoto v teh seznamih zaključuje pika.

RECENZENSKI POSTOPEK, LEKTURA IN AVTORSKE PRAVICE

42. Uredništvo sprejema prispevke vse leto. Prispevke morajo avtorji poslati po pošti na naslov uredništva

Zavod za varstvo kulturne dediščine Slovenije
Varstvo spomenikov – uredništvo
Metelkova ulica 4
SI-1000 Ljubljana

43. Grafične priloge morajo biti v končni obliki shranjene v podatkovni mapi, ločeno od besedila prispevka. Gradiva ne pošiljajte po e-pošti, ampak ga zapišite na zgoščenko. Zgoščenci priložite iztis vseh datotek.

44. Uredništvo ima pravico, da prispevkov, ki niso v celoti pripravljene v skladu z navodili za objavo v reviji Varstvo spomenikov, ne sprejme v recenzentski postopek.

45. Uredništvo ima pravico, da prispevkov, ki niso napisani v slovenskem knjižnem jeziku, ne sprejme v recenzentski postopek.

46. Z rezultatom recenzije članka bo avtor seznanjen najpozneje v treh mesecih od oddaje članka. Če recenzent predlaga spremembe oziroma izboljšave, se članek vrne (prvonapisanemu) avtorju. Morebitne popravke ali spremembe lahko sočasno predlaga tudi uredništvo. Avtor vnese predlagane recenzentove in/ali urednikove popravke in vrne popravljeno besedilo v petih dneh. Vnesene popravke in spremembe preveri urednik. Dovoljeni so le popravki in spremembe, ki jih zahtevata recenzent in/ali urednik.

47. Če recenzija ne zahteva popravka ali dopolnitve članka, se avtorju recenzija ne pošlje. V tem primeru uredništvo pošlje (prvemu) avtorju le obvestilo, da bo prispevek objavljen.

48. O uvrstitvi objavljenih prispevkov v eno od tipologij dokumentov/del v bibliografskem sistemu COBISS odloča recenzent. Urednik preveri pravilnost odločitve recenzenta. Če se mu zdi recenzentova uvrstitvev sporna, se glede uvrstitve dogovorita skupaj. O uvrstitvi nerezenciranih prispevkov v eno od tipologij COBISS-a odloča urednik.

49. Pred objavo so vsi prispevki, ki so napisani in oddani v slovenskem jeziku, še lektorirani. Avtorju se lektorirano besedilo pošlje v dopolnitev le, če lektor predlaga večje popravke oziroma vstavi svoje komentarje/pripombe, ki so povezani s strokovno vsebino. V takih primerih avtor popravi ali izboljša besedilo v skladu z lektorjevimi pripombami/komentarji in vrne popravljeno besedilo v treh dneh.

50. Prevod se opravi po recenzentskem postopku oziroma po vnosu morebitnih recenzentovih in/ali urednikovih popravkov in pregledu morebitnih predlaganih večjih lektorjevih popravkov oziroma komentarjev/pripomb.

Za zagotovitev brezhibnosti prevoda prevedene prispevke pred objavo pregleda oseba, ki uporablja angleščino kot svojo materinščino. Če so predlagani manjši popravki, se prevod avtorju ne vrača, ampak uredništvo vnese popravke na podlagi predlogov govorca materinščine. Če je ugotovljeno, da je prevod jezikovno problematičen, uredništvo poskrbi za njegovo profesionalno lektoriranje. Avtor vrne lektorirano besedilo prevoda v petih dneh. Dopolnjeno besedilo prevoda se še enkrat jezikovno pregleda. Prispevek je objavljen, ko je potrjeno, da prevod ustreza pravopisnim pravilom angleškega jezika in pravilom v teh navodilih.

51. Tuji avtorji se za prevod prispevkov iz angleščine v slovenščino dogovorijo z urednikom. Prispevek morajo oddati v brezhibni angleščini. Tudi te prispevke jezikovno pregleda oseba, ki uporablja angleščino kot svojo materinščino.

52. Uredniški odbor lahko na predlog urednika ali recenzenta zavrne objavo prispevka.

53. Sprejeti bodo samo prispevki, ki še niso bili objavljeni. Če je isti prispevek že v postopku objave v drugi reviji, mora avtor to izrecno navesti.

54. Za avtorsko delo, poslano za objavo v Varstvu spomenikov, vse moralne avtorske pravice pripadajo avtorju, materialne avtorske pravice reproduciranja in distribuiranja v Republiki Sloveniji in v drugih državah pa avtor brezplačno, enkrat za vselej, za vse primere, za neomejene naklade in za vse medije neizključno prenese na izdajatelja.

55. Avtorji so za objavo grafičnih prilog, za katere nimajo avtorskih pravic,

dolžni pridobiti dovoljenje in ga poslati na naslov uredništva.

56. Za vse trditve v prispevku odgovarja avtor sam, zato objavljamo le podpisane prispevke.

57. Ob izidu prejme vsak avtor članka in vsak recenzent en brezplačen izvod publikacije. Članki niso honorirani.

Instructions to authors for the drafting of articles in *Varstvo spomenikov*

PRESENTATION

1. *Varstvo spomenikov* is Slovenia's main academic and professional journal devoted to the theory and practice of monument protection. It is published by the Institute for the Protection of Cultural Heritage of Slovenia.
2. The journal first appeared in 1946, with one issue published a year up to 2010.
3. The journal is divided into two parts. The first (longer) part contains articles classified according to the COBISS (Co-operative Online Bibliographic System and Services) typology under codes 1.01 to 1.04, where 1.01 means original scholarly article, 1.02 means review article, 1.03 means short scholarly article and 1.04 means professional article. The articles published in this part of the journal are peer-reviewed and are counted as reference articles in domestic and foreign academic environments. The category of the article is proposed by the author but the final decision is taken by the editorial board on the basis of the reviewer's proposal.

The second (shorter) part, which follows the first, contains reviews (COBISS code 1.19), presentations (of books, projects, events, lectures, conferences, etc.), library information, etc. Articles published in this part of the journal are not subject to peer review. The first part of the journal is called *Razprave* [Papers] and the second *Predstavitve* [Presentations]

TYPE, LENGTH AND STRUCTURE OF ARTICLES

4. The individual issues of the journal are not as a rule thematically oriented. The journal publishes articles from various fields and disciplines (archaeology, ethnology, history of art, architecture, landscape architecture, conservation, restoration, geography, etc.) which follow the scholarly and professional interest of their authors in the protection, research and management of cultural heritage, international acts and national legislation, spatial planning and information technology in the monument protection field, Conservation studies, monument protection history and doctrine, etc.
5. Articles in the *Razprave* section are published in Slovene and English. As a rule translations are arranged by the editorial office.
6. Papers should not exceed 24 pages (30 lines, 64 characters per line) or 46,000 characters with spaces. Articles from the *Predstavitve* section should not exceed 5 pages (9,300 characters).
7. The contents of papers should follow this sequence: title, subtitle (where appropriate), abstract, keywords, text divided into individual chapters (including an introduction and conclusion), list of references and summary. The title and subtitle of the article should accurately but concisely indicate the essential content. As a rule, the most important concepts dealt with in the article should be indicated at the start of the title or subtitle. The maximum recommended length of titles is 140 characters. The abstract should be no more than 6–10 lines long (up to 650 characters). It must be self-explanatory and intelligible to someone who has not read the whole article; it should contain an outline of the methodology used and results obtained; whole sentences should be used and little-known abbreviations should be avoided. Abbreviations should be explained in Slovene at first use. If this is not possible, the abbreviation should be explained in the language in which it originates. Keywords should consist of 3–8 words indicating the content of the article; these should be simple expressions in the nominative singular case. The author should attempt to select keywords that are already in general use in the COBISS system. The UDC call number or classification shall be provided by the editorial office. The summary should be 30–45 lines long (maximum 1,900 characters). In it, the author shall define the purposes, main characteristics and methodology of the research work and the most important results and conclusions of the article. The text of the article must be clearly and intelligibly structured with titles of sections and subsections. A maximum of two levels of subsections (subsections and sub-subsections) are permitted. The author may also include a short acknowledgements section which will be published before the list of references.
8. In order to guarantee anonymity during the peer-review process, the name(s) of the author(s) should only appear on a separate cover page.

Titles and degrees should be included. Official abbreviations should be used for degrees but titles are not abbreviated. Female authors should use the female form of their title (e.g. *docentka*). The cover page should also state the address of the institution where the author is employed (or other appropriate address) and an e-mail address. If the article is the work of more than one author, the authors themselves shall determine the order in which their names appear. The cover page should not contain other information.

9. For book presentations and reviews (COBISS code 1.19) published in the second part of the journal, the author must first indicate the title of the article. This does not necessarily have to be the same as the title of the book or work which the author is presenting or reviewing but must relate to the content/review of the presented work or book and should be as brief and uncomplicated as possible. Following the title, the author must also indicate: the original title of the work, the name of the author(s), the name of the editor(s), the publisher and the year of publication, and the ISBN number.

FORMATTING AND LANGUAGE OF ARTICLES

10. Articles must be written in Microsoft Word format. Only one style should be used throughout the article – the default Normal style. This means that articles must have the following characteristics: line spacing: single; font: Times New Roman; font size: 12 pt; alignment: left; margins: 2.5 cm; A4 format. These rules change slightly in the case of illustrations and tables, where the font must be Arial and the font size must not be smaller than 10 pt. The pages of the article should be numbered in sequence and the page number should appear at the bottom of the page (centred).
11. The text of the article should use simple formatting. The use of indentations, hyphenation, underlining, shading or any other forms of formatting except the use of bold and italics is not permitted. The entire text should be lower-case (with the exception of initial capitals) and should contain no unnecessary abbreviations. If abbreviations cannot be avoided, the author should explain them at first use.
12. The author may include original expressions/terms alongside expressions translated into Slovene. The author should include the expression in brackets after the Slovene translation, following an abbreviation indicating the language of the original expression/term (e.g. Eng. for English, Ger. for German, Fr. for French, etc.) and then the expression/term in italics. The Slovene translation of the expression/term should be placed in inverted commas.
13. Do not use the automatic bullets and numbering functions in Microsoft Word to list items. Items in a list should be numbered or marked manually even though this means that the text will not be aligned vertically. The same applies to numbering the title, subtitle, sections, subsections, tables and figures. If numbers are not used to indicate the items in a list, dashes should be used instead.
14. Articles published in Slovene must be written in standard literary Slovene and observe the rules of Slovene usage as set out in *Slovenski pravopis* (2003, 2007).
15. The use of foreign words in articles written in Slovene is only permitted if a more suitable expression does not exist in Slovene.

TABLES AND ILLUSTRATIONS

16. Tables in the article shall be referred to (in articles written in Slovene) by the expression *preglednica*. Tables are incorporated into the text of the article and must not extend beyond the 2.5-centimetre margin. Each table must be intelligible, clear and simple, without additional explanation or description. Tables should consist of rows and columns intersecting in cells. Cells should not be shaded. Tables must be numbered in sequence with Arabic numerals and must have titles. The title of the table should appear above the table. The number and title of the table should be separated by a colon. Titles of tables should be as short and simple as possible. The title of a table should only end with a full stop if it is a full sentence. The

author must cite the sources of the data in the table below the table. The sources used must be listed (in full) in the list of references at the end of the article.

17. The uniform designation 'Figure' shall be used for all types of illustration (photographs, maps, graphs, sketches, etc.). Figures must not be embedded in the text of the article. They must be numbered in sequence with Arabic numerals and must have titles. The number and title should be separated by a colon. Titles of figures should be as short and simple as possible. The author shall also include the source(s) of the illustration in the manner set out in these instructions for in-text citation of sources and references. In the case of original photographs and illustrations not taken from sources, the name of the photographer/illustrator shall be given after the title of the figure. The title of the figure shall only end with a full stop placed after the citation of sources (or the name of the photographer/illustrator) in the case of a full sentence.
18. If the author refers in the text to a figure (describes it, comments on it, etc.) it must be stated in the text what figure the author is referring to; if a figure complements the text of the article, the figure complementing the text must be indicated at the most appropriate point in the text. When referring to figures in the text, their numbers should be used, e.g. '(Fig. 1)', 'as can be seen from Figure 1', 'as shown by Figure 1', etc.
19. If a figure consists of more than one image (e.g. a vertical and/or horizontal sequence of photographs, sketches, tables, etc.), each individual element of the figure must be visibly and clearly numbered. The caption to the figure must include the number of the individual element of the figure and the title/explanation of this element, in the manner indicated in the example below. Such a title shall end with a full stop.
20. If an illustration contains text (e.g. labels on sketches, legends on graphs, labels/textual indications of units on the X and Y axes of graphs, etc.), this text must be given in Slovene and English. Labels should be as simple and as short as possible (if labels or textual indications of units on the X and Y axes of graphs and elsewhere are long, it is better to label these units with numbers and explain the numbers in a legend).
21. The font used in all illustrations must be Arial and the font size must be no smaller than 10 pt. Single line spacing, left alignment and A4 format must be used.
22. Illustrations (with the exception of graphs) must be delivered as bitmap images with a resolution of at least 350 dpi (dots per inch), in JPEG (highest quality) or TIFF format. The width of an image at this resolution should be at least 14.8 cm. If authors are unable to submit illustrations in the prescribed form, they should consult the editor before submission.
23. Graphs must be in Microsoft Excel format.
24. Each illustration must be saved and submitted to the editorial office in its own file. The filename of an individual image file must have the following format: surname of (first) author, underscore, abbreviation 'sl', underscore, number of the figure in the text, e.g. **Fister_sl_1**.
25. The author should count the space that the illustration will occupy in the article as an amount of text, in other words 250 words (half a page) or 500 words (whole page).
26. Authors should be moderate in their use of illustrations in the article. They should only use those they consider necessary to aid understanding of the content of the article.

NUMBERS AND MEASUREMENTS

27. Metric measurements should be used. In the case of numbers greater than 9999, commas should be used to separate thousands and millions (for example 13,432 or 1,514,800). When giving the scale of a map, a space should be used either side of the colon (for example 1 : 500,000). Numbers and units are separated by a space (for example 135 m, but 23.5%), but a space is not used before superscripts or subscripts indicating powers or indices (for example 143 km², b₂, 17 °C). Symbols in mathematical operations are separated by spaces, except brackets (e.g. $p = a + c - b - (a + c) : b$).

ABBREVIATIONS

28. The Slovene versions of abbreviations and bibliographic references (ur.; idr.; isti.; ista; prav tam) shall be used in articles written in Slovene.
The abbreviation 'prim.' (cf.) is used to draw attention to a view which differs from that of the author or from that of the author of another cited work.

NOTES AND REFERENCES

29. Bibliographic references shall be given in the text. Explanatory notes shall be given as footnotes.

Footnotes containing additional text by the author shall be numbered consecutively from the beginning to the end of the text. Footnotes should not be too long.

30. Where the cited author is known, the bibliographic reference in the text should be as follows: (Zadnikar, 1982: 20–23) or, for example, 'Zadnikar (1982) states that...' Where a cited work has two authors, both are cited: (Buser, Cajhen, 1980) or, for example, 'Buser and Cajhen (1980) consider that...' In the case of works by several authors, only the surname of the first author is given, and the abbreviation et al. (meaning 'and others') is used for the other authors: (Benedetti et al., 2004) or 'Benedetti et al. (2004) believe that...' If there are six or fewer authors, all six are cited in the list of references at the end of the article, in the manner specified in these instructions. If there are more than six authors, the list of references at the end of the article cites the first six authors and adds the abbreviation et al. for the others, as specified in these instructions. If the article uses multiple sources with the same initial authors, all the authors up to and including the first different author must be cited in the text.
31. Works by one author published in the same year must be distinguished by the addition of lowercase letters (a, b, c, d, etc.) closed up to the year of publication e.g. '(Božič, 1992a, 1992b)' or 'Božič (1992a, 1992b) mentions that...' This is also how they must be cited in the list of references at the end of the article. Works by different authors all of which relate to the same content should be cited in alphabetical order of the author surname, separated by semicolons: (Fister, 1987; Stopar, 1990; Zadnikar, 1975). When citing two or more works by the same author, cite the author and the years of publication of these works in chronological order, separated by a comma: (Zadnikar, 1982, 1988). If the text contains consecutive references to the same work, the abbreviation *ibid.* is used in the second and all subsequent consecutive references in the same paragraph. If a work is still in the process of being published, use the wording 'in press' in brackets instead of the date of publication – this is also the way to cite the work in the list of references at the end of the article.
32. Quotations should be placed inside single inverted commas. The page on which the quotation appears in the work is indicated after a colon. A full stop is placed as final punctuation after the bracket containing the source of the quotation. If the text of the quotation in the cited work is on two or more pages, an unspaced dash is placed between the page numbers (Zadnikar, 1982: 36–37).
33. Longer quotations (over 40 words) should be placed in a separate paragraph and written in italics. A blank line should be left before and after this paragraph. In this case inverted commas are not used to mark the start and finish of the quotation. A full stop is placed as final punctuation after the bracket containing the source of the quotation.
34. In the case of quotations in which words/sections are omitted, omissions are indicated by an ellipsis in square brackets: [...]. This symbol is followed by a capital letter, unless only part of a sentence is omitted. If a capital letter does not appear at this point in the quoted work (e.g. because it is not the beginning of a sentence), the first letter is enclosed in square brackets.
35. In references to sources of which the author and editor are unknown, the name of the publisher (in articles in English the name of the publisher must in this case be translated into English) and the year of publication of the work are cited. For data published by the Statistics Office of the Republic of Slovenia, for example, the citation should be as follows: (Statistics Office of the Republic of Slovenia, 2007). Abbreviations may also be used for sources, e.g. SURS for the Statistics Office of the Republic of Slovenia, but the name of the source must first be given in full in the text of the article, followed by an explanation that from this point on an abbreviation, which must be specified, will be used for this source. For the above example (Statistics Office of the Republic of Slovenia, 2007), further references to it will use (SURS, 2007).
36. When citing laws in the text, the name of the law, the number of the Official Journal of the Republic of Slovenia and the year shall be given, where the abbreviation OJ RS shall be used for the Official Journal of the Republic of Slovenia, for example: (Cultural Heritage Protection Act, OJ RS, No 16/2008). When quoting directly from laws, the page number in the OJ RS is added.
37. If laws have official abbreviations, for example ZVKD-1, these may be used, but the name of the law must first be given in full in the text of the article, followed by an explanation that from this point on an abbreviation, which must be specified, will be used for this source.

LIST OF REFERENCES

38. All works (sources and references) cited in the article must be listed in alphabetical order at the end of the article in a section entitled References. The list of authors must not be numbered or otherwise labelled (with bullets, dashes, etc.). In the case of the citations shown below, the punctuation marks and font style (italic or regular) are given exactly as they must be given by the author in his/her article.

Monographs and books (single author)

Fister, P. (1986): *Umetnost stavbarstva na Slovenskem*. Ljubljana, Cankarjeva založba.

Note: Author's surname name, Author's initial(s). (year of publication): Title: Subtitle if any. Place of publication, Publisher.

Monographs and books (three to six authors)

Pernet, L., Carlevaro, E., Tori, L., Vietti, G., Della Casa, P., and Schmid-Sikimić, B. (2006): *La necropoli di Giubiasco (TI): Vol. II, Les Tombes de La Tène finale et d'époque romaine*, Collectio archaeologica 4. Zurich, Swiss National Museum.

Note: If there are six or fewer authors, all authors are listed in the list of references. If there are more than six authors, the first six are given and then the abbreviation 'et al.'

Monographs and books (authors not known, editor known)

Dromgoole, S. (ed.) (2006): *Legal Protection of the Underwater Cultural Heritage: National Perspectives in Light of the UNESCO Convention 2001*. Leiden, Martinus Nijhoff.

Undergraduate theses, master's theses, doctoral dissertations, research reports

Uhač, M. (2003): *Brodolom na rtu Savudrija*. Undergraduate thesis. University of Zadar.

Verbič, T. (2008): *Poročilo o ogledu arheoloških izkopavanj na lokaciji NUK 2*. Research report. Ljubljana, Zavod za varstvo kulturne dediščine Slovenije, Območna enota Ljubljana.

Papers or chapters in monographs, books, encyclopaedias and proceedings of conferences, conventions, seminars, etc.

Dumont, A. (2000): *Etat d'un cours d'eau à la fin du 18e siècle : la visite de la rivière d'Ourthe (Belgique)*. In: Bonnamour, L. (ed.): *Archéologie des fleuves et des rivières*, 25–27. Paris, Éditions Errance.

Note: In the case of proceedings of conferences, conventions, seminars, etc., the author does not state the name of the conference, convention, seminar, etc. or where and when it took place. The title of the book, monograph or proceedings is given in italics.

Papers in monographs published in a series with its own title

Svetličič, V. (1997): *Drobne najdbe iz kovine, jantarja in roževine*. In: Horvat, J.: *Sermin*. Opera Instituti Archaeologici Sloveniae, 3, 31–38. Ljubljana, Založba ZRC.

Note: the title of the book is followed by the title of the series and the number of the volume (if the collection is numbered). Numbering is always given in Arabic numerals even if Roman numerals are used in the book. The volume designation (*Band, Heft, Vol., No* etc.) before the number is also omitted.

Articles in periodicals

Delak Koželj, Z. (2008): *Programski model delovanja etnologa konservatorja. Varstvo spomenikov*, 44, 256–262.

Raban, A. (1992): *Archaeological Park for Divers at Sebastos and Other Submerged Remnants in Caesarea Maritima*. *International Journal of Nautical Archaeology*, 21(1), 27–35.

Note: the numeral 21 in 21(1) refers to the year of publication while the numeral 1 is the number of the issue in that year. If the publication does not have an issue number (for example a single annual publication), the author merely gives the number referring to the year of publication, but not in brackets. Names of publications must not be given in abbreviated form and must be given in italics.

Entries in encyclopaedias and lexicons

Slovenski biografski leksikon, s. v. 'Turner Pavel'.
Ulčar, M. (1995): *Enciklopedija orožja: Orožje skozi sedem tisočletij*. Ljubljana, Državna založba Slovenije, s. v. 'Enostrelne zadnjače'.

Note: when citing entries from well-known encyclopaedias and lexicons, only the title (in italics) and the edition (in the case of there being more than one) are given. It is not necessary to state the volume number or the place and year of publication. The title is followed by the abbreviation s.v. (from the Latin *sub verbo* meaning under the word or heading) and the cited entry in inverted commas. Italics are not used for the cited entry.

When citing information from a less well-known lexicon or encyclopaedia, the reference must of course include all the information given in the case of monographic works.

Articles in daily newspapers

Petkovšek, J. (2009): *Potrebujemo zakon, ne le odlok*. *Delo*, 51(24), 30. 1. 2009, 9.

Laws

Protection of Cultural Heritage Act. OJ RS, No 16/2008. Ljubljana.

Publications of which the author and editor are unknown – for example statistical sources, encyclopaedias, atlases

Statistics Office of the Republic of Slovenia (2007): *Statistični letopis 2007*. Ljubljana.

Note: the publisher is given first, followed by the year of publication, the title of the work and the place of publication. In articles in English, the name of the publisher and the title of the work must be translated into English in this case.

Unpublished manuscripts and typescripts of which the date of writing is known

Plesničar-Gec, L. (2000): *Emonski teater*. Typescript.

Note: the name of the author of the manuscript/typescript is given first, followed by the date of writing, the title and an indication that it is a manuscript/typescript.

Unpublished manuscripts and typescripts of which the date of writing is not known

Snoj, D. (1999): *Poročilo o zaščitnih izkopavanjih na lokaciji NUK II*. Typescript (received 24. 1. 1999).

Note: the name of the author of the manuscript/typescript is given first, followed by the date (in this case the year that the author of the article received the source), the title, an indication that it is a manuscript/typescript, and in brackets are the exact date on which the work was received.

Interviews, conversations

Svetina, T. (1995): *Marijina kapelica na Mlinem pri Bledu* (personal source 25. 3. 1995).

Note: the reference consists of the name of the interviewee, the year of the interview and, as a title, the content of the interview. The exact date of the interview/conversation is given in brackets.

General remarks

- If a work is still in the process of being published, use the wording 'in press' in brackets instead of the year of publication – this is also the way to cite the work in the text.
 - If there is more than one place of publication, the author must cite at least one of them.
 - If the publisher is a university faculty or a department thereof, following the place of publication the name of the university must be given first, followed by the faculty and then the department if applicable.
 - If there are two or more authors, the reference in the list of references at the end of the article always starts with the author cited (first) in the text.
 - If the same author appears both as the sole author of a work and as the first author in a group of authors, the works of which he/she is sole author appear before the group works in the list of references; the latter are arranged alphabetically by the surname of the second author (or if necessary the third). If the same author appears several times, works are cited by year of publication – starting with the oldest.
 - If the title of a cited work is in two or more languages, or if the entire article is in two or more languages, the author must add the titles of the work in the other language (or other languages) in square brackets after the title in the first language. If there are several of these titles, they must be separated by a slash (/) without spaces. If a bilingual or multilingual article in a publication is published in more than one place, the page numbers must be given for each separately, as shown in the example below:
Horvat, J. (2002): *The Hoard of Roman Republican Weapons from Grad near Šmihel [Zaklad rimskega republikanskega orožja z Gradu pri Šmihelu pod Nanosom]*. *Arheološki vestnik*, 53, 117–150 [150–192].
 - Page numbers are separated by an unspaced dash; authors should be careful to use a dash (–) and not a hyphen (-).
 - Every reference must end with a full stop.
39. When citing archive sources it is necessary to give the name of the archive or an abbreviation thereof, the name of the collection and its call number,

the number of the unit (folder or box) and the title and number of the cited document, all separated by commas. It is also a good idea to cite, where possible, details that appear on the cited archive material, for example the number and date of publication of a document.

Example of a reference to an archive source

Arhiv Republike Slovenije (ARS), Vicedomski urad za Kranjsko, AS 1, Box 1, Document 942.

40. Internet sources are cited as shown below. The reference should always end with the date of retrieval (the date on which the source was accessed on the web).

Example of a reference to an internet source where the author is known

Avramov, D. (2006): Social exclusion and social security. <http://www.avramov.org/documents/document7.pdf> (retrieved on 20. 2. 2008).

Example of a reference to an internet source where the author is not known

Internet 1: <http://www.international.icomos.org/charters.htm> (retrieved on 15. 9. 2008).

Note: in the first case the in-text citation will be: (Avramov, 2006); and in the second case (internet 1, 2...).

41. The list of references should only include works that are actually cited in the text of the article. Each item in these lists is concluded by a full stop.

REVIEW PROCEDURE, PROOFREADING AND COPYRIGHT

42. The editorial office accepts submissions of articles all year round. Authors must submit articles by post to the following address:

Zavod za varstvo kulturne dediščine Slovenije
Varstvo spomenikov – Editorial office
Metelkova ulica 4
SI-1000 Ljubljana

43. Illustrations must be saved in their final form in a folder which is separate from the text of the article. Do not send material by e-mail but write it onto a CD. Enclose a hard copy of all the files with the CD.

44. The editorial board reserves the right not to accept for review articles that are not fully drafted in accordance with the instructions for publication in *Varstvo spomenikov*.

45. The editorial board reserves the right not to accept for review articles that are not written in standard literary Slovene.

46. The author will be informed of the results of the peer-review process within a maximum of three months of submission of the article. If the reviewer proposes changes or improvements, the article is returned to the (first-named) author. Corrections and changes may at the same time be proposed by the editorial board. The author shall incorporate the changes proposed by the reviewer and/or editor and return the corrected text within five days. The corrections and changes are checked by an editor. Only those corrections and changes requested by the reviewer and/or editor are permitted.

47. If the review does not require the article to be corrected or supplemented, the review is not sent to the author. In this case the editorial board merely sends the (first) author a notification that the article will be published.

48. The decision on the classification of published articles within the typology of document/works in the COBISS bibliographic system is made by the reviewer. The correctness of the reviewer's decision is checked by the editor. If the editor does not agree with the reviewer's classification, the editor and reviewer decide on the classification together. The decision on the classification of unreviewed articles within the COBISS typology is made by the editor.

49. Before publication all articles written and submitted in Slovene are copy-edited. The copy-edited text is only sent to the author for amendment if the copy editor proposes major corrections or inserts his own comments in relation to substantive content. In such cases the author corrects or improves the text in accordance with the copy editor's comments and returns the corrected text within three days.

50. Translation is done following the peer-review procedure or following incorporation of any corrections proposed by the reviewer and/or editor and a review of any major corrections proposed by the copy editor or comments by the copy editor.

In order to ensure that the translation is faultless, the translated article is

checked before publication by a native speaker of English. If minor corrections are proposed, the translation is not returned to the author but corrections are made by the editorial board on the basis of the proposals of the native speaker. If it is found that the translation is linguistically problematic, the editorial board will arrange professional copy editing. The author will return the copy-edited text of the translation within five days. The amended text of the translation is checked once again. The article is published once it has been confirmed that the translation corresponds to the rules of English usage and the rules contained in these instructions.

51. Foreign authors will make arrangements with the editor for the translation of articles from English to Slovene. The article must be submitted in faultless English. Such articles will also be checked by a native speaker of English.

52. The editorial board may refuse to publish an article at the proposal of an editor or reviewer.

53. Only unpublished articles will be accepted. If the same article is already in the process of publication in another journal, the author must state this explicitly.

54. The author shall retain the moral copyright over original work submitted for publication in *Varstvo spomenikov*, while the material rights of reproduction and distribution in the Republic of Slovenia and other territories shall be transferred to the publisher free of charge, in perpetuity, for all cases, for unlimited editions and for all media.

55. Authors are required to obtain permission to publish illustrations over which they do not hold copyright and to forward said permission to the editorial board.

56. The author himself/herself is responsible for all claims made in an article, which is why we only publish signed articles.

57. On publication, every article author and every reviewer receives one free copy of the publication. Fees are not paid for articles.

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