

Združenje ICOMOS/SI 2014

DOKTRINA 2

Mednarodne listine in dokumenti ICOMOS

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ICOMOS International Charters and Documents

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2014

Zbirka DOKTRINA KONSERVATORSTVA
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DOKTRINA 2 / Mednarodne listine in dokumenti ICOMOS
DOCTRINE 2 / ICOMOS International Charters and Documents

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Vila Almerico Capra ali "La Rotonda" (Andrea Palladio, 1508 - 1580). Vicenza, Italija.



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Del polkrožne apsida z romanskim okencem v cerkvi sv. Martina, Gorenja Draga, Slovenija.

Foreword

Jovo GROBOVŠEK

The selection of texts, presented in Slovenian translation alongside English original in the second volume of the *Conservation Doctrine* series, offers a varied intellectual stroll. Stretching from the faraway year 1993 in Sri Lanka, where members of the organisation formulated the *Guidelines on Education and Training in the Conservation of Monuments, Ensembles and Sites*, to the year 2008, the penultimate General Assembly in China, where the *Charter for the Interpretation and Presentation of Cultural Heritage Sites* was ratified.

Every text is concise and to the point, thus ensuring its acceptability for the widest array of users in various countries with different cultural environments and systems of protection. It is presented in such a way that it can be easily used by experts and the general public to compare it with their own local legal provisions.

Several national organizations have decided that they can, and want to, further define the successful methods, which were proved during their practical protection achievements. They were pleased with the reached international consensus on acceptance of each ICOMOS fundamental charter and many national organizations refined them to show the various directions successful preservation can take.

The ever increasing number of professional fields, included in the system of protection and conservation of immovable and movable heritage, gathers useful creators. They exchange their achievements and knowledge in order to preserve the diverse heritage of world cultures in a meaningful and long-lasting way.

Traditional groups of archeologists, architects, art historians and ethnologists are being joined by structural engineers, construction materials technicians, philosophers, lawyers, metal and nonmetal technicians, artists and, the knowledge flows most vibrantly among, the art restorers. The more active a group, gathered in the International Scientific Committee, is, the

Predgovor

Jovo GROBOVŠEK

Izbor besedil, ki ga v slovenskem prevodu ob angleškem izvorniku predstavljamo v drugem zvezku serije *Konservatorske doktrine*, ponuja pester intelektualni sprehod. Razpet je v čas od daljnega leta 1993, ko so člani nevladne organizacije na Cejlonu izoblikovali *Smernice za izobraževanja in usposabljanje konservatorjev in restavratorjev* vse do leta 2008, predzadnje generalne skupščine na Kitajskem, kjer so sprejeli *Listino o interpretaciji in predstavitvi območij kulturne dediščine*.

Vsako od besedil je zato, da bi bilo sprejemljivo za različna kulturna okolja in sisteme varstva v državah, le toliko obširno, da je sprejemljivo najširšemu krogu uporabnikov. Sestavljeno je tako, da ga je mogoče primerjati s pravnimi določili okolij, kjer jih strokovnjaki in javnost želijo primerjati.

Kar nekaj nacionalnih organizacij je ugotovilo, da zmorejo in hočejo podrobneje opredeliti uspešne metode, ki so se že izkazale v njihovih praktičnih varstvenih dosežkih. Kot so se po eni strani veselile doseženega mednarodnega konsenza ob sprejemu vsake temeljne listine ICOMOS, so mnoge od njih same dogradile, da pokažejo, v katere smeri uspešno varstvo lahko usmerimo.

Vse večje število strokovnih področij, ki so vključena v sistem varovanja in ohranjanja nepremične in z njo povezane premične dediščine, združuje uporabne ustvarjalce. Dosežke in znanja izmenjujejo, da bi bila dediščina pestrih svetovnih kultur čim bolj smiselno in dolgoročno ohranjena.

Tradicionalnim skupinam arheologov, arhitektov, zgodovinarjev umetnosti, etnologov se pridružujejo statiki, tehnologi gradbenih materialov, filozofi in pravniki, strokovnjaki za tehnologije kovinskih in nekovinskih materialov, umetniki, še posebej podrobno in natančno se pretaka znanje med restavratorji umetnin. Bolj ko je skupina, ki se zbere v mednarodnem znanstvenem odboru (*International Scientific Committee*) dejavna, prej oblikuje predlog za oblikovanje minimalnih skupnih standardov strokovnega dela. Tako so statiki oblikovali *Načela za analizo, ohranjanje in obnovo konstrukcij arhitekturne dediščine* in restavratorji *Načela za ohranjanje in konserviranje - restavriranje stenskih poslikav*.

sooner a proposal for the establishment of minimal joint standards of professional work is created. For example, structural engineers created *Principles for the analysis, conservation and structural restoration of architectural heritage* and restorers *Principles for the preservation and conservation-restoration of wall paintings*.

The development of digital data recording of our real world in documentation, formerly based on hand measurements and photography, convinced the General Assembly in Sofia to adopt the document *Principles of Documentation*, which established the broadest common standards of this rapidly evolving field.

Principles for the Preservation of Historic Timber Structures emphasize that among the patrimony of cultures, it is important to protect even the simplest structures made from local material. These are of vital importance to the residents, as they can, and know how to, make them from locally available materials, using their inherited knowledge and skills. These structures have undoubtedly always been sustainable from the modern point of view, although often in conflict with the rules of seismic and fire safety as we know them in developed countries.

The creation of *The Nara Document of Authenticity* required in-depth work. The efforts we put into preserving the existing patrimony are focused on prolonging the existence and testimonies of material, incorporeal and social content of heritage property and surroundings. Materials, surroundings, functionality and interpretation of historic and social aspects are at risk. Nature with its phenomena and man with his acts both more or less endanger the evidences of historic roots of cultures and civilizations. Debates on authenticity were prominent from the Renaissance onwards, interpretation of the visible depended heavily upon one's knowledge and desire to understand the diverse past. It was significantly shaped when the *Venice Charter*, a result of thorough reflection upon the great European reconstruction operations of cities ruined by war, was generated. Contributing factors included; the Polish activities and restoration treatments, reconstruction of the historical town center of Warsaw, pressing issues of what to do with the multitude of demolished German towns, justification of reconstructive treatments in French towns and the nearby tragic fate of the Croatian coastal town Zadar. These, and other interventions in Europe, led to the 1964 Charter, which

Razvoj digitalnega beleženja podatkov našega realnega sveta je pri dokumentiranju, precej časa utemeljenem z ročnimi meritvami in fotografijo, generalno skupščino v Sofiji prepričal v sprejem dokumenta *Načela dokumentiranja*, ki so utemeljila najširše skupne standarde področja, ki se bliskovito razvija.

Načela ohranjanja zgodovinskih lesenih objektov poudarjajo, da je med dediščinskim patrimonijem kultur pomembno varovati tudi najpreprostejše, iz lokalnega materiala grajene stavbe. Te so za prebivalce vitalnega pomena tudi zato, ker jih znajo in lahko naredijo iz lokalno dostopnega gradiva na podlagi doma ohranjenih znanj in spretnosti. S sodobnega vidika so nedvomno že od nekdanj trajnostno naravnane, čeprav največkrat v neskladju s predpisi potresne in požarne varnosti, kot jih poznamo razviti.

Največ izjemno poglobljenega dela je zahtevalo nastajanje *Narske listine o avtentičnosti*. Napori, ki jih vlagamo v ohranjanje obstoječega patrimonija, so usmerjeni v podaljšanje obstoja in pričevanja tako snovnih kot duhovnih in družbenih vsebin dediščinskega objekta ali območja. Ogrožena so gradiva, okolica, namembnost, interpretacija zgodovinskih in družbenih vsebin. Tako narava s svojimi pojavi kot človek s svojim delovanjem oba bolj ali manj ogrožata pričevanja zgodovinskih korenin kultur in civilizacij. Razprave o avtentičnosti (samobitnosti) so bile izrazite vse od renesanse dalje, saj je bila interpretacija vidnega odvisna od človekovega znanja in hotenja razumeti raznoliko preteklost. Izrazito se je oblikovala že ob nastajanju *Beneške listine*, ta pa je bila plod temeljitih razmislekov ob velikih evropskih rekonstrukcijskih posegih v vojni porušeni mest. Posebno poljske aktivnosti in posegi pri obnovi, rekonstrukciji zgodovinskega jedra mesta Varšava, zelo pereča vprašanja, kaj z množico porušeni nemških mest, utemeljitve rekonstrukcijskih posegov v francoskih mestih, bliže nas izjemno težka usoda Zadra na hrvaški obali Jadrana in drugi obnovitveni in rekonstrukcijski posegi v Evropi, so v leta 1964 sprejeti listini nakazali skrb mednarodne strokovne javnosti za ločevanje še ohranjene izvorne oblike in gradbene snovi od dodanega pri obnovi oz. rekonstrukciji.

Vse do februarja 1994 je vprašanje avtentičnosti v strokovni javnosti pritajeno tlelo. Februarja tega leta so uspeli v Bergnu na Norveškem izvesti pripravljajno

indicated the difference between the surviving original form and its construction materials, and that which was added during renovation/reconstruction. The question of authenticity plagued the expert public until the year 1994. In February that year they held a preparatory workshop in the Norwegian town of Bergen and in November they adopted *The Nara Document on Authenticity* in Nara, Japan. One of the most important tests in the procedure of expert argumentation of proposals for the inclusion of monuments and areas on the *UNESCO World Heritage List* is the test of authenticity.

And last but not least, the question of whether an ethos of professionalism is necessary. Interestingly, the need for a code of ethics was most strongly expressed by the ICOMOS members from the most democratic and developed countries. Successful protection of the heritage is under heavy pressure from the wealthy investors in the richest countries. Often idealistic and committed, experts need strong alliances in order to successfully protect and appropriately present the established values to the public. Alliances between ethically responsible individuals are the key to success. Regardless of the fact, that the *Ethical Commitment Statement for ICOMOS Members* appeared relatively late, it still presented the widespread ethical approach of experts to their public role. Nowadays, new members must sign and agree to abide by the statement for acceptance into membership.

The development of civil society, which brought various associations, societies, initiatives and campaigns in the field of heritage protection, demands a better understanding of expert views. It also links heritage to the varied tourist activities of local areas. There is nothing wrong if they choose the international documents, like the ones found in the two publications offered by the Slovene ICOMOS, as a starting point. With careful examination of charters and documents they will align their activities with the views of the protection of monuments experts.

In the next step they will actively contribute to the preservation of natural and cultural heritage, and increase the quality of their lives by creating new useful solutions supported by valid arguments. Future development of a humane (sustainable development-oriented) society and the living environment will be achieved much easier if we work together.

Translated by Jernej Grobovšek

delavnic¹ in novembra v Nari na Japonskem sprejeli *Narsko listino*. V postopku strokovnega utemeljevanja predlogov za uvrstitev spomenikov in območij na svetovno listo UNESCO² je eden najpomembnejših preizkusov prav dokazovanje avtentičnosti³.

In ne nazadnje vprašanje, ali je potrebna etika stroke. Zanimivo je, da so najbolj izrazito potrebo po etičnem kodeksu poudarjali člani organizacije ICOMOS iz najbolj demokratičnih in razvitih držav. Uspešno varovanje dediščine je v najbogatejših državah pod najhujšim pritiskom bogatih investitorjev. Nemalokrat idealistično predani strokovnjaki potrebujejo močna zaveznitva, da bi ugotovljene vrednote uspešno zaščitili in primerno uredili za javnost. Zaveznitva med etično odgovornimi posamezniki so porok uspehu. Ne glede na to, da je *Izjava o etični zavezi za člane organizacije ICOMOS* poznega nastanka, je le objavila sicer široko prisoten etični odnos strokovnjakov do njihove javne vloge. Danes sta pristanek na vsebino izjave in njen podpis pogoj za sprejem v članstvo.

Razvoj civilne družbe, ki tudi na področju varstva kulturne in naravne dediščine oblikuje društva, združenja, iniciative in akcije, razgibano turistično dejavnost lokalnega okolja pa vidi v povezovanju z dediščino, zahteva boljše razumevanje strokovnih stališč. Prav nič ni narobe, če si za začetek izberejo mednarodne dokumente, kot jih v svojih, do sedaj dveh, publikacijah ponuja slovenski ICOMOS. S podrobnim razčlenjevanjem vsebine listin in dokumentov bodo svoje aktivnosti približali strokovnim stališčem spomeniškega varstva.

V naslednjem koraku bodo lahko z oblikovanjem novih uporabnih rešitev, podprtih z argumentiranimi besedami, tvorno pripomogli naravni in kulturni dediščini do ohranitve ter sebi izpopolnili kakovostne vsebine sedanjega življenja. Tako bomo skupaj lažje utemeljili poti bodočega razvoja bivalnega okolja ter humane, v trajnosten razvoj naravnane družbe.

1 Conference on Authenticity in Relation to the World Heritage Convention, Bergen, Norway, 31 January – 2 February 1994. Zbornik besedil. Uredila Knut Einar Larsen and Nils Marstein, izdal Riksantikvaren, Norveška. TAPIR PUBLISHERS, ISBN 82-519-1445-0.
2 Convention Concerning the Protection of the World Cultural and Natural Heritage, UNESCO Generalna konferenca, Pariz, 16. november 1972. (www.unesco.org)
3 Operational Guidelines for the Implementation of the World Heritage Convention, WHC, januar 2008. (www.unesco.org)

ICOMOSOVE LISTINE
ICOMOS CHARTERS





Konservatorska interpretacija konstrukcije porušenih obokov v nekdanjem benediktinskem samostanu Cluny, Francija.

PRINCIPLES FOR THE ANALYSIS, CONSERVATION AND STRUCTURAL RESTORATION OF ARCHITECTURAL HERITAGE

*Ratified by
the ICOMOS 14th General Assembly
in Victoria Falls, Zimbabwe, in 2003*

Purpose of the document

Structures of architectural heritage, by their very nature and history (material and assembly), present a number of challenges in diagnosis and restoration that limit the application of modern legal codes and building standards.

Recommendations are desirable and necessary to both ensure rational methods of analysis and repair methods appropriate to the cultural context.

These Recommendations are intended to be useful to all those involved in conservation and restoration problems, but cannot in anyway replace specific knowledge acquired from cultural and scientific texts.

The Recommendations presented in the complete document are in two sections: Principles, where the basic concepts of conservation are presented; Guidelines, where the rules and methodology that a designer should follow are discussed. Only the Principles have the status of an approved/ratified ICOMOS document.

The guidelines are available in English in a separate document.

Principles

1 General criteria

- 1.1 Conservation, reinforcement and restoration of architectural heritage requires a multidisciplinary approach.
- 1.2 Value and authenticity of architectural heritage cannot be based on fixed criteria because the respect due to all cultures also requires that its physical heritage be considered within the cultural context to which it belongs.
- 1.3 The value of architectural heritage is not only in its appearance, but also in the integrity of all its components as a unique

NAČELA ZA ANALIZO, OHRANJANJE IN OBNOVO KONSTRUKCIJ ARHITEKTURNE DEDIŠČINE

*Ratificirano
na 14. generalni skupščini ICOMOS
na Viktorijinih slapovih (Victoria Falls), Zimbabve, leta 2003*

Namen dokumenta

Objekti arhitekturne dediščine zaradi svojega značaja in zgodovine (materiala in gradnje) ponujajo številne izzive pri diagnozi in obnovi, saj omejujejo uporabo sodobnih pravnih predpisov in gradbenih standardov.

Priporočila so zaželeni in potrebna, da bi zagotovili smiselne metode analize in premišljene posege, ki bi ustrezali kulturnemu kontekstu.

Priporočila so namenjena vsem, ki se srečujejo s konservatorskimi in restavratorskimi problemi, vendar nikakor ne morejo nadomestiti posebnih znanj, pridobljenih iz strokovnih in znanstvenih besedil.

Priporočila, predstavljena v celovitem dokumentu, so razdeljena na dva dela: na »Načela«, z osnovnimi konservatorskimi koncepti, in na »Smernice«, s predlogom pravil in metod, namenjenih projektantom. Samo »Načela« imajo značaj potrjenega/ratificiranega dokumenta ICOMOS.

Smernice so na voljo v ločenem dokumentu, za sedaj le v angleškem jeziku.

Načela

1. Splošna merila

- 1.1 Ohranjanje, utrjevanje in obnova stavbne dediščine zahtevajo multidisciplinaren pristop.
- 1.2 Vrednost in avtentičnost arhitekturne dediščine ne moreta temeljiti na enovitih in dokončnih merilih, ker vzajemno spoštovanje kultur med drugim zahteva, da je treba fizično dediščino obravnavati v kulturnem kontekstu, v katerega sodi.
- 1.3 Vrednost arhitekturne dediščine ni samo njen videz, temveč tudi celovitost vseh njenih sestavnih delov kot enkratni in neponovljiv izraz gradbenih tehnik svojega časa. Zato odstranitev notranje konstrukcije

product of the specific building technology of its time. In particular the removal of the inner structures maintaining only the façades does not fit the conservation criteria.

- 1.4 When any change of use or function is proposed, all the conservation requirements and safety conditions have to be carefully taken into account.
- 1.5 Restoration of the structure in Architecture Heritage is not an end in itself but a means to an end, which is the building as a whole.
- 1.6 The peculiarity of heritage structures, with their complex history, requires the organisation of studies and proposals in precise steps that are similar to those used in medicine. Anamnesis, diagnosis, therapy and controls, corresponding respectively to the searches for significant data and information, individuation of the causes of damage and decay, choice of the remedial measures and control of the efficiency of the interventions. In order to achieve cost effectiveness and minimal impact on architectural heritage using funds available in a rational way; it is usually necessary that the study repeats these steps in an iterative process.
- 1.7 No action should be undertaken without having ascertained the achievable benefit and harm to the architectural heritage, except in cases where urgent safeguard measures are necessary to avoid the imminent collapse of the structures (e.g. after seismic damages); those urgent measures, however, should when possible avoid modifying the fabric in an irreversible way.

2 Researches and diagnosis

- 2.1 Usually a multidisciplinary team, to be determined in relation to the type and the scale of the problem, should work together from the first steps of a study - as in the initial survey of the site and the preparation of the investigation programme.
- 2.2 Data and information should first be processed approximately, to establish a more comprehensive plan of activities in proportion to the real problems of the structures.
- 2.3 A full understanding of the structural and material characteristics is required in conservation practice. Information is essential on the structure in its original and earlier states, on the techniques that were used in the construction, on the alterations

in ohranitev samo fasade kot konservatorsko merilo nista sprejemljivi.

- 1.4 V primeru predloga kakršnekoli spremembe uporabe ali namembnosti moramo skrbno upoštevati vse konservatorske zahteve in varnostne pogoje.
- 1.5 Obnova konstrukcije arhitekturne dediščine ni sama sebi namen, temveč je sredstvo, ki vodi do cilja, ta pa je celovito ohranjena stavba.
- 1.6 Posebnosti dediščinskih objektov z njihovo zapleteno zgodovino zahtevajo razčlenitev študij in predlogov v natančno zaporedje korakov, podobno kot v medicini. Anamneza, diagnoza, terapija in kontrolni pregledi se ujemajo z iskanjem pomembnih podatkov in informacij, določitvijo vzrokov poškodb in propadanja, izbiro ukrepov zdravljenja in z nadzorom nad učinkovitostjo posegov. Da bi dosegli stroškovno učinkovitost in minimalni vpliv na arhitekturno dediščino ob racionalni uporabi razpoložljivih sredstev morajo študije po navadi te korake izvršiti v ponavljalnem procesu.
- 1.7 Pred vsakim dejanjem je nujno treba ugotoviti možne koristi in škodo za arhitekturno dediščino razen v primerih, ko so potrebni nujni varnostni ukrepi, da bi preprečili rušenje objekta (npr. zaradi potresnih poškodb); toda ti nujni ukrepi ne smejo nepopravljivo spremeniti tkiva objekta, če je le mogoče.

2. Raziskave in diagnoza

- 2.1 Od samih začetkov študije, kot so prvi pregled objekta in priprava programa raziskav mora pri ugotavljanju vrste in obsega problemov sodelovati delovna skupina, sestavljena iz več strok.
- 2.2 Podatke je sprva treba obdelati le približno, da bi kasneje oblikovali izčrpniji načrt dejavnosti glede na dejanske težave objekta.
- 2.3 Za konservatorsko prakso moramo konstrukcije in značilnosti gradiv razumeti do potankosti. Nujno potrebni so podatki o prvotnem stanju objekta, o njegovem stanju v zgodnejših fazah, o tehnikah, uporabljenih med gradnjo, o spremembah in njihovih učinkih, o posebnostih, do katerih je prišlo in končno o sedanjem stanju.
- 2.4 Na arheoloških najdiščih se lahko pojavijo posebni

and their effects, on the phenomena that have occurred, and, finally, on its present state.

- 2.4 In archaeological sites specific problems may be posed because structures have to be stabilised during excavation when knowledge is not yet complete. The structural responses to a "rediscovered" building may be completely different from those to an "exposed" building. Urgent site-structural-solutions, required to stabilise the structure as it is being excavated, should not compromise the complete building's concept form and use.
 - 2.5 Diagnosis is based on historical, qualitative and quantitative approaches; the qualitative approach being mainly based on direct observation of the structural damage and material decay as well as historical and archaeological research, and the quantitative approach mainly on material and structural tests, monitoring and structural analysis.
 - 2.6 Before making a decision on structural intervention it is indispensable to determine first the causes of damage and decay, and then to evaluate the safety level of the structure.
 - 2.7 The safety evaluation, which is the last step in the diagnosis, where the need for treatment measures is determined, should reconcile qualitative with quantitative analysis: direct observation, historical research, structural analysis and, if it is the case, experiments and tests.
 - 2.8 Often the application of the same safety levels as in the design of new buildings requires excessive, if not impossible, measures. In these cases specific analyses and appropriate considerations may justify different approaches to safety.
 - 2.9 All aspects related to the acquired information, the diagnosis including the safety evaluation, and the decision to intervene should be described in an "Explanatory Report".
- ## 3 Remedial measures and controls
- 3.1 Therapy should address root causes rather than symptoms.
 - 3.2 The best therapy is preventive maintenance.
 - 3.3 Safety evaluation and an understanding of the significance of the structure should be the basis for conservation and reinforcement measures.

problemi, ker je treba konstrukcije stabilizirati med izkopavanjem, ko ugotovitve še niso popolne. Konstrukcijski odzivi na »ponovno odkrito« stavbo se lahko popolnoma razlikujejo od tistih na »izkopano« stavbo. Nujne konstrukcijske rešitve na samem najdišču, potrebne za stabilizacijo objekta med izkopavanjem, ne smejo ogroziti celovite zasnove oblike in namembnosti stavbe.

- 2.5 Diagnoza temelji na zgodovinskih, kvalitativnih in kvantitativnih pristopih; kvalitativni pristop temelji predvsem na neposrednem opazovanju poškodb na konstrukcijah in propadanju gradiv, pa tudi na zgodovinskih in arheoloških raziskavah, kvantitativni pristop pa predvsem na preizkusih konstrukcij in gradiv, na spremljanju stanja in analizi konstrukcij.
- 2.6 Pred odločitvijo o posegu v konstrukcije je nujno najprej ugotoviti vzroke za poškodbe in propadanje in nato oceniti stopnjo varnosti objekta.
- 2.7 Ocena varnosti, ki je zadnji korak diagnoze, s katero določimo nujnost ukrepov, mora združiti ugotovitve kvalitativne in kvantitativne analize, to so: neposredno opazovanje, zgodovinske raziskave, analiza konstrukcij in po potrebi eksperimenti in testi.
- 2.8 Uporaba enakih varnostnih predpisov kot pri novogradnji pogosto zahteva pretirane, če ne celo nesprejemljive posege. V teh primerih lahko posebne analize in ustrezna razmišljanja upravičijo drugačno pot k izpolnjevanju varnostnih zahtev.
- 2.9 Vse vidike pridobljenih informacij, diagnoze, ki upoštevajo varnostne ocene in odločitve o posegu je treba opisati v »Utemeljitvi«.

3. Ukrepi za obnovo in nadzor

- 3.1 Terapija mora odpraviti prvotne vzroke poškodb, ne le zdraviti simptomov.
- 3.2 Redno vzdrževanje je najboljša terapija.
- 3.3 Varnostna ocena in razumevanje pomena konstrukcije morata biti osnova za konservatorske ukrepe in obnovitvene posege.
- 3.4 Pred vsakim ukrepom je treba dokazati, da je neizogiben.
- 3.5 Vsak poseg mora ustrezati postavljenim varnostnim ciljem, ob tem morajo biti posegi minimalni, zagotoviti morajo varnost in trajnost ter čim manj

- 3.4 No actions should be undertaken without demonstrating that they are indispensable.
- 3.5 Each intervention should be in proportion to the safety objectives set, thus keeping intervention to the minimum to guarantee safety and durability with the least harm to heritage values.
- 3.6 The design of intervention should be based on a clear understanding of the kinds of actions that were the cause of the damage and decay as well as those that are taken into account for the analysis of the structure after intervention; because the design will be dependent upon them.
- 3.7 The choice between "traditional" and "innovative" techniques should be weighed up on a case-by-case basis and preference given to those that are least invasive and most compatible with heritage values, bearing in mind safety and durability requirements.
- 3.8 At times the difficulty of evaluating the real safety levels and the possible benefits of interventions may suggest "an observational method", i.e. an incremental approach, starting from a minimum level of intervention, with the possible subsequent adoption of a series of supplementary or corrective measures.
- 3.9 Where possible, any measures adopted should be "reversible" so that they can be removed and replaced with more suitable measures when new knowledge is acquired. Where they are not completely reversible, interventions should not limit further interventions.
- 3.10 The characteristics of materials used in restoration work (in particular new materials) and their compatibility with existing materials should be fully established. This must include long-term impacts, so that undesirable side-effects are avoided.
- 3.11 The distinguishing qualities of the structure and its environment, in their original or earlier states, should not be destroyed.
- 3.12 Each intervention should, as far as possible, respect the concept, techniques and historical value of the original or earlier states of the structure and leaves evidence that can be recognised in the future.
- 3.13 Intervention should be the result of an overall integrated plan that gives due weight to the different aspects of architecture, structure, installations and functionality.
- okrniti dediščinske vrednote.
- 3.6 Posegi morajo biti zasnovani na razumevanju dejanj, ki so povzročila škodo in propadanje, pa tudi tistih, ki jih bomo upoštevali pri analizi konstrukcij po posegu, saj je načrtovanje posegov odvisno od obeh.
- 3.7 Izbiro med »tradicionalnimi« in »inovativnimi« tehnikami je treba tehtati od primera do primera; prednost je treba dati tistim, ki so najmanj invazivne in ki se najbolj ujemajo z dediščinskimi vrednotami, pri čemer je treba upoštevati zahteve po varnosti in trajnosti.
- 3.8 Včasih težko ocenimo stopnjo varnosti in možne koristi predvidenih posegov; takrat kaže uporabiti »opazovalno metodo«, to je stopnjevan pristop, ki se začne z najmanjšo intervencijo, pozneje pa je mogoče izvesti serijo dodatnih ali korektivnih ukrepov.
- 3.9 Če je le mogoče, morajo biti vsi sprejeti posegi »reverzibilni«, da jih je mogoče v primeru novega znanja odstraniti in zamenjati z ustrežnejšimi. Če posegi niso popolnoma reverzibilni, ne smejo preprečevati nadaljnjih posegov.
- 3.10 Treba je natančno ugotoviti značilnost materialov, uporabljenih pri restavratorskem delu (še zlasti novih) in njihovo kompatibilnost z obstoječimi materiali. Ugotovitve morajo upoštevati dolgoročne vplive, tako se lahko izognemo neželenim stranskim učinkom.
- 3.11 Ne smemo uničiti prepoznavnih kvalitet stavbe in njene okolice, ki so prvotne ali iz zgodnejših faz.
- 3.12 Vsak poseg mora čim bolj spoštovati zasnovu, tehnike in zgodovinsko vrednost prvotne konstrukcije ali njenih zgodnjih faz in pustiti sledi, ki bodo prepoznavne v prihodnosti.
- 3.13 Poseg mora biti rezultat celovitega načrta, ki ustrezno upošteva različne vidike arhitekture, njene konstrukcije, napeljav in namembnosti.
- 3.14 Treba se je čim bolj izogibati odstranitvam ali spreminjanju zgodovinskega materiala ali prepoznavnih arhitekturnih lastnosti.
- 3.15 Dotrajane konstrukcije je treba popraviti in ne zamenjati, če je le mogoče.
- 3.16 Nepravilnosti in spremembe, ki so postale del zgodovine objekta, je treba ohraniti, če se ujemajo z varnostnimi zahtevami.
- 3.17 Rušenje in ponovna postavitvev sta mogoča le kot

- 3.14 The removal or alteration of any historic material or distinctive architectural features should be avoided whenever possible.
- 3.15 Deteriorated structures whenever possible should be repaired rather than replaced.
- 3.16 Imperfections and alterations, when they have become part of the history of the structure, should be maintained so far so they do not compromise the safety requirements.
- 3.17 Dismantling and reassembly should only be undertaken as an optional measure required by the very nature of the materials and structure when conservation by other means impossible, or harmful.
- 3.18 Provisional safeguard systems used during the intervention should show their purpose and function without creating any harm to heritage values.
- 3.19 Any proposal for intervention must be accompanied by a programme of control to be carried out, as far as possible, while the work is in progress.
- 3.20 Measures that are impossible to control during execution should not be allowed.
- 3.21 Checks and monitoring during and after the intervention should be carried out to ascertain the efficacy of the results.
- 3.22 All the activities of checking and monitoring should be documented and kept as part of the history of the structure.
- morebitni ukrep, ki ga narekujejo značaj materialov in objekta, ko obnova z drugimi sredstvi ni mogoča ali je škodljiva.
- 3.18 Začasne varnostne rešitve med posegom morajo odražati svoj namen in funkcijo, ne da bi škodili vrednotam dediščine.
- 3.19 Vsak predlog za poseg mora biti pospremljen s programom nadzora, ki ga je treba čim bolj pogosto izvajati med potekom del.
- 3.20 Ukrepe, ki jih med izvajanjem del ni mogoče nadzorovati, moramo prepovedati.
- 3.21 Učinkovitost rezultatov posegov lahko ugotovimo z izvajanjem pregledov in nadzorov med posegi in po njih.
- 3.22 Vsa dejanja v zvezi z pregledi, nadzori in rednim opazovanjem je treba dokumentirati in hraniti kot del zgodovine objekta.



ICOMOS PRINCIPLES FOR THE PRESERVATION AND CONSERVATION - RESTORATION OF WALL PAINTINGS

*Ratified
by the ICOMOS 14th General Assembly,
in Victoria Falls, Zimbabwe, October 2003*

Introduction and Definition

Wall paintings have been cultural expressions of human creation throughout history, from the earliest beginnings, such as rock art, extending up to present day murals. Their deterioration, accidental or intentional destruction constitutes a loss affecting a significant part of the world's cultural heritage.

The *Venice Charter* (1964) has provided general principles for the conservation-restoration of cultural heritage. The *Amsterdam Declaration* (1975) introducing the concept of integrated conservation, and the *Nara Document on Authenticity* (1994) dealing with cultural diversity, have expanded these principles. Taking into account these and additional relevant contributions, such as the *ICOM-CC Code of Ethics* (1984), *Document of Pavia* (1997), and *E.C.C.O. Professional Guidelines* (1997), the aim of this document is to provide more specific principles for the protection, preservation and the conservation-restoration of wall paintings. This document, therefore, reflects basic and universally applicable principles and practices, and does not take into account particular problems of regions or countries, which can be supplemented at regional and national level by providing further recommendations where necessary.

The richness of wall paintings is founded on the variety of cultural expressions, aesthetic achievements, and the diversity of materials and techniques used from ancient until present times. The following articles refer to paintings created on inorganic supports, such as plaster, brick, clay and stone, and do not include paintings executed on organic supports, such as wood, paper and canvas. Composite materials in many historic buildings need special consideration outside the scope of this document. Architectural surfaces and their finishing layers, with their

NAČELA ZA OHRANJANJE IN KONSERVIRANJE - RESTAVRIRANJE STENSKIH POSLIKAV

*Ratificirano
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Viktorijini slapovi (Victoria Falls), Zimbabve, oktober 2003*

Uvod in definicija

Stenske poslikave so kulturni izraz človeškega ustvarjanja skozi zgodovino, od najzgodnejših začetkov, kot je skalna umetnost, do današnjih stvaritev. Njihovo propadanje in naključno ali namerno uničenje pomeni izgubo pomembnega dela kulturne dediščine človeštva.

Beneška listina (1964) je podala splošna načela konserviranja - restavriranja kulturne dediščine. Načela sta razširili *Amsterdamska izjava* (1975), ki je uvedla koncept integriranega konservatorstva, in *Narska listina o avtentičnosti* (1994), ki govori o kulturni raznolikosti. Upošteva te in dodatne pomembne prispevke, kot so *Etični kodeks ICOM-CC* (1984), *Pavijska listina* (1997) in *Strokovne smernice E.C.C.O.* (1997) je cilj tega dokumenta podati bolj specifična načela za zaščito, varstvo ter konserviranje - restavriranje stenskih poslikav. Zato ta dokument odraža osnovna in splošno veljavna načela in prakse in ne upošteva specifične problematike posameznih regij in držav, ki jo je po potrebi mogoče reševati z dodatnimi priporočili na regionalni in nacionalni ravni.

Bogastvo stenskih poslikav temelji na različnih kulturnih izrazih, estetskih dosežkih in raznolikosti materialov in tehnik, ki so v uporabi od davnine do danes. Členi v nadaljevanju se nanašajo na slike, ustvarjene na neorganskih nosilcih, kot so omet, opeka, glina in kamen, in ne vključujejo slike na organskih nosilcih, kot so les, papir in platno. Sestavljene materiale mnogih zgodovinskih stavb je treba obravnavati še bolj podrobno, kot zahteva ta dokument. Arhitekturne površine in njihove vrhnje plasti z zgodovinskimi, estetskimi in tehničnimi vrednotami je treba upoštevati kot enakovredne sestavne dele zgodovinskih spomenikov.

Stenske poslikave so sestavni del spomenikov in

historical, aesthetic and technical values have to be considered as equally important components of historic monuments.

Wall paintings are an integral part of monuments and sites and should be preserved in situ. Many of the problems affecting wall paintings are linked to the poor condition of the building or structure, its improper use, lack of maintenance, frequent repairs and alterations. Also frequent restorations, unnecessary uncovering, and use of inappropriate methods and materials can result in irreparable damage. Substandard and inadequate practices and professional qualifications have led to unfortunate results. It is for this reason that an appropriate document covering the principles of proper conservation-restoration of wall paintings is necessary.

Article 1: **Protection Policy**

A necessary approach to the protection of wall paintings of every culture and religion is to list and make inventories of monuments and sites including wall paintings, even in cases when they are not presently visible. Laws and regulations for the protection of cultural heritage must prohibit the destruction, the degradation or alteration of wall paintings, including their surroundings. Legislation should not only provide for the protection of wall paintings, but also make available resources for research, professional treatment and monitoring, and provide for the appreciation of their tangible and intangible values by society.

If interventions are required, these should be carried out with the full knowledge and the consent of the authorities responsible. Legal sanctions should be provided for any violation of such regulations. Legal provisions should also consider new discoveries and their preservation pending formal protection. Regional, urban or architectural development projects, such as the construction of roads, dams, conversion of buildings, etc. affecting wall paintings should not be carried out without an initial impact assessment study and without providing appropriate remedies for their safeguard.

Special efforts must be made through the co-operation of various authorities to accommodate and respect the cult function of religious paintings without compromising their authenticity.

Article 2: **Investigation**

All conservation projects should begin with substantial scholarly investigations. The aim of such investigations is to find out as much as possible about the fabric of the structure and

spomeniških območij, zato jih je treba ohraniti in situ. Vzroki mnogih težav, povezanih s stenskimi poslikavami, so slabo stanje stavbe ali objekta, njegova neprimerna uporaba, slabo vzdrževanje, pogosta popravila in prezidave. Nepopravljivo škodo lahko povzročijo tudi pogosti restavratorski posegi, nepotrebno razkrivanje in uporaba neustreznih metod in materialov. Dodaten razlog za nezaželene rezultate so podstandardne in neprimerne prakse ter poklicna neusposobljenost. Zato je potreben ustrezen dokument, ki po potrebi določa načela ustreznega izvajanja konservatorskih in restavratorskih posegov na stenskih poslikavah.

1. člen **Varstvena politika**

Seznami in inventarji spomenikov in najdišč, vključno s stenskimi poslikavami, so nujen pristop k varstvu stenskih poslikav vseh kultur in religij, tudi v primerih, ko le-te niso trenutno vidne. Z zakoni in predpisi varstva kulturne dediščine je treba prepovedati uničenje, degradacijo ali spreminjanje stenskih poslikav in njihove okolice. Zakonodaja ne sme določati samo varstva stenskih poslikav, temveč tudi zagotavljati sredstva za raziskovanje, strokovno obdelavo in spremljanje stanja ter poskrbeti za primeren družben odnos do njihovih snovnih in nesnovnih vrednot.

Potrebne posege je treba izvesti ob polni vednosti in privoljenju odgovornih organov. Za vsako kršenje teh predpisov morajo biti z zakonom predvidene kazni. Zakonske določbe morajo tudi upoštevati nova odkritja in njihovo varovanje do formalne zaščite. Regionalnih, mestnih ali arhitekturnih razvojnih projektov, kot sta gradnja cest in jezov, preureditev stavb itd., ki vplivajo na stenske poslikave, ne smemo izvesti brez predhodne ocene vpliva in brez sprejetja ukrepov za njihovo zavarovanje.

S sodelovanjem z različnimi organi si je zlasti treba prizadevati za upoštevanje in spoštovanje kulturnega pomena verskih poslikav, pri čemer se ne sme okrniti njihove avtentičnosti.

2. člen **Preiskave**

Vsi konservatorski procesi se morajo začeti s temeljitimi strokovnimi preiskavami. Njihov cilj je čim bolj spoznati tkivo objekta in njegove vrhne sloje, skupaj z njihovimi zgodovinskimi, estetskimi in tehničnimi razsežnostmi. To

its superimposed layers with their historical, aesthetic and technical dimensions. This should encompass all material and incorporeal values of the painting, including historic alterations, additions and restorations. This calls for an interdisciplinary approach.

The methods of investigation should be as far as possible non-destructive. Special consideration should be given to wall paintings that may be hidden under whitewash, paint layers, plaster, etc. Prerequisites for any conservation program are the scientific investigation of decay mechanisms on macro and micro scale, the material analysis and the diagnosis of the condition.

Article 3: **Documentation**

In agreement with the Venice Charter, the conservation-restoration of wall paintings must be accompanied by a precise program of documentation in the form of an analytical and critical report, illustrated with drawings, copies, photographs, mapping, etc. The condition of the paintings, the technical and formal features pertaining to the process of the creation and the history of the object must be recorded. Furthermore, every stage of the conservation-restoration, materials and methodology used should be documented. This report should be placed in the archives of a public institution and made available to the interested public. Copies of such documentation should also be kept in situ, or in the possession of those responsible for the monument. It is also recommended that the results of the work should be published. This documentation should consider definable units of area in terms of such investigations, diagnosis and treatment. Traditional methods of written and graphic documentation can be supplemented by digital methods. However, regardless of the technique, the permanence of the records and the future availability of the documentation is of utmost importance.

Article 4: **Preventive Conservation, Maintenance and Site Management**

The aim of preventive conservation is to create favourable conditions minimising decay, and to avoid unnecessary remedial treatments, thus prolonging the life span of wall paintings. Appropriate monitoring and the control of the environment are both essential components of preventive conservation. Inappropriate climatic conditions and moisture problems can cause deterioration and biological attacks. Monitoring can detect initial processes of decay of the painting

naj obsega vse snovne in nesnovne vrednote poslikave, vključno z zgodovinskimi predelavami, dodatki in obnovami. Za to je potreben interdisciplinaren pristop.

Preiskovalne metode naj bodo čim manj destruktivne. Posebno pozornost je treba nameniti stenskim poslikavam, ki so mogoče prebeljene, skrite pod plastmi barve, ometa itd. Predpogoj za vsako načrtovanje programa posegov so znanstvena raziskava mehanizmov propadanja na makro in mikro ravni, analiza materiala in diagnoza stanja.

3. člen **Dokumentacija**

V skladu z Beneško listino mora izvajanje konservatorskih - restavratorskih posegov na stenskih poslikavah spremljati natančen načrt dokumentiranja v obliki analitičnega in kritičnega poročila, ilustriranega z risbami, kopijami, fotografijami, kartami itd. Treba je zabeležiti stanje slik, tehnične in oblikovne lastnosti, povezane s procesom ustvarjanja, in zgodovino objekta. Nadalje je treba dokumentirati vsestopnje konservatorskih - restavratorskih posegov, uporabljene materiale in delovne postopke. To poročilo je treba shraniti v arhiv javne ustanove, kjer je dostopno zainteresirani javnosti. Kopije teh dokumentov je treba hraniti tudi in situ ali pri tistih, ki so odgovorni za spomenik. Priporoča se tudi objavo rezultatov dela. Dokumentacija naj vključuje določljive enote površine v kontekstu opravljenih raziskav, postavljene diagnoze in sprejetih ukrepov. Tradicionalne metode pisne in grafične dokumentacije je mogoče dopolniti z digitalnimi. Toda ne glede na tehniko je najpomembnejša trajnost zapisov in prihodnja dostopnost dokumentacije.

4. člen **Preventivni konservatorski posegi, vzdrževanje in upravljanje območja**

Namen preventivnih konservatorskih posegov je ustvariti pogoje, ki zagotovijo čim manjše propadanje in tako ne izzovejo nepotrebnih popravil, kar podaljša življenjsko dobo stenskih poslikav. Nujna sestavna dela preventivne konservacije sta ustrezno spremljanje in nadzor okolja. Neustrezni klimatski pogoji in težave z vlago lahko povzročijo propadanje in biološke okužbe. Z rednim opazovanjem je mogoče zaznati začetne procese propadanja poslikave ali njenega nosilca, kar omogoča preprečitev nadaljnjih poškodb. Zelo zgodaj je mogoče

or the supporting structure, thus preventing further damage. Deformation and structural failure leading even to possible collapse of the supporting structure, can be recognised at an early stage. Regular maintenance of the building or the structure is the best guarantee for the safeguard of the wall paintings.

Inappropriate or uncontrolled public uses of monuments and sites with wall paintings can lead to their damage. This may necessitate the limitation of visitors and, in certain cases, involve temporary closure to public access. However, it is preferable that the public should have the opportunity to experience and appreciate wall paintings as being part of the common cultural heritage. It is, therefore, important to incorporate into the site management careful planning of access and use, preserving, as far as possible, the authentic tangible and intangible values of the monuments and sites.

Due to various sociological, ideological and economical reasons many wall paintings, often situated in isolated locations, become the victims of vandalism and theft. In these cases, the responsible authorities should take special preventive measures.

Article 5: **Conservation-Restoration Treatments**

Wall paintings are an integral part of the building or structure. Therefore, their conservation should be considered together with the fabric of the architectural entity and surroundings. Any intervention in the monument must take into account the specific characteristics of wall paintings and the terms of their preservation. All interventions, such as consolidation, cleaning and reintegration, should be kept at a necessary minimal level to avoid any reduction of material and pictorial authenticity. Whenever possible, samples of stratigraphic layers testifying to the history of the paintings should be preserved, preferably in situ.

Natural ageing is a testimony to the trace of time and should be respected. Irreversible chemical and physical transformations are to be preserved if their removal is harmful. Previous restorations, additions and over-painting are part of the history of the wall painting. These should be regarded as witnesses of past interpretations and evaluated critically.

All methods and materials used in conservation and restoration of wall paintings should take into account the possibility of future treatments. The use of new materials and methods must be based on comprehensive scientific data and positive

prepoznati deformacijo in propadanje nosilca, kar bi lahko privedlo celo do porušitve. Najboljše zagotovilo za varstvo stenskih poslikav je redno vzdrževanje stavbe ali objekta.

Neustrezna ali nenadzorovana javna raba spomenikov in spomeniških območij s stenskimi poslikavami lahko povzroči poškodbe. V takšnem primeru je lahko nujen ukrep omejitev števila obiskovalcev in celo začasno zaprtje za javnost. Toda zaželeno je, da ima javnost možnost doživeti in občudovati stenske poslikave kot del skupne kulturne dediščine. Zato je pomembno, da upravljanje z območjem obsega skrbno načrtovanje dostopa in rabe ob čim večji ohranitvi avtentičnih snovnih in nesnovnih vrednot spomenikov in spomeniških območij.

Zaradi različnih socioloških, ideoloških ali gospodarskih razlogov so številne stenske poslikave, ki se pogosto nahajajo na odročnih krajih, tarča vandalizma in kraje. V takšnih primerih morajo odgovorni organi uvesti posebne preventivne ukrepe.

5. člen **Konservatorski - restavratorski posegi**

Stenske poslikave so sestavni del stavbe ali objekta. Zato jih je treba ohranjati skupaj s tkivom arhitekturne celote in njene okolice. Vsak poseg v spomenik mora upoštevati posebne lastnosti stenskih poslikav in pogoje za njihovo ohranitev. Vsi posegi, kot so utrjevanje, čiščenje in reintegracija morajo biti minimalni, da bi se izognili vsakemu okrnjenju avtentičnosti materiala in motiva. Če je le mogoče, je treba vzorce stratigrafskih plasti, ki pričajo o zgodovini poslikav ohraniti, je pa najbolje, da se ohranjajo in situ.

Naravno staranje priča o sledih časa, zato ga je treba spoštovati. Nepovratne kemijske in fizične spremembe je treba ohraniti, če bi njihova odstranitev povzročila škodo. Prejšnja restavriranja, dodatki in preslikave so del zgodovine stenskih poslikav. Nanje je treba gledati kot na priče preteklih interpretacij in jih kritično oceniti.

Pri vseh metodah in materialih, ki se jih uporablja pri konservatorskih in restavratorskih posegih na stenskih poslikavah je treba upoštevati možnost prihodnjih posegov. Uporaba novih materialov in metod mora biti osnovana na popolnih znanstvenih izsledkih in pozitivnih rezultatih testov, opravljenih v laboratoriju in na kraju samem. Toda, treba je upoštevati, da je dolgoročni učinek

results of testing in laboratories as well as on sites. However, it must be kept in mind that the long term effects of new materials and methods on wall paintings are unknown and could be harmful. Therefore, the use of traditional materials, if compatible with the components of the painting and the surrounding structure, should be encouraged.

The aim of restoration is to improve the legibility of form and content of the wall painting, while respecting the original creation and its history. Aesthetic reintegration contributes to minimising the visibility of damage and should primarily be carried out on non-original material. Retouching and reconstructions should be carried out in a way that is discernible from the original. All additions should be easily removable. Over-painting must be avoided.

Uncovering of wall paintings requires the respect of the historic situation and the evaluation of what might be lost. This operation should be executed only after preliminary investigations of their condition, extent and value, and when this is possible without incurring damage. The newly uncovered paintings should not be exposed to unfavourable conditions.

In some cases, reconstruction of decorative wall paintings or coloured architectural surfaces can be a part of a conservation-restoration program. This entails the conservation of the authentic fragments, and may necessitate their complete or partial covering with protective layers. A well-documented and professionally executed reconstruction using traditional materials and techniques can bear witness to the historic appearances of facades and interiors.

Competent direction of conservation-restoration projects should be maintained at all stages and have the approval of the relevant authorities. It would be desirable that independent supervision of the project were insured by competent authorities or institutions without commercial interest in the outcome. Those responsible for management decisions must be named, and the work must be implemented by professionals with appropriate knowledge and skills.

Article 6: **Emergency Measures**

In urgent cases, immediate emergency treatment is necessary for the safeguard of wall paintings. Materials and techniques employed must permit later treatment. Appropriate conservation measures must follow as soon as possible with the permission of the relevant authorities.

novih materialov in metod na stenske poslikave neznan in da je lahko škodljiv. Zato je treba spodbujati uporabo tradicionalnih materialov, če se skladajo s sestavnimi deli poslikave in njene podlage.

Namen restavriranja je izboljšati berljivost oblike in vsebine stenskih poslikav ob spoštovanju prvotne stvaritve in njene zgodovine. Estetska reintegracija pripomore k čim zmanjšanju vidnosti poškodb in jo je predvsem treba izvesti na neoriginalnih materialih. Retuširanje in rekonstrukcijo je treba izvesti tako, da se opazno razlikujeta od originala. Vsi dodatki morajo biti z lahkoto odstranljivi. Treba se je izogibati preslikavam.

Odkrivanje stenskih poslikav zahteva spoštovanje zgodovinske situacije in oceno tega, kar lahko izgubimo. Ta poseg je mogoče izvesti šele po predhodni preiskavi stanja, obsega in vrednosti ter pod pogojem, da ne bo povzročil škode. Novo odkrite poslikave ne smejo biti izpostavljene negativnim vplivom okolja.

V nekaterih primerih je rekonstrukcija dekorativnih stenskih poslikav ali obarvanih arhitekturnih površin lahko del konservatorsko - restavratorskega programa. To obsega konservatorske posege na avtentičnih fragmentih in lahko zahteva njihovo popolno ali delno prekritje z zaščitnimi sloji. Dobro dokumentirana in profesionalno izvedena rekonstrukcija s tradicionalnimi materiali in tehnikami lahko priča o zgodovinskem videzu fasad in notranjščin.

Na vseh stopnjah je potrebno kompetentno vodenje konservatorskih - restavratorskih projektov s privoljenjem ustreznih organov. Zaželeno je, da pristojni organi ali ustanove zagotovijo neodvisen nadzor projekta brez komercialnega interesa glede končnega rezultata. Imenovati je treba odgovorne za vodstvene odločitve, delo pa morajo izvesti strokovnjaki z ustreznim znanjem in veščinami.

6. člen **Nujni ukrepi**

V njunih primerih je potreben takojšen poseg za zaščito stenskih poslikav. Uporabljeni materiali in tehnike morajo dopuščati poznejše posege. Z dovoljenjem pristojnih organov mu morajo čim prej slediti ustrezní konservatorski ukrepi.

Snemanje in prenos sta nevarna, drastična in nepovratna posega, ki resno vplivata na fizično sestavo, materialno strukturo in estetske značilnosti stenskih poslikav. Ta

Detachment and transfer are dangerous, drastic and irreversible operations that severely affect the physical composition, material structure and aesthetic characteristics of wall paintings. These operations are, therefore, only justifiable in extreme cases when all options of in situ treatment are not viable. Should such situations occur, decisions involving detachment and transfer should always be taken by a team of professionals, rather than by the individual who is carrying out the conservation work. Detached paintings should be replaced in their original location whenever possible.

Special measures should be taken for the protection and maintenance of detached paintings, and for the prevention of their theft and dispersion.

The application of a covering layer concealing an existing decoration, carried out with the intention of preventing damage or destruction by exposure to an inhospitable environment, should be executed with materials compatible with the wall painting, and in a way that will permit future uncovering.

Article 7: **Research and Public Information**

The establishment of research projects in the field of conservation-restoration of wall paintings is an essential requisite of sustainable preservation policy. Investigations based on research questions, which have potential to add to the knowledge of degradation processes should be encouraged. Research that will expand our knowledge of the original painting techniques, as well as materials and methods of past restoration practices are essential in the implementation of appropriate conservation projects. This research is also relevant to related disciplines of the arts and sciences. The disturbance of significant fabric for study, or to obtain samples, should be minimised.

Dissemination of knowledge is an important feature of research, and should be done on both the professional and popular levels. Public information can substantially advance awareness of the need for preservation of wall paintings, even if conservation-restoration work may cause temporary inconveniences.

Article 8: **Professional Qualifications and Training**

Conservation-restoration of wall paintings is a specialised discipline in the field of heritage preservation. As this work requires specific knowledge, skills, experience and responsibility,

posega sta zato upravičena samo v skrajnih primerih, ko ni možen noben poseg in situ. V takšnem primeru mora o snemanju in prenosu vedno odločati skupina strokovnjakov in ne zgolj posameznik, ki izvaja konservatorska dela. Kjer je le mogoče, je treba snete stenske slike vrniti na njihovo prvotno lokacijo.

Za zaščito in vzdrževanje snetih poslikav in za preprečitev njihove kraje in razpečevanja je treba sprejeti posebne ukrepe.

Nanos zaščitnega sloja, ki naj bi prekril obstoječe okrasje z namenom preprečiti poškodbe ali uničenje zaradi izpostavljenosti nenaklonjenemu okolju je treba izvesti z materiali, ki so kompatibilni s stensko poslikavo in tako, da ga je mogoče v prihodnosti odstraniti.

7. člen **Raziskave in javne informacije**

Oblikovanje raziskovalnih projektov na področju konserviranja - restavriranja stenskih poslikav je nujni predpogoj za trajnostno varstveno politiko. Spodbujati je treba preiskave, osnovane na raziskovalnih vprašanjih, ki lahko poglobijo znanje o procesih propadanja. Raziskave, ki bodo poglobile naše znanje o originalnih tehnikah slikanja ter o materialih in metodah preteklih restavratorskih posegov so nujne za izvajanje ustreznih konservatorskih projektov. Pomembne so tudi za sorodne veje znanosti in umetnosti. V pomembno tkivo poslikav je zaradi namena proučevanja ali jemanje vzorcev treba posegati čim manj.

Pomemben del raziskovalnega dela je širjenje znanja, kar je treba izvajati na strokovni in splošni ravni. Javne informacije lahko pomembno prispevajo k ozaveščenju o potrebi po ohranjanju stenskih poslikav, čeprav so lahko konservatorski - restavratorski posegi začasno moteči za okolico.

8. člen **Poklicne kvalifikacije in usposabljanje**

Konserviranje - restavriranje stenskih slik je posebna disciplina na področju varstva dediščine. Ker to delo zahteva posebna znanja, veščine, izkušnje in odgovornost, morajo biti konservatorji - restavratorji tovrstne kulturne dediščine poklicno izšolani in usposobljeni v skladu s priporočili *Etičnega kodeksa Odbora za konservatorstvo ICOM (1984)* in organizacij, kot sta E.C.C.O. (*Evropska zveza konservatorskih - restavratorskih organizacij*) in ENCoRE (*Evropska mreža za*

conservators-restorers of this kind of cultural property should be professionally educated and trained, as recommended by the *Code of Ethics* of the ICOM - *Committee of Conservation* (1984) and by associations such as E.C.C.O. (*European Confederation of Conservator - Restorers' Organisations*) and ENCoRE (*European Network for Conservation - Restoration Education*).

Article 9: **Traditions of Renewal**

In many regions of the world, the authentic painting practices of artists and craftsmen are continued by repeating historic decorative and iconographic programs using traditional materials and techniques. These traditions, satisfying religio-cultural needs and keeping to the Nara principles, should be sustained. However, as important as it is to preserve this special knowledge, this does not imply that the conservation-restoration treatments of wall paintings are to be carried out by craftsmen or artists.

Article 10: **International Co-operation**

Sharing the care for common heritage is nationally and internationally an accepted concept. It is therefore necessary to encourage the exchange of knowledge and to disseminate information at every level. In the spirit of interdisciplinary collaboration, conservators-restorers of wall paintings need to liaise with their colleagues in other countries and with relevant institutions and specialists around the world.

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izobraževanje na področju konservatorstva - restavratorstva).

9. člen **Tradicije obnavljanja**

V mnogih regijah sveta so se avtentične slikarske prakse umetnikov in rokodelcev ohranile zahvaljujoč ponavljanju zgodovinskih dekorativnih in ikonografskih programov, za katere se uporabljajo tradicionalni materiali in tehnike. Treba je ohraniti te tradicije, ki zadoščajo versko kulturnim potrebam in so v skladu z Narskimi načeli. Toda, čeprav je pomembno ohraniti to posebno znanje, to ne pomeni, da naj konservatorske - restavratorske posege na stenskih poslikavah izvajajo rokodelci ali umetniki.

10. člen **Mednarodno sodelovanje**

Skupna skrb za skupno dediščino je nacionalno in mednarodno priznan pojem. Zato je treba spodbujati izmenjavo znanja in širiti informacije na vseh ravneh. V duhu interdisciplinarnega sodelovanja se morajo konservatorji in restavratorji povezati s sodelavci v drugih državah in z ustreznimi ustanovami in specialisti po vsem svetu.

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THE CHARTER ON CULTURAL ROUTES

*Prepared by
the International Scientific Committee
on Cultural Routes (CIIC) of ICOMOS*

*Ratified by
the 16th General Assembly of ICOMOS,
Québec (Canada), on 4 October 2008*

Preamble

As a result of the development of the sciences of conservation of cultural heritage, the new concept of Cultural Routes shows the evolution of ideas with respect to the vision of cultural properties, as well as the growing importance of values related to their setting and territorial scale, and reveals the macrostructure of heritage on different levels. This concept introduces a model for a new ethics of conservation that considers these values as a common heritage that goes beyond national borders, and which requires joint efforts. By respecting the intrinsic value of each individual element, the Cultural Route recognizes and emphasizes the value of all of its elements as substantive parts of a whole. It also helps to illustrate the contemporary social conception of cultural heritage values as a resource for sustainable social and economic development.

This more extensive notion of cultural heritage requires new approaches to its treatment within a much wider context in order to describe and protect its significant relationships directly associated with its natural, cultural and historical setting. Within this advance, the concept of the Cultural Route is innovative, complex and multidimensional. It introduces and represents a qualitatively new approach to the theory and practice of conservation of the cultural heritage.

Cultural Routes represent interactive, dynamic, and evolving processes of human intercultural links that reflect the rich diversity of the contributions of different peoples to cultural heritage.

Though Cultural Routes have resulted historically from both peaceful and hostile encounters, they present a number of shared

LISTINA O KULTURNIH POTEH

*Pripravil
Mednarodni znanstveni odbor
za kulturne poti (CIIC) ICOMOS*

*Ratificirano
na 16. generalni skupščini ICOMOS,
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Preambula

Kot sad razvoja strok ohranjanja kulturne dediščine, odraža nov koncept kulturnih poti evolucijo zamisli, povezanih z vizijo kulturnih spomenikov in rastočega pomena vrednot, povezanih z njihovo okolico in ozemeljsko razsežnostjo ter razkriva makrostrukturo dediščine na različnih ravneh. Ta koncept uvaja model nove konservatorske etike, ki upošteva omenjene vrednote kot skupno dediščino, ki presega državne meje in ki zahteva skupna prizadevanja. Listina o kulturnih poteh spoštuje svojsko vrednost vsakega posameznega elementa in hkrati priznava in poudarja vrednost vseh elementov kot pomembnih delov celote. Prav tako pomaga osvetliti sodobno družbeno dojemanje vrednot kulturne dediščine kot vira trajnostnega družbenega in gospodarskega razvoja.

Širši pojem kulturne dediščine zahteva nove pristope k njeni obravnavi v veliko širšem kontekstu, da bi opisali in zaščitili njene pomembne odnose, neposredno povezane z njeno naravno, kulturno in zgodovinsko okolico. Zato je koncept kulturnih poti inovativen, kompleksen in večdimenzionalen. Uvaja in predstavlja kvalitativno nov pristop k teoriji in praksi ohranjanja kulturne dediščine.

Kulturne poti so interaktivni, dinamični in razvijajoči se procesi človeških medkulturnih povezav, ki odražajo bogato raznolikost prispevkov različnih ljudi h kulturni dediščini.

Čeprav kulturne poti zgodovinsko izvirajo tako iz miroljubnih kot sovražnih srečanj, odražajo številne skupne razsežnosti, ki presegajo svoje prvotne funkcije in ustvarjajo enkraten prostor za kulturo miru, osnovano na povezavah skupne zgodovine, pa tudi strpnosti in

dimensions which transcend their original functions, offering an exceptional setting for a culture of peace based on the ties of shared history as well as the tolerance, respect, and appreciation for cultural diversity that characterize the communities involved.

The consideration of Cultural Routes as a new concept or category does not conflict nor overlap with other categories or types of cultural properties—monuments, cities, cultural landscapes, industrial heritage, etc.—that may exist within the orbit of a given Cultural Route. It simply includes them within a joint system which enhances their significance.

This integrated, interdisciplinary and shared framework creates new relationships among them by means of an innovative scientific perspective that provides a multilateral, more complete, and more accurate vision of history. This approach stimulates not only understanding and communication among the peoples of the world, but also increases cooperation to preserve cultural heritage.

The innovation introduced by the concept of "Cultural Routes" reveals the heritage content of a specific phenomenon of human mobility and exchange that developed via communication routes that facilitated their flow and which were used or deliberately served a concrete and peculiar purpose. A Cultural Route can be a road that was expressly created to serve this purpose or a route that takes advantage either totally or partially of preexisting roads used for different purposes. But beyond its character as a way of communication or transport, its existence and significance as a Cultural Route can only be explained by its use for such specific purpose throughout a long period of history and by having generated heritage values and cultural properties associated to it which reflect reciprocal influences between different cultural groups as a result of its own peculiar dynamics.

Therefore, Cultural Routes are not simple ways of communication and transport which may include cultural properties and connect different peoples, but special historic phenomena that cannot be created by applying one's imagination and will to the establishment of a set of associated cultural assets that happen to possess features in common.

spoštovanja do kulturne raznolikosti in posluha zanjo kot značilnosti vključenih skupnosti.

Upoštevanje kulturnih poti kot novega koncepta ali kategorije ni v nasprotju in se ne prekriva z drugimi kategorijami ali vrstami kulturnih objektov – spomenikov, mest, kulturnih krajin, industrijske dediščine itd. – ki lahko obstajajo na območju določene kulturne poti. Preprosto jih vključujejo v skupni sistem, ki poudarja njihov pomen.

Ta integrirani, interdisciplinarni in skupni okvir med njimi ustvarja nove odnose z inovativnim znanstvenim pogledom, ki zagotavlja multilateralno, popolnejšo in pravilnejšo podobo zgodovine. Ta pristop ne spodbuja samo razumevanja in sporazumevanja med različnimi narodi sveta, temveč povečuje sodelovanje s ciljem ohraniti kulturno dediščino.

Novost, ki jo uvaja koncept »kulturnih poti«, razkriva dediščinsko vsebino posebnega pojava človeške mobilnosti in izmenjave. Slednji sta se razvili prek komunikacijskih poti, ki so omogočale njun pretok in ki so bile uporabljene za konkretne in posebne namene. Kulturna pot je lahko cesta, ki je bila zgrajena prav za ta namen ali povezava, ki popolnoma ali delno poteka po že obstoječih cestah za različne namene. Toda obstoj in pomen kulturne poti ni mogoče utemeljiti samo z njenim značajem komunikacijske in prometne povezave, temveč tudi z njeno specifično namembnostjo v daljšem zgodovinskem obdobju in z nastajanjem dediščinskih vrednot in kulturnih objektov, povezanih z njo, ki odražajo vzajemne vplive med različnimi kulturnimi skupinami kot rezultat njene posebne lastne dinamike.

Zato kulturne poti niso samo komunikacijske in prometne povezave, ki vključujejo med drugim kulturne objekte in povezujejo različne ljudi, temveč so posebni zgodovinski pojavi, ki jih ni mogoče ustvariti le tako, da bi samo z domišljijo in voljo vzpostavili sklop povezanih kulturnih dobrin, ki bi imele skupne značilnosti.

Nekatere kulturne poti nastanejo kot vnaprej načrtovan projekt za poseben namen (na primer, inkovske poti in poti Rimskega cesarstva). Ob drugih priložnostih so sad dolgega evolucijskega procesa, v katerem se srečujejo kolektivni posegi različnih človeških dejavnikov in so usmerjeni k skupnemu namenu (na primer, pot v

Cultural Routes have sometimes arisen as a project planned a priori by the human will which had sufficient power to undertake a specific purpose (for example, the Incan and the Roman Empire Routes). On other occasions, they are the result of a long evolutionary process in which the collective interventions of different human factors coincide and are channeled towards a common purpose (such as in the Route to Santiago, the African trade caravan routes, or the Silk Route). In both cases, they are processes arising from the human will to achieve a specific objective.

Given the cultural richness and variety of both the interrelationships and the characteristic assets directly associated with the reason for the existence of Cultural Routes (such as monuments, archaeological remains, historic towns, vernacular architecture, intangible, industrial and technological heritage, public works, cultural and natural landscapes, transportation means and other examples of the application of specific knowledge and technical skills), their study and management requires a multidisciplinary approach that illustrates and reinvigorates scientific hypotheses and stimulates increased historic, cultural, technical and artistic knowledge.

Objectives of the Charter

- To establish the basic principles and methods of research specific to the category of Cultural Route as they relate to other previously established and studied categories of cultural heritage assets.
- To propose the basic mechanisms for the development of knowledge about, evaluation, protection, preservation, management and conservation of Cultural Routes.
- To define the basic guidelines, principles and criteria for correct use of Cultural Routes as resources for sustainable social and economic development, respecting their authenticity and integrity, appropriate preservation and historical significance.
- To establish the bases for national and international cooperation that will be essential for undertaking research, conservation and development projects related to Cultural Routes, as well as the financing required for these efforts.

Santiago, poti afriških trgovskih karavan ali svilena cesta). V obeh primerih ti procesi izhajajo iz človeškega stremjenja k določenemu cilju.

Glede na kulturno bogastvo, raznolikost medsebojnih odnosov in značilnih vrednot, neposredno povezanih z razlogom za obstoj kulturnih poti (kot so spomeniki, arheološki ostanki, zgodovinska mesta, ljudska arhitektura, nesnovna, industrijska in tehniška dediščina, javna dela, kulturne in naravne pokrajine, prometna sredstva in drugi primeri uporabe posebnega znanja in tehničnih veščin), proučevanje in upravljanje z njimi zahtevata multidisciplinarni pristop, ki odraža in obuja različne znanstvene hipoteze in spodbuja poglobljanje zgodovinskega, kulturnega, tehničnega in umetnostnega znanja.

Cilji listine

- Oblikovati osnovna načela in metode raziskovalnega dela za kategorijo kulturnih poti v skladu z drugimi prej vzpostavljenimi in proučenimi kategorijami kulturne dediščine.
- Predlagati osnovne mehanizme za razvoj poznavanja, ocenjevanja, varstva, zaščite in ohranjanja kulturnih poti ter upravljanja z njimi.
- Opredeliti osnovne smernice, načela in merila za ustrezno uporabo kulturnih poti kot virov trajnostnega družbenega in gospodarskega razvoja, upošteva njihovo avtentičnost in integriteto, ustrezno zaščito in zgodovinski pomen.
- Vzpostaviti temelje za nacionalno in mednarodno sodelovanje, ki bo ključno za projekte raziskovanja, ohranjanja in razvoja kulturnih poti, in tudi za financiranjem teh prizadevanj.

Definicija

Vsaka povezava, naj bo kopenska, vodna ali druga, ki je fizično razmejena in ki ima posebno dinamiko in zgodovinsko vlogo ter poseben in jasno opredeljen namen, mora izpolnjevati naslednje pogoje:

- a) Nastati mora zaradi interaktivnega pretoka ljudi ter večdimenzionalnih, kontinuiranih in vzajemnih izmenjav dobrin, idej, znanja in vrednot med različnimi narodi, državami, regijami ali celinami v daljših časovnih obdobjih in vse to tudi odražati.

Definition

Any route of communication, be it land, water, or some other type, which is physically delimited and is also characterized by having its own specific dynamic and historic functionality to serve a specific and well-determined purpose, which must fulfill the following conditions:

- a) It must arise from and reflect interactive movements of people as well as multi-dimensional, continuous, and reciprocal exchanges of goods, ideas, knowledge and values between peoples, countries, regions or continents over significant periods of time;
- b) It must have thereby promoted a cross-fertilization of the affected cultures in space and time, as reflected both in their tangible and intangible heritage;
- c) It must have integrated into a dynamic system the historic relations and cultural properties associated with its existence.

Defining elements of Cultural Routes:

context, content, cross-cultural significance as a whole, dynamic character, and setting.

1. *Context:*

Cultural Routes occur in a natural and / or cultural context upon which they exert an influence and which they help to characterize and enrich with new dimensions as part of an interactive process.

2. *Content:*

A Cultural Route must necessarily be supported by tangible elements that bear witness to its cultural heritage and provide a physical confirmation of its existence. Any intangible elements serve to give sense and meaning to the various elements that make up the whole.

1. The indispensable physical element that determines the existence of a Cultural Route is the communication route itself as an instrument serving a project designed or arising through human activity to accomplish specific goals.
2. Other basic substantive elements are the tangible heritage assets related to its functionality as a historic route (staging posts, customs offices, places for storage, rest, and lodging, hospitals, markets, ports, defensive fortifications, bridges, means of communication and transport; industrial, mining or other establishments, as well as those linked to manufacturing and

- b) Morala je torej spodbujati medsebojno oplajanje vpletenih kultur v prostoru in času, kar se odraža v njihovi snovni in nesnovni dediščini.
- c) Morala je biti del dinamičnega sistema zgodovinskih odnosov in kulturnih objektov, povezanih z njenim obstojem.

Ključni elementi kulturnih poti:

kontekst, vsebina, čezkulturni pomen celote, dinamični značaj in okolica

1. *Kontekst:*

Kulturne poti so v naravnem in/ali kulturnem kontekstu, na katerega vplivajo in ki ga opredeljujejo in bogatijo z novimi razsežnostmi v interaktivnem procesu.

2. *Vsebina:*

Kulturno pot morajo nujno podpirati snovni elementi, ki pričujejo o njeni kulturni dediščini in fizično potrjujejo njen obstoj. Nesnovni elementi dajejo smisel in pomen različnim elementom, ki sestavljajo celoto.

1. Nepogrešljivi fizični element, ki določa obstoj kulturne poti, je komunikacija sama kot priča projekta, oblikovanega ali nastalega s človeškim delovanjem za doseganje določenih ciljev.
2. Drugi osnovni bistveni elementi so objekti snovne dediščine, povezani z namembnostjo zgodovinske poti (postojanke, mitnice, skladišča, počivališča, prenočišča, bolnišnice, tržnice, pristanišča, obrambne utrdbe, mostovi, komunikacije in prometna sredstva, industrijski, rudarski ali drugi objekti, povezani z obrtjo in trgovino, ki odražajo tehnične, znanstvene in družbene dejavnosti in dosežke v različnih obdobjih; mestna središča, kulturne krajine, sveti kraji, svetišča itd.), pa tudi nesnovni elementi dediščine, ki pričajo o procesu izmenjave in dialoga med narodi ob poti.

3. *Čezkulturni pomen kot celota:*

Koncept kulturne poti nakazuje vrednoto kot celoto, ki je večja od vsote njegovih posameznih delov in ki daje poti njen pomen.

1. Kulturna pot je kulturna dobrina, obogatena z različnimi kulturami, ki jih je bogatila in ki jih presega v skupni vrednosti, saj odraža precejšnje število skupnih značilnosti in sistemov vrednot.
2. V vseobsežni identiteti kulturne poti se vrednost

trade, that reflect the technical, scientific and social applications and advances in its various eras; urban centers, cultural landscapes, sacred sites, places of worship and devotion, etc.) as well as intangible heritage elements that bear witness to the process of exchange and dialogue between the peoples involved along its path.

3. *Cross-cultural significance as a whole:*

The concept of Cultural Route implies a value as a whole which is greater than the sum of its parts and gives the Route its meaning.

1. The cultural route constitutes a cultural asset enriched by the different cultures it has fertilized and which transcends them in overall value by offering a substantial number of shared characteristics and value systems.
2. Within its overall identity, the value of its parts resides in their common, shared, multi-faceted significance.
3. Its wider scale permits a cultural linking of peoples, countries, regions, and continents.
4. This breadth of scale is important from the point of view of both the territory included and of the comprehensive management of the various heritage elements included in it. At the same time the cultural diversity it implies provides an alternative to a process of cultural homogenization.

4. *Dynamic character:*

In addition to presenting physical evidences of its historic path, along with cultural heritage elements, Cultural Routes include a dynamic factor that acts as a conductor or channel through which the reciprocal cultural influences have flowed.

1. The dynamic of a Cultural Route does not obey natural laws or casual phenomena, but rather exclusively human processes and interests, and is therefore understandable only as a cultural phenomenon.
2. This vital fluid of culture is manifested not only in material or tangible aspects, but also in the spirit and traditions making up the intangible heritage of Cultural Routes.
3. By understanding a Cultural Route as a set of dynamic elements of cultural communication between peoples, its cultural heritage assets can be appreciated in their true spatial and historical dimensions, which allows for a comprehensive and sustainable approach to the conservation of the Route as a whole.

njenih posameznih delov skriva v njihovem skupnem, večplastnem pomenu.

3. Njen širok obseg omogoča kulturne povezave med narodi, državami, regijami in celinami.
4. Obseg kulturne poti je pomemben z vidika geografske razsežnosti ozemlja kot tudi zaradi zahtevnosti celostnega upravljanja z raznolikimi, v pot vključenimi vsebinami dediščine. Tako njena kulturna raznolikost ustvarjalno nasprotuje procesu kulturne homogenizacije.

4. *Dinamični značaj:*

Poleg tega, da vključuje fizične dokaze o svojem zgodovinskem obstoju, kulturna pot skupaj s elementi kulturne dediščine obsega dinamični dejavnik, ki deluje kot usmerjevalec ali kanal vzajemnih kulturnih vplivov.

1. Dinamika kulturne poti se ne ravna po naravnih zakonih ali običajnih pojavih, temveč samo po človeških procesih in interesih, zato jo je mogoče razumeti samo kot kulturni pojav.
2. Ta življenjski sok kulture se ne odraža samo v materialnih ali snovnih vidikih, temveč tudi v duhu in tradicijah nesnovne dediščine kulturnih poti.
3. Če razumemo kulturne poti kot sklope dinamičnih elementov kulturne komunikacije med ljudmi, lahko cenimo njene dobrine kulturne dediščine v njihovi pravi prostorski in zgodovinski razsežnosti, kar omogoča vsestranski in trajnostni pristop k ohranjanju poti kot celote.

5. *Okolica:*

Kulturna pot je tesno povezana s svojo okolico in je njen neločljiv del.

1. Zemljepisna lega je pripomogla k nastanku kulturne poti tako, da je določila njen potek ali sčasoma vplivala na njen razvoj.
2. Ozemeljska lega, naravna ali kulturna (mestna ali podeželska), vzpostavlja okvir kulturne poti, ji daje njeno posebno vzdušje, zaznamovano s fizičnimi in nesnovnimi elementi in vrednotami, in je temeljnega pomena za razumevanje in ohranjanje poti in za uživanje na njej.
3. Kulturna pot povezuje zemljepisno območje in zelo raznolike dediščinske objekte v eno celoto. Kulturne poti in njihova okolica so povezane z različnimi

5. *Setting:*

The Cultural Route is closely linked to its setting and forms an inseparable part of it.

1. The geographical setting has helped to shape the Cultural Route, either determining its path or influencing its development over time.
2. The territorial setting, whether natural or cultural (urban or rural), provides the framework of the Cultural Route, gives it its particular atmosphere, characterized by elements and values of both physical and intangible nature, and is fundamental for the comprehension, conservation and enjoyment of the route.
3. A Cultural Route connects and interrelates geography and very diverse heritage properties, forming a unified whole. Cultural Routes and their setting are related to their different landscapes, natural or cultural, which are but just one of their components and have their own distinctive characteristics and identity depending on the different areas and regions they pass through in their course. The different landscapes contribute to characterize the diverse sections of the Route as a whole, enriching it with their diversity.
4. The relationship with nature is especially sensitive in some sections, in others it is the relationship with the urban or rural environment, and in the areas with monuments that are isolated from other buildings (such as chapels, monasteries, fountains, bridges, boundary crosses, etc.), it is the relationship of these monuments with their landscape setting which shapes the nature of that section of the Cultural Route.
5. The protection and conservation of the Cultural Routes requires a profound knowledge of the historic, natural and cultural characteristics of their surroundings. Any interventions that may be necessary must fit in with this context and respect its defining features by facilitating their understanding and not distorting the traditional landscape, whether it is natural, cultural or combined.
6. A delineation of the setting must be provided for the Cultural Route, clearly marking the boundaries of a well-defined, regulated buffer zone, which should allow the material and immaterial cultural values

naravnimi ali kulturnimi pokrajinami, ki so samo nekateri od njihovih sestavnih delov in imajo lastne posebne značilnosti in identiteto glede na različna območja in regije, ki jih prečkajo. Različne pokrajine prispevajo k značilnostim različnih delov poti kot celote in jo bogatijo s svojo raznolikostjo.

4. Na nekaterih odsekih je še zlasti pomemben odnos do narave, na drugih odnos do mestnega ali podeželskega okolja, na območjih s spomeniki, ki so ločeni od drugih stavb (npr. kapele, samostani, vodnjaki, mostovi, mejni križi itd.) pa odseku kulturne poti daje značaj odnos med temi spomeniki in pokrajino.
5. Varstvo in ohranjanje kulturnih poti zahteva poglobljeno poznavanje zgodovinskih, naravnih in kulturnih značilnosti njihove okolice. Vsak potreben poseg mora biti usklajen s tem kontekstom ob spoštovanju njegovih določujočih značilnosti. Omogočati mora njihovo razumevanje in ne sme iznakaziti tradicionalne naravne, kulturne ali mešane pokrajine.
6. Okolico kulturne poti je treba razmejiti in jasno določiti meje primerno določenega in urejenega vplivnega območja, ki naj omogoča ohranjanje materialnih in nematerialnih kulturnih vrednot na njem v vsej njihovi avtentičnosti in celovitosti. Ta zaščita naj pokriva tudi vrednote različnih pokrajin, ki so del kulturne poti in ji dajejo značilno vzdušje.

Posebni pokazatelji

Kot osnovne označevalce kategorije kulturnih poti je treba upoštevati naslednje: strukturo poti in njenega fizičnega gradiva in zgodovinske podatke o njeni posebni namembnosti; vse fizične objekte, povezane z namembnostjo in uporabo kulturne poti; komunikacijske elemente in obstoj kulturnih pojavov skupnega izvora ob poti (ali na njenih posameznih delih), kot so prakse, tradicije, navade in skupne verske, obredne, jezikovne, praznične, kulinarčne ali druge značilnosti; vzajemni vplivi v glasbi, književnosti, arhitekturi, likovni umetnosti, obrteh, znanstvenih dosežkih, tehničnih in tehnoloških veščinah in drugih snovnih in nesnovnih kulturnih dobrinah, ki jih je mogoče polno razumeti v luči zgodovinske namembnosti kulturne poti.

included in it to be preserved in their full authenticity and integrity. Such protection must include the values of the different landscapes forming part of the Cultural Route and providing its characteristic atmosphere.

Specific indicators

As basic differentiating indicators applicable to the category of Cultural Route, the following should be considered: the structure of the route and its physical substratum as well as historical data about its use to accomplish a specific goal; any physical structures associated with the concrete purpose and functionality of the Cultural Route; communication elements, and the existence of cultural manifestations of shared origin along (or at given points of) the route such as practices, traditions, customs, and common uses of a religious, ritual, linguistic, festival, culinary, or similar nature; reciprocal influences in music, literature, architecture, fine arts, handicrafts, scientific advances, technical and technological skills, and other material and immaterial cultural assets whose full understanding derives from the historic function of the Cultural Route.

Types of Cultural Routes

- Cultural routes can be classified as follows:
- * According to their territorial scope: local, national, regional, continental, or intercontinental.
 - * According to their cultural scope: within a given cultural region or extended across different geographical areas that have shared or continue to share a process of reciprocal influences in the formation or evolution of cultural values.
 - * According to their goal or function: social, economic, political, or cultural. These characteristics can be found shared across a multi-dimensional context.
 - * According to their duration in time: those that are no longer used versus those that continue to develop under the influence of socio-economic, political, and cultural exchanges.
 - * According to their structural configuration: linear, circular, cruciform, radial or network.
 - * According to their natural environment: land, aquatic, mixed, or other physical setting.

Tipi kulturnih poti

Kulturne poti lahko razdelimo glede na:

- * Njihov ozemeljski obseg: na lokalne, državne, regionalne, celinske ali medcelinske.
- * Njihov kulturni obseg: v zaokroženi kulturni regiji ali na različnih zemljepisnih območjih, ki so imeli ali še imajo skupen proces vzajemnih vplivov pri oblikovanju ali razvoju kulturnih vrednot.
- * Njihov cilj ali namembnost: na družbene, gospodarske, politične ali kulturne. Te značilnosti lahko najdemo v večdimenzionalnem kontekstu.
- * Njihovo življenjsko dobo: na tiste, ki niso več v uporabi in na tiste, ki se še vedno razvijajo pod vplivom družbenogospodarskih, političnih in kulturnih izmenjav.
- * Njihovo strukturno konfiguracijo: na linearne, krožne, križne, žarkaste ali mrežne.
- * Njihovo naravno okolje: na kopenske, vodne, mešane in druge.

Identifikacija, integriteta in avtentičnost

- * Verjetni pokazatelji

Za začetno identifikacijo in oceno je mogoče upoštevati naslednje vidike kot verjetne, vendar še ne dokončne dokaze o obstoju kulturne poti:

- * Odraze dinamičnih družbenih, gospodarskih, političnih in kulturnih procesov, ki so povzročili izmenjave med različnimi kulturnimi skupinami na sosednjih območjih.
- * Posebne skupne značilnosti različnih zemljepisnih in kulturnih a zgodovinsko povezanih območij.
- * Dokaze o mobilnosti in odnosih med narodi ali narodnostmi različnih kultur.
- * Posebne kulturne lastnosti tradicionalnega življenja različnih skupnosti.
- * Dediščinske elemente in kulturne prakse – na primer slovesnosti, praznike in verska slavlja, ki odražajo skupne vrednote različnih skupnosti na nekem kulturnem in zgodovinskem območju ali na več njih – v povezavi s pomenom in namembnostjo poti.

Identification, Integrity and Authenticity*** Proces identifikacije***** Prima facie indicators**

For identification and assessment purposes, the following aspects may initially be considered as *prima facie*, non-conclusive evidence of the existence of a Cultural Route:

- Expressions of dynamic social, economic, political, and cultural processes which have generated exchanges between different cultural groups of related areas;
- Distinguishing characteristics that are shared by different geographical and cultural areas connected by historical bonds;
- Evidences of mobility and of relationships forged between peoples or ethnic groups of different cultures;
- Specific cultural features rooted in the traditional life of different communities;
- Heritage elements and cultural practices – such as ceremonies, festivals and religious celebrations representative of shared values for different communities within (a) specific cultural and historic area(s) – related to the significance and functionality of the Route.

*** Identification process**

The process for identifying a Cultural Route will necessarily take into account its specific functionality to serve a concrete and well-determined purpose, the tangible and intangible values of its heritage dynamically generated as a results of reciprocal cultural influences, its structural configuration, its whole geographic and historic context, its natural and cultural setting, whether the latter is urban or rural, and its corresponding characteristic environmental values, its relationships to the landscape, its duration in time, and its symbolic and spiritual dimension, all of which will contribute to its identification and to the understanding of its significance.

The intangible assets of a Cultural Route are fundamental for understanding its significance and its associative heritage values. Therefore, material aspects must always be studied in connection with other values of an intangible nature.

For the purpose of its comparative evaluation, the temporal duration and historic significance of the different sections of the Route in relation to the whole should also be taken into account.

Proces identifikacije kulturne poti mora upoštevati konkretno in jasno določen, posebni namen poti, snovne in nesnovne vrednote dediščine na njej, ki so dinamično ustvarjene kot rezultati vzajemnih kulturnih vplivov, njeno strukturno konfiguracijo, njen celoten zemljepisni in zgodovinski kontekst, njeno naravno in kulturno okolico, ali je le-ta mestna ali podeželska in njene ustrezne značilne okoljske vrednote, njeno povezanost s pokrajino, njeno trajanje skozi čas in njeno simbolično in duhovno razsežnost. Vse to prispeva k določitvi in razumevanju pomena kulturne poti.

Nesnovne dobrine kulturne poti so temeljne za razumevanje njenega pomena in z njo povezanih dediščinskih vrednot. Zato je treba materialne vidike vedno proučiti v povezavi z drugimi vrednotami nesnovne narave.

Za primerjalno oceno je treba upoštevati časovno trajanje in zgodovinski pomen posameznih delov poti v odnosu do poti kot celote.

V primeru žive kulturne poti, je treba ohranjati odnose in dinamične funkcije, povezane s specifičnim in jasno določenim namenom, zaradi katerega je pot nastala in ki določa in opredeljuje pot, čeprav so se zgodovinski procesi sčasoma spremenili in so se pojavili novi elementi. Te nove elemente je treba oceniti v sklopu njihovega funkcionalnega odnosa do kulturne poti. Zgodi se lahko, da nekaterih objektov s pomenom dediščine ni mogoče upoštevati kot sestavnih delov kulturne poti, ker je vsebinsko ne sooblikujejo.

*** Avtentičnost**

Vsaka kulturna pot mora ustrezati merilom avtentičnosti, ki jasno in verodostojno odražajo njen pomen v naravnem in kulturnem okolju in z njo povezanimi snovnimi in nesnovnimi sestavinami in posebnimi značilnostmi, ki pot opredeljujejo:

- Merila je treba uporabiti za vsak posamezni odsek, da bi ocenili njegov pomen v odnosu do pomena poti kot celote v vsem zgodovinskem razvoju in da bi preverili avtentičnost vseh sestavin njenega poteka.

In the case of a living Cultural Route, the relationships and dynamic functions associated with the specific and well-determined purpose that gave rise to its existence and serves to define and identify the route should be maintained, even if the historic processes have undergone change over time and new elements have been incorporated. These new elements should be evaluated within the framework of their functional relationship to the Cultural Route, and the case may occur where properties that have heritage values in themselves cannot be considered as components of the Cultural Route because they do not form part of it.

*** Authenticity**

Every Cultural Route should fulfill authenticity criteria demonstrably and credibly expressing its value in terms of both its natural and cultural environment, and concerning both its defining elements and its distinctive features of a material and immaterial nature:

- These criteria should be applied to each section under study to assess its significance in relation to the overall meaning of the Route throughout its historical development, and to verify the authenticity of its structural layout through the vestiges of its path.
- Authenticity should also be evident in the natural and cultural context of each stretch of the Route subject to analysis and assessment, as well as in the other tangible and intangible heritage elements included within its historic functionality and its setting.
- Even if in certain sections the material traces of a Cultural Route are not clearly preserved, its existence in these areas could be shown through historiography, intangible elements and immaterial sources of information that prove their real meaning as integral components of that Route and evidence its authenticity.
- The techniques and methodologies used for the protection, conservation and management of the Cultural Routes, whether traditional or newly implemented, must respect the authenticity criteria.

*** Integrity**

The verification of the integrity of a Cultural Route must necessarily be based on a sufficiently representative set of both tangible and intangible evidences and elements

- Pri analizi in oceni mora biti avtentičnost razvidna tudi v naravnem in kulturnem kontekstu vsakega odseka poti, pa tudi v drugih snovnih in nesnovnih dediščinskih elementih, ki določajo njeno zgodovinsko vlogo in obseg.

- Če materialni sledovi kulturne poti na nekaterih odsekih niso jasno ohranjeni, je obstoj teh delov mogoče prikazati z zgodovinopisjem, nesnovnimi dokazi in nematerialnimi viri informacij, ki dokazujejo njihov resnični pomen kot sestavnih delov poti in s tem dokazujejo njeno avtentičnost.

- Tradicionalne in nove tehnike, metode varstva in ohranjanja kulturnih poti ter upravljanja z njimi morajo spoštovati merila avtentičnosti.

*** Integriteta**

Preverjanje celovitosti kulturne poti mora biti nujno osnovano na dovolj reprezentativnem sklopu snovnih in nesnovnih dokazov in elementov, ki pričajo o njenem globalnem pomenu in vrednotah kot celoti in zagotavljajo popolno predstavitev značilnosti in pomena zgodovinskih procesov, ki so botrovali nastanku poti.

Ohraniti je treba dokaze o zgodovinskih odnosih in dinamičnih funkcijah, ki so bistveni za svojstven značaj kulturne poti. Poleg tega je treba biti pozoren, ali so njen fizični ustroj in/ali pomembne značilnosti v dobrem stanju, ali je vpliv procesov propadanja pod nadzorom in ali se na poti odražajo morebitni negativni stranski učinki razvoja, zapuščenost ali zanemarjenost.

Metodologija

Koncept kulturne poti zahteva posebne metode raziskovanja, ocenjevanja, zaščite, varstva, ohranjanja, uporabe in upravljanja. Glede na njen celovit pomen, raznolike sestavine, pa tudi ozemeljsko razsežnost, je za metodo treba zasnovati sistem usklajenih in povezano vodenih dejavnosti.

Pomembno je začeti z identifikacijo poti kot celote in njenih posameznih odsekov, skupaj z inventarji dobrin, ki jo sestavljajo, nadaljevati z analizo njihove ohranjenosti, kar vse omogoča pripravo strateškega načrta za zaščito.

that witness to its global significance and values as a whole and ensure the complete representation of the features and importance of the historic processes which generated the Cultural Route.

Evidences of the historic relationships and dynamic functions essential to the distinctive character of the Cultural Route should be maintained. In addition, regard must be had for whether its physical fabric and/or its significant features are in good condition and the impact of deterioration processes controlled, and whether or not the Route reflects any possible side effects of development, abandonment or neglect.

Methodology

The concept of Cultural Route requires a specific methodology for its research, assessment, protection, preservation, conservation, use and management. Given its breadth and its value as a whole, as well as its territorial dimensions, this methodology requires the establishment of a system of coordinated and integrally managed activities.

It is essential to start with the identification both of the Route as a whole and of its individual sections, along with an inventory of the assets that comprise it and an analysis of their state of conservation which will facilitate the elaboration of a strategic plan for its preservation. This plan should necessarily include measures for raising awareness of the Route and creating interest in it among public and private entities. It also requires the formulation of coordinated measures and specific legal instruments for the protection, use and management of all of its elements as substantive parts of the value and significance of the Route as a whole.

1. Research

The study of cultural routes may extend across different geographical areas, possibly widely separated from each other. It is therefore advisable to set up several research teams located at the main characteristic points of the Route under study.

The research methodology, along with the adoption of practices and the attachment of indicators for proper identification and assessment of the heritage values in the different sections of a Cultural Route, should never lose sight of the meaning of the Route as a whole, in order to avoid any loss in the

Načrt mora vključevati ukrepe za ozaveščanje javnosti o poti in spodbujanje interesa v javnih ustanovah in med zasebniki. Treba je oblikovati usklajene ukrepe in posebna pravna sredstva za varstvo, uporabo in upravljanje vseh elementov kot sestavnih delov vrednosti in pomena poti kot celote.

1. Raziskovalno delo

Proučevanje kulturnih poti lahko poteka na različnih zemljepisnih območjih, ki so lahko med sabo zelo oddaljena. Zato je priporočljivo oblikovati več raziskovalnih skupin na najbolj značilnih točkah proučevane poti.

Raziskovalne metode skupaj z izbiro praks in uporabo pokazateljev za ustrezno identifikacijo in oceno dediščinskih vrednot na različnih odsekih kulturne poti morajo vedno upoštevati pomen poti kot celote, da bi preprečili razvrednotenje ali izgubo zgodovinskega pomena poti.

Raziskovalne skupine, ki se posvečajo tej kategoriji kulturne dediščine morajo biti multidisciplinarne in pripravljene sodelovati. Skupna delovna merila naj bodo izbrana po načelu, da je treba začeti z raziskovanjem posameznih delov, ne da bi pozabili na projekt kot celoto. Podobno je treba uporabiti skupne metodološke, vnaprej standardizirane instrumente za zbiranje podatkov. V načrt projekta je treba vključiti mehanizme usklajevanja, ki omogočajo komunikacijo in sodelovanje med raziskovalci z namenom posredovanja podatkov o delu in dosežkih vsake skupine.

Raziskovalci morajo upoštevati, da navzočnost različnih objektov kulturne dediščine ob kulturni poti še ne pomeni, da so vsi tudi sestavni deli poti oziroma ustrezni za proučevanje v povezavi z njo. V znanstveni študiji kulturne poti je treba poudariti samo tiste elemente, ki so povezani s specifičnim ciljem poti in vplivi, ki izvirajo iz dinamike njene namembnosti.

2. Financiranje

Glede na obseg nalog, povezanih z identificiranjem in poudarjanjem vrednosti obsežne kulturne poti je

meaning or historic significance of the route.

Research teams working on this cultural heritage category should be of a multidisciplinary and cooperative nature. Common working criteria should be established based on the principle of starting with an investigation of the parts, but without losing sight of the project as a whole. Similarly, common methodological instruments—standardized in advance—should be used for the collection of data. The project plan should include coordinating mechanisms that will facilitate communication and cooperation among the researchers in order to make it possible to transmit data about the work and achievements of each team.

Researchers should keep in mind that the presence of various types of cultural heritage properties along the path of a Cultural Route does not, in and of itself, imply that they are necessarily integral components of that route or are appropriate objects of study in relation to it. The only elements that should be highlighted in the scientific investigation of a Cultural Route are those related to the specific goal of the Route and any influences arising from its functional dynamic.

2. Funding

Given the scope of the tasks involved in identifying and highlighting the value of a vast Cultural Route, funding should be obtained in stages that will allow for balanced, coordinated progress in the research projects as well as the preservation, use, and management projects related to its various sections. It is advisable to establish a joint estimation of the values to be preserved so as to allow the setting of a scale of priorities for action and the implementation of the corresponding strategies. This requires that funding be obtained through bilateral or multilateral cooperation agreements, as well as through the creation of bodies specifically devoted to researching and highlighting the value of the Route. Along the same lines, regional bodies whose jurisdictions coincide totally or partially with the historic path of a Cultural Route should determine how they can best gain the interest of the States involved and obtain their cooperation. It is also important to attract, if possible, the cooperation of philanthropic institutions and private donors.

treba financiranje zagotoviti postopoma, da bi omogočili uravnotežen, usklajen potek raziskovalnih projektov, pa tudi projektov varovanja, uporabe in upravljanja, povezanih z njenimi posameznimi odseki. Priporočljivo je opraviti skupno oceno vrednot, ki jih je treba ohraniti, da bi omogočili določitev obsega prednostnih nalog in izvajanja ustreznih strategij izvedbe. Zato je treba denarna sredstva zagotoviti s sporazumi o bilateralnem in multilateralnem sodelovanju, pa tudi z ustanavljanjem organov, posebej namenjenih raziskovanju in poudarjanju pomena poti. Hkrati morajo regionalne ustanove, katerih pristojnosti se v celoti ali delno prekrivajo z zgodovinskim potekom kulturne poti ugotoviti, kako najbolje pritegniti zanimanje vpletenih držav in zagotoviti njihovo sodelovanje. Pomembno je tudi pritegniti sodelovanje človekoljubnih ustanov in zasebnih darovalcev, če je le mogoče.

3. Varstvo – ocena – zaščita in ohranjanje

Kulturne poti in njihova okolica zahtevajo nova orodja za oceno, varstvo, ohranjanje in vrednotenje. Zagotavljanje zgolj delnega ali občasnega varstva njihovih dediščinskih sestavin ni dovolj. Pripraviti moramo podrobne inventarje teh sestavin, oceniti njihovo avtentičnost in celovitost, da bi prepoznali vplive na vrednote kulturne poti in s tem vplive na njen pomen. Treba je tudi nadzorovati procese propadanja in razviti strategijo preprečevanja negativnih učinkov zaradi družbenega razvoja in morebitnega zanemarjanja. Vse to zahteva vzpostavitev sistema usklajenih pravnih ukrepov in ustreznih instrumentov, ki zagotavljajo celostno zaščito poti in poudarjanje njene vrednosti in pomena. Razumevanje dediščinskih vrednot je nujno pred vsakim posegom v kulturne poti, saj bi, slabo izveden, lahko vplival na njihov pomen ali ga spremenil.

4. Trajnostna uporaba – odnos do turističnih dejavnosti

Kulturno pot je mogoče uporabiti za promocijo družbene ali gospodarske dejavnosti izjemnega pomena za stabilen razvoj.

3. Protection – Assessment – Preservation / Conservation

Cultural Routes and their setting require new instruments for their assessment, protection, conservation and evaluation. It is not sufficient to guarantee protection of their heritage elements on a partial or random basis. The preparation of rigorous inventories of these elements, as well as an assessment of their authenticity and integrity should take place in order to identify impacts on the values of the Cultural Route and therefore impacts on its significance. It is also necessary to control the impact of deterioration processes, and to develop a strategy to prevent the adverse effects of development and neglect. All of this requires the establishment of a system of coordinated legal measures and appropriate instruments that guarantee that the Route will be preserved and its value and significance highlighted in a holistic fashion. Understanding heritage values is fundamental prior to any intervention on Cultural Routes that may impact/change their significance.

4. Sustainable Use – Relationship to Tourist Activities

With regard to its use, a Cultural Route can be used to promote an activity of social and economic interest of extraordinary importance for stable development. Special care should be taken to avoid confusion between the concepts of tourist routes – even including those of cultural interest – and Cultural Routes. However, it should also be recognized that a Cultural Route is a reality that can have great importance for territorial cohesion and sustainable development. From this point of view, efforts should be made to promote knowledge about Cultural Routes, along with their appropriate and sustainable use for tourism purposes, always with the adoption of appropriate measures aimed at eliminating risks. For this purpose, protection and promotion of a Cultural Route should harmoniously integrate a supplementary infrastructure – for tourist activities, access routes, information, interpretation and presentation – with the essential condition that it does not jeopardize the meaning, authenticity and integrity of the historic values of the Cultural Route as key elements to be conveyed to visitors.

Tourist visits should be managed on a rational basis in accordance with prior

Treba je paziti, da ne pride do zamenjave konceptov turističnih poti, pa čeprav s kulturno vsebino, in kulturnih poti. Toda hkrati se je treba zavedati, da je kulturna pot lahko zelo pomembna za ozemeljsko povezanost in trajnostni razvoj. S tega zornega kota si je treba prizadevati za širjenje poznavanja kulturnih poti in njihove ustrezne in trajnostne uporabe v turizmu, vedno pa je hkrati treba sprejeti ustrezne ukrepe proti tveganjem. Zato mora zaščita in promocija kulturne poti obsegati dodatno infrastrukturo – za turistične dejavnosti, dostopne poti, informacije, interpretacijo in predstavitev – pod pomembnim pogojem, da ta ne ogroža pomena, avtentičnosti in integritete zgodovinskih vrednot kulturne poti kot ključnih elementov, ki jih je treba posredovati obiskovalcem.

Turistični obiski naj bodo preiščeni, v skladu z vnaprej opravljenimi študijami vplivov na okolje in z načrti javne uporabe in sodelovanja skupnosti, pa tudi z ukrepi nadzora in rednega opazovanja stanja, da bi preprečili negativne vplive turizma.

Razvoj kulturne poti za turistične namene naj bi v vsakem primeru dajal prednost sodelovanju lokalne skupnosti ter lokalnih in regionalnih turističnih podjetij. Na vse načine je treba preprečiti nastajanja monopolov velikih mednarodnih ali vplivnih podjetij iz razvitejših držav, skozi katere pelje zgodovinski potek kulturne poti.

Glede na to, da je kulturna pot orodje sodelovanja in medsebojnega razumevanja, ki omogoča celostno branje srečevanja kultur in civilizacij, ki so oblikovale pot, ne smemo pozabiti, da, neodvisno od relativnega pomena posameznih odsekov, promocija pozitivnega dogajanja na kateremkoli od njih poveča zanimanje za pot in koristi vsem drugim odsekom kulturne poti.

5. Upravljanje

»Razumevanje pomena kulturnih poti« je osnovno/ temeljno načelo, povezano z upravljanjem kulturnih poti. Pomeni zagotovilo, da vse dejavnosti, povezane s proučevanjem poti, njenim vrednotenjem in širjenjem njenega poznavanja v družbi, potekajo usklajeno. To zahteva medsebojno sodelovanje, ki zagotavlja usklajenost

environmental impact studies and with plans for public use and community participation, as well as control and monitoring measures intended to prevent the negative impacts of tourism.

The development of a Cultural Route for tourism purposes should guarantee in any case that priority is given to the participation of the local community and to local and regional tourist companies. Every effort should be made to prevent the creation of monopolies by large international companies or by powerful companies based in the more developed countries through which the historic path of the Cultural Route passes.

Given the fact that a Cultural Route is an instrument for cooperation and understanding which provides a holistic reading of the encounter of cultures and civilization that form that Route, we should also keep in mind that independently of the relative importance of each one of its parts, the promotion of positive developments in each one, leads to increased interest on the Route and benefits for the other parts.

5. Management

“Understanding of Cultural Routes Significance” becomes the basic / fundamental principle associated to management of cultural routes. This implies ensuring that all activities related to their research, assessment and social dissemination of knowledge about them are carried out in a coordinated and harmonious manner. This also requires a cross coordination that guarantees the combination of policies relating to protection, preservation, conservation, territorial organization, sustainable development, use and tourism. Therefore, joint projects need to be prepared that ensure sustainable development on a national (at the provincial, regional, local level, etc.) and international scale, as well as the establishment of management tools designed to protect the Route against natural disasters and all kinds of risks which could impact on the integrity and authenticity of the Cultural Route and therefore on its significance.

6. Public participation

The protection, conservation / preservation, promotion and management of a Cultural Route calls for the stimulation of public awareness, and the participation of the inhabitants of the areas which share the Route.

politik, povezanih z varstvom, zaščito, konservatorstvom, ozemeljsko organizacijo, trajnostnim razvojem, uporabo in turizmom. Zato je treba pripraviti skupne projekte, ki zagotavljajo trajnostni razvoj na državni (pokrajinski, regionalni, lokalni, itd.) in mednarodni ravni. Uskladiti je treba načine upravljanja, usmerjene na zaščito pred naravnimi nesrečami in vsemi vrstami tveganj, ki bi lahko vplivale na integriteto in avtentičnost kulturne poti in s tem na njen pomen.

6. Sodelovanje javnosti

Varstvo, ohranjanje, zaščita in promocija kulturne poti ter upravljanje z njo zahtevajo ozaveščanje javnosti in sodelovanje prebivalstva z območij, prek katerih poteka pot.

7. Mednarodno sodelovanje

Obstajajo pomembni primeri kulturnih poti z zgodovinskim potekom v različnih državah. Zato je potrebno mednarodno sodelovanje na področju raziskovalnega dela, vrednotenja in zaščite dobrin, ki sestavljajo mednarodne kulturne poti.

V primeru kulturnih poti, ki potekajo skozi različno razvite države je priporočljivo, da razvitejše države poskrbijo za gospodarsko, tehnično in logistično sodelovanje in pomoč v zameno za informacije, izkušnje in raziskovalce.

Zelo zaželeno je, da UNESCO in druge mednarodne organizacije vzpostavijo mehanizme (finančnega, tehničnega in logističnega) sodelovanja za oblikovanje in izvedbo projektov, povezanih s kulturnimi potmi, ki so v interesu več kot ene države.

Kulturne poti je treba razumeti kot simbole povezanosti različnih narodov. Zgodovinske povezave, ki so se razvile ob kulturnih poteh lahko služijo za promocijo projektov, osnovanih na obnovljenem sodelovanju med narodi, ki so v preteklosti imeli skupne vrednote in znanje.

7. International cooperation

There are notable examples of Cultural Routes whose historic paths involve various countries. For this reason, international cooperation is essential for research, assessment, and preservation of the assets that make up international Cultural Routes.

When Cultural Routes exist which involve countries with different degrees of development, it is recommended that the more developed countries provide the means for economic, technical, and logistic cooperation as well as assistance in the exchange of information, experience, and researchers.

It is highly desirable that UNESCO and other international organizations should establish mechanisms of cooperation (financial, technical, and logistic) to help foster and implement projects related to Cultural Routes that are of interest to more than one country.

Cultural Routes should be seen as symbols of union between peoples. The historic ties developed along Cultural Routes can serve to promote projects based on renewed cooperation between peoples who shared certain values and knowledge in the past.





Interpretacija arheoloških ostalin gotске cerkve sv. Kolumbe, Diocезanski muzejski center Kolumba (arhitekt Peter Zumthor), Köln, Nemčija.

THE CHARTER FOR THE INTERPRETATION AND PRESENTATION OF CULTURAL HERITAGE SITES

*Prepared under the Auspices
of the ICOMOS International Scientific Committee on
Interpretation and Presentation of Cultural Heritage Sites*

*Ratified by
the 16th General Assembly of ICOMOS,
Québec (Canada), on 4 October 2008*

Preamble

Since its establishment in 1965 as a worldwide organisation of heritage professionals dedicated to the study, documentation, and protection of cultural heritage sites, ICOMOS has striven to promote the conservation ethic in all its activities and to help enhance public appreciation of humanity's material heritage in all its forms and diversity.

As noted in the Charter of Venice (1964) *"It is essential that the principles guiding the preservation and restoration of ancient buildings should be agreed and be laid down on an international basis, with each country being responsible for applying the plan within the framework of its own culture and traditions."* Subsequent ICOMOS charters have taken up that mission, establishing professional guidelines for specific conservation challenges and encouraging effective communication about the importance of heritage conservation in every region of the world.

These earlier ICOMOS charters stress the importance of public communication as an essential part of the larger conservation process (variously describing it as "dissemination," "popularization," "presentation," and "interpretation"). They implicitly acknowledge that every act of heritage conservation – within all the world's cultural traditions – is by its nature a communicative act.

From the vast range of surviving material remains and intangible values of past communities and civilisations, the choice of what to preserve, how to preserve it, and how it is to be presented to the public are all elements of site interpretation. They represent every generation's vision of what is significant, what is important, and why

LISTINA O INTERPRETACIJI IN PREDSTAVITVI OBMOČIJ KULTURNE DEDIŠČINE

*Pripravljeno pod okriljem
Mednarodnega znanstvenega odbora ICOMOS
za interpretacijo in predstavitev najdišč kulturne dediščine*

*Ratificirano
na 16. generalni skupščini ICOMOS,
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Preambula

Od ustanovitve leta 1965 ICOMOS kot svetovna organizacija strokovnjakov za dediščino, namenjena proučevanju, dokumentiranju in varstvu kulturne dediščine stremi k promociji konservatorske etike pri vseh svojih dejavnostih in pomaga širiti poslušnost javnosti za materialno dediščino človeštva v vseh njenih oblikah in raznolikosti.

V Beneški listini (1964) je zapisano: *»Nujno je treba na mednarodni ravni določiti in sprejeti načela ohranjanja in obnove starih stavb, pri čemer je vsaka država odgovorna za uresničevanje načrta v okviru svoje kulture in tradicij.«* To poslanstvo uresničujejo poznejše ICOMOSove listine, ki določajo strokovne smernice za specifične konservatorske izzive in spodbujajo učinkovito komunikacijo o pomenu ohranjanja dediščine v vseh regijah sveta.

Te zgodnje ICOMOSove listine poudarjajo pomen sodelovanja z javnostjo kot bistvenega dela širšega konservatorskega procesa (opisujejo ga različno kot »širjenje«, »popularizacijo« in »interpretacijo«). Priznavajo, da je vsako dejanje ohranjanja dediščine – v vseh svetovnih kulturnih tradicijah – po naravi komunikacijsko dejanje.

Iz ogromnega razpona ohranjenih materialnih ostankov in nesnovnih vrednot preteklih skupnosti in civilizacij so odločitve, kaj in kako ohraniti in kako to predstaviti javnosti elementi interpretacije najdišča. So videnje vsake generacije, kaj je pomembno in zakaj je treba materialne ostanke preteklosti ohraniti za prihodnje rodove.

Obstaja potreba po jasni utemeljitvi, standardizirani terminologiji in sprejemljivih strokovnih načelih interpretacije in predstavitve.¹ V zadnjih letih so izredni

¹ Glej definicije na str. 3.

material remains from the past should be passed on to generations yet to come.

The need for a clear rationale, standardised terminology, and accepted professional principles for Interpretation and Presentation¹ is evident. In recent years, the dramatic expansion of interpretive activities at many cultural heritage sites and the introduction of elaborate interpretive technologies and new economic strategies for the marketing and management of cultural heritage sites have created new complexities and aroused basic questions that are central to the goals of both conservation and the public appreciation of cultural heritage sites throughout the world:

- What are the accepted and acceptable goals for the Interpretation and Presentation of cultural heritage sites?
- What principles should help determine which technical means and methods are appropriate in particular cultural and heritage contexts?
- What general ethical and professional considerations should help shape Interpretation and Presentation in light of its wide variety of specific forms and techniques?

The purpose of this Charter is therefore to define the basic principles of Interpretation and Presentation as essential components of heritage conservation efforts and as a means of enhancing public appreciation and understanding of cultural heritage sites².

Definitions

For the purposes of the present Charter *Interpretation* refers to the full range of potential activities intended to heighten public awareness and enhance understanding of cultural heritage site. These can include print and electronic publications, public lectures, on-site and directly related off-site installations, educational programmes, community activities, and ongoing research, training, and evaluation of the interpretation process itself.

Presentation more specifically denotes the carefully planned communication of interpretive content through the arrangement of interpretive information, physical access, and interpretive infrastructure at a cultural heritage site. It can be conveyed through a variety of technical means, including, yet not requiring, such elements as informational panels, museum-type displays, formalized

porast interpretacijskih dejavnosti na številnih območjih kulturne dediščine in pojav zapletenih interpretacijskih tehnik in novih ekonomskih strategij trženja območij kulturne dediščine in upravljanja z njimi načeli nove teme in temeljna vprašanja, ki so osrednjega pomena za doseganje ciljev ohranjanja kulturne dediščine in večanje posluha zanjo po vsem svetu:

- Kaj so sprejeti in sprejemljivi cilji interpretacije in predstavitve območij kulturne dediščine?
- Katera načela naj pomagajo določiti, katera tehnična sredstva in metode so ustrezni v določenih kulturnih in dediščinskih kontekstih?
- Katere splošne etične in poklicne teme naj pomagajo oblikovati interpretacijo in predstavitev v luči njene širše raznolikosti specifičnih oblik in tehnik?

Namen te listine je torej definirati osnovna načela interpretacije in predstavitve kot osnovnih sestavnih delov prizadevanj v sklopu ohranjanja dediščine in kot sredstvo za spodbujanje javne naklonjenosti dediščini in razumevanja območij kulturne dediščine.²

Definicije

Za namen te listine:

Interpretacija pomeni cel razpon morebitnih dejavnosti za ozaveščanje javnosti in poglobljanje razumevanja območja kulturne dediščine. To lahko vključuje tiskane in elektronske publikacije, javna predavanja, instalacije na kraju samem in na drugih lokacijah v neposredni povezavi z njim, izobraževalne programe, dejavnosti skupnosti in trajne raziskovalne dejavnosti, usposabljanje in ovrednotenje interpretacijskega procesa.

Predstavitev natančneje pomeni skrbno posredovanje interpretacijske vsebine prek urejanja interpretacijskih informacij, fizičnega dostopa in interpretacijske infrastrukture na območju kulturne dediščine. Izvesti jo je mogoče z različnimi tehničnimi sredstvi, vključno z elementi kot so informacijski panoji, muzejske razstave, opremljene pešpoti, predavanja in vodeni ogledi ter multimedijske aplikacije in spletne strani.

Interpretacijska infrastruktura se nanaša na fizične instalacije, prostore in predele, povezane z območjem

² Čeprav lahko načela in cilji te listine veljajo tudi za interpretacijo zunaj območij, so namenjeni predvsem interpretaciji in predstavitvi na samem območju kulturne dediščine ali v njegovi neposredni bližini.

walking tours, lectures and guided tours, and multimedia applications and websites.

Interpretive infrastructure refers to physical installations, facilities, and areas at, or connected with a cultural heritage site that may be specifically utilised for the purposes of interpretation and presentation including those supporting interpretation via new and existing technologies.

Site interpreters refers to staff or volunteers at a cultural heritage site who are permanently or temporarily engaged in the public communication of information relating to the values and significance of the site.

Cultural Heritage Site refers to a place, locality, natural landscape, settlement area, architectural complex, archaeological site, or standing structure that is recognized and often legally protected as a place of historical and cultural significance.

Objectives

In recognizing that interpretation and presentation are part of the overall process of cultural heritage conservation and management, this Charter seeks to establish seven cardinal principles, upon which Interpretation and Presentation – in whatever form or medium is deemed appropriate in specific circumstances – should be based.

- Principle 1: Access and Understanding
- Principle 2: Information Sources
- Principle 3: Attention to Setting and Context
- Principle 4: Preservation of Authenticity
- Principle 5: Planning for Sustainability
- Principle 6: Concern for Inclusiveness
- Principle 7: Importance of Research, Training, and Evaluation

Following from these seven principles, the objectives of this Charter are to:

1. Facilitate understanding and appreciation of cultural heritage sites and foster public awareness and engagement in the need for their protection and conservation.
2. Communicate the meaning of cultural heritage sites to a range of audiences through careful, documented recognition of significance, through accepted scientific and scholarly methods as well as from living cultural traditions.
3. Safeguard the tangible and intangible values of cultural heritage sites in their natural and cultural settings and social contexts.

kulturne dediščine, ki jih je mogoče specifično uporabiti za namene interpretacije in predstavitve, vključno s tistimi, ki interpretacijo omogočajo z novo in obstoječo tehnologijo.

Interpreti območja so osebe ali prostovoljci na območju kulturne dediščine, ki stalno ali začasno dajejo javne informacije o vrednotah in pomenu najdišča.

Območje kulturne dediščine je kraj, lokacija, naravna krajina, naseljeno območje, arhitekturni kompleks, arheološko najdišče ali grajena struktura, ki je priznan in pogosto zakonsko zaščiten kot kraj zgodovinskega in kulturnega pomena.

Cilji

Ob zavedanju, da sta interpretacija in predstavitev del splošnega procesa ohranjanja kulturne dediščine in upravljanja z njo, ta listina vzpostavlja sedem glavnih načel, na katerih je treba zasnovati interpretacijo in predstavitev v katerikoli obliki ali mediju, ustreznem v danih okoliščinah.

- Načelo 1: dostop in razumevanje
- Načelo 2: viri informacij
- Načelo 3: poudarek na okolici in kontekstu
- Načelo 4: ohranjanje avtentičnosti
- Načelo 5: trajnostno načrtovanje
- Načelo 6: vključevanje različnih dejavnikov
- Načelo 7: pomen raziskovanja, usposabljanja in ocenjevanja

Glede na teh sedem načel so cilji listine naslednji:

1. Omogočiti razumevanje območij kulturne dediščine in razviti posluh zanje, ozaveščati javnost in spodbujati njeno vključevanje pri varovanju in ohranjanju dediščine.
2. Posredovati raznolikemu občinstvu vedenje o vsebini območij kulturne dediščine na osnovi doslednih, dokumentiranih ugotovitev o njihovem pomenu, pridobljenih z veljavnimi znanstvenimi in akademskimi metodami in s pomočjo živih kulturnih tradicij.
3. Varovati snovne in nesnovne vrednote območij kulturne dediščine v njihovem naravnem in kulturnem okolju in družbenem kontekstu.
4. Spoštovati avtentičnost območij kulturne dediščine z

4. Respect the authenticity of cultural heritage sites, by communicating the significance of their historic fabric and cultural values and protecting them from the adverse impact of intrusive interpretive infrastructure, visitor pressure, inaccurate or inappropriate interpretation.
5. Contribute to the sustainable conservation of cultural heritage sites, through promoting public understanding of, and participation in, ongoing conservation efforts, ensuring long-term maintenance of the interpretive infrastructure and regular review of its interpretive contents.
6. Encourage inclusiveness in the interpretation of cultural heritage sites, by facilitating the involvement of stakeholders and associated communities in the development and implementation of interpretive programmes.
7. Develop technical and professional guidelines for heritage interpretation and presentation, including technologies, research, and training. Such guidelines must be appropriate and sustainable in their social contexts.

Principles

Principle 1: Access and Understanding

Interpretation and presentation programmes should facilitate physical and intellectual access by the public to cultural heritage sites.

1. Effective interpretation and presentation should enhance personal experience, increase public respect and understanding, and communicate the importance of the conservation of cultural heritage sites.
2. Interpretation and presentation should encourage individuals and communities to reflect on their own perceptions of a site and assist them in establishing a meaningful connection to it. The aim should be to stimulate further interest, learning, experience, and exploration.
3. Interpretation and presentation programmes should identify and assess their audiences demographically and culturally. Every effort should be made to communicate the site's values and significance to its varied audiences.
4. The diversity of language among visitors and associated communities connected with a heritage site should be taken into account in the interpretive infrastructure.

informiranjem o pomenu njihovega zgodovinskega gradiva in kulturnih vrednot ter o njihovem varovanju pred škodljivimi vplivi vsiljivih oblik pojasnjevanja, pritiska obiskovalcev in napačne ali neustrezne interpretacije.

5. Prispevati k trajnostnemu ohranjanju območij kulturne dediščine s promocijo javnega razumevanja in sodelovanjem javnosti pri stalnih konservatorskih prizadevanjih, kar zagotavlja dolgoročno vzdrževanje intepretacijske infrastrukture in reden pregled njenih interpretacijskih vsebin.
6. Spodbujati vključevanje dejavnikov pri interpretaciji območij kulturne dediščine tako, da omogočimo sodelovanje zainteresiranih strani in okoliških skupnosti pri razvoju in izvajanju interpretacijskih programov.
7. Razvijati tehnične in strokovne smernice za interpretacijo in predstavitev dediščine, vključno s tehnologijami, raziskovanjem in usposabljanjem. Te smernice morajo biti ustrezne in trajnostne v svojem družbenem kontekstu.

Načela

1. načelo: Dostop in razumevanje

Programi predstavitev in interpretacije morajo javnosti omogočati fizični in intelektualni dostop do območij kulturne dediščine.

1. Učinkovita interpretacija in predstavitev morata izboljšati osebno izkušnjo, povečati spoštovanje in razumevanje javnosti in posredovati vedenja o pomenu ohranjanja območij.
2. Interpretacija in predstavitev morata spodbujati posameznike in skupnosti, naj razmišljajo o svojem dojetanju območja in jim pomagati vzpostaviti pomenljiv odnos do njega. Cilj mora biti spodbujanje nadaljnega zanimanja, učenja, doživljanja in raziskovanja.
3. Programi interpretacije in predstavitve morajo ciljno občinstvo identificirati in oceniti demografsko in kulturno. Treba si je z vsemi sredstvi prizadevati za nagovor najrazličnejšega občinstva o vrednotah in pomenu območja kulturne dediščine.

5. Interpretation and presentation activities should also be physically accessible to the public, in all its variety.
6. In cases where physical access to a cultural heritage site is restricted due to conservation concerns, cultural sensitivities, adaptive re-use, or safety issues, interpretation and presentation should be provided off-site.

Principle 2: Information Sources

Interpretation and presentation should be based on evidence gathered through accepted scientific and scholarly methods as well as from living cultural traditions.

1. Interpretation should show the range of oral and written information, material remains, traditions, and meanings attributed to a site. The sources of this information should be documented, archived, and made accessible to the public.
2. Interpretation should be based on a well researched, multidisciplinary study of the site and its surroundings. It should also acknowledge that meaningful interpretation necessarily includes reflection on alternative historical hypotheses, local traditions, and stories.
3. At cultural heritage sites where traditional storytelling or memories of historical participants provide an important source of information about the significance of the site, interpretive programmes should incorporate these oral testimonies – either indirectly, through the facilities of the interpretive infrastructure, or directly, through the active participation of members of associated communities as on-site interpreters.
4. Visual reconstructions, whether by artists, architects, or computer modelers, should be based upon detailed and systematic analysis of environmental, archaeological, architectural, and historical data, including analysis of written, oral and iconographic sources, and photography. The information sources on which such visual renderings are based should be clearly documented and alternative reconstructions based on the same evidence, when available, should be provided for comparison.
5. Interpretation and presentation programmes and activities should also be documented and archived for future reference and reflection.

4. V interpretacijski infrastrukturi mora biti upoštevana jezikovna raznolikost obiskovalcev in skupnosti, povezanih s območjem kulturne dediščine.
5. Dejavnosti interpretacije in predstavitve morajo biti fizično dostopne javnosti v vsej svoji raznolikosti.
6. V primeru omejenega dostopa do območja kulturne dediščine zaradi konservatorskih razlogov, kulturne občutljivosti, prilagojene nove namembnosti ali varnosti je treba interpretacijo in predstavitev zagotoviti drugje.

2. načelo: Viri informacij

Interpretacija in predstavitev morata biti zasnovani na dokazih, zbranih z veljavnimi znanstvenimi in akademskimi metodami in iz živih kulturnih tradicij.

1. Interpretacija mora pokazati razpon ustnih in pisnih informacij materialnih ostalin, tradicij in pomenov, pripisanih najdišču. Viri teh informacij morajo biti dokumentirani, arhivirani in dostopni javnosti.
2. Interpretacija mora biti zasnovana na dobro raziskani, multidisciplinarni študiji območja in njegove okolice. Upoštevati mora, da ustrezna interpretacija vključuje razmislek o alternativnih zgodovinskih hipotezah, lokalnih tradicijah in zgodbah.
3. Na območjih kulturne dediščine, kjer so tradicionalno pripovedništvo ali spomini udeležencev zgodovinskih dogodkov pomemben vir informacij o pomenu območja, morajo interpretacijski programi vključevati ta ustna pričevanja – posredno prek elementov interpretacijske infrastrukture ali neposredno prek dejavnega sodelovanja članov povezanih skupnosti kot interpretov na območju.
4. Vizualne rekonstrukcije, ki jih izdelajo umetniki, arhitekti ali računalniški oblikovalci, morajo biti zasnovane na podrobni in sistematični analizi okoljskih, arheoloških, arhitekturnih in zgodovinskih podatkov, vključno z analizo pisnih, ustnih in ikonografskih virov in fotografije. Viri informacij, na katerih so zasnovane takšne vizualne upodobitve morajo biti jasno dokumentirani in podati je treba alternativne rekonstrukcije, osnovane na istih dokazih, če so na razpolago.
5. Programe interpretacije in predstavitve in dejavnosti

Principle 3: Context and Setting

The Interpretation and Presentation of cultural heritage sites should relate to their wider social, cultural, historical, and natural contexts and settings.

1. Interpretation should explore the significance of a site in its multi-faceted historical, political, spiritual, and artistic contexts. It should consider all aspects of the site's cultural, social, and environmental significance and values.
2. The public interpretation of a cultural heritage site should clearly distinguish and date the successive phases and influences in its evolution. The contributions of all periods to the significance of a site should be respected.
3. Interpretation should also take into account all groups that have contributed to the historical and cultural significance of the site.
4. The surrounding landscape, natural environment, and geographical setting are integral parts of a site's historical and cultural significance, and, as such, should be considered in its interpretation.
5. Intangible elements of a site's heritage such as cultural and spiritual traditions, stories, music, dance, theater, literature, visual arts, local customs and culinary heritage should be considered in its interpretation.
6. The cross-cultural significance of heritage sites, as well as the range of perspectives about them based on scholarly research, ancient records, and living traditions, should be considered in the formulation of interpretive programmes.

Principle 4: Authenticity

The Interpretation and presentation of cultural heritage sites must respect the basic tenets of authenticity in the spirit of the Nara Document (1994).

1. Authenticity is a concern relevant to human communities as well as material remains. The design of a heritage interpretation programme should respect the traditional social functions of the site and the cultural practices and dignity of local residents and associated communities.
2. Interpretation and presentation should contribute to the conservation of the authenticity of a cultural heritage site by

je treba tudi dokumentirani in arhivirati za prihodnje reference in razmislek.

3. načelo: Kontekst in okolica

Interpretacija in predstavitev območij kulturne dediščine morata biti povezana s širšimi družbenimi, kulturnimi, zgodovinskimi in naravnimi konteksti in okolicami.

1. Interpretacija naj odraža pomen območja v njegovih večplastnih zgodovinskih, političnih, duhovnih in umetnostnih kontekstih. Vključevati mora vse vidike kulturnega, družbenega in okoljskega pomena njegovih vrednot.
2. Javna interpretacija območja kulturne dediščine mora jasno razlikovati in datirati zaporedne faze in vplive med njegovim razvojem. Upoštevati je treba prispevke vseh obdobj k pomenu območja.
3. Interpretacija mora tudi upoštevati vse skupine, ki so prispevale k zgodovinskemu in kulturnemu pomenu območja kulturne dediščine.
4. Okoliška pokrajina, naravno okolje in zemljepisna lega so sestavni deli zgodovinskega in kulturnega pomena območja kulturne dediščine in jih je zato treba upoštevati pri njegovi interpretaciji.
5. Pri interpretaciji je treba upoštevati nesnovne elemente območja, kot so kulturne in duhovne tradicije, zgodbe, glasba, ples, gledališče, književnost, vizualne umetnosti, lokalne navade in kulinarika dediščina.
6. Pri oblikovanju interpretacijskih programov je treba upoštevati večkulturni pomen območij kulturne dediščine, pa tudi razpon različnih pogledov nanje, osnovanih na akademskih raziskavah, starih zapisih in živi tradiciji.

4. načelo: Avtentičnost

Interpretacija in predstavitev območja kulturne dediščine mora biti v skladu z osnovnimi določbami o avtentičnosti v duhu Narske listine (1994).

1. Avtentičnost je povezana tako z obliko družbene skupnosti kot z materialnimi ostalinami. Pri oblikovanju programa interpretacije dediščine je treba spoštovati tradicionalne družbene funkcije

communicating its significance without adversely impacting its cultural values or irreversibly altering its fabric.

3. All visible interpretive infrastructures (such as kiosks, walking paths, and information panels) must be sensitive to the character, setting and the cultural and natural significance of the site, while remaining easily identifiable.
4. On-site concerts, dramatic performances, and other interpretive programmes must be carefully planned to protect the significance and physical surroundings of the site and minimise disturbance to the local residents.

Principle 5: Sustainability

The interpretation plan for a cultural heritage site must be sensitive to its natural and cultural environment, with social, financial, and environmental sustainability among its central goals.

1. The development and implementation of interpretation and presentation programmes should be an integral part of the overall planning, budgeting, and management process of cultural heritage sites.
2. The potential effect of interpretive infrastructure and visitor numbers on the cultural value, physical characteristics, integrity, and natural environment of the site must be fully considered in heritage impact assessment studies.
3. Interpretation and presentation should serve a wide range of conservation, educational and cultural objectives. The success of an interpretive programme should not be evaluated solely on the basis of visitor attendance figures or revenue.
4. Interpretation and presentation should be an integral part of the conservation process, enhancing the public's awareness of specific conservation problems encountered at the site and explaining the efforts being taken to protect the site's physical integrity and authenticity.
5. Any technical or technological elements selected to become a permanent part of a site's interpretive infrastructure should be designed and constructed in a manner that will ensure effective and regular maintenance.
6. Interpretive programmes should aim to provide equitable and sustainable

območja, vse kulturne prakse, dostojanstvo domačega prebivalstva in z njim povezanih skupnosti.

2. Interpretacija in predstavitev morata prispevati k ohranjanju avtentičnosti območja z obveščanjem o njegovem pomenu, ne da bi okrnili njegove kulturne vrednote ali nepreklicno spremenili njegovo tkivo.
3. Vsa vidna interpretacijska infrastruktura (kot so kioski, sprehajalne poti in informacijski panoji) se mora ujemati z značajem, okolico in kulturnim in naravnim pomenom območja kulturne dediščine, hkrati pa ostati jasno prepoznavna.
4. Koncerte, dramske nastope in druge interpretacijske prireditve na samem območju je treba previdno načrtovati, da bi zavarovali pomen in fizično okolico območja in čim manj motili lokalne prebivalce.

5. načelo: Trajnostnost

Interpretacijski načrt za območje kulturne dediščine mora spoštovati njegovo naravno in kulturno okolje, eden od njegovih glavnih ciljev pa mora biti družbena, finančna in okoljska trajnostnost.

1. Razvoj in izvedba programov interpretacije in predstavitve morata biti sestavni del splošnega načrtovalnega, proračunskega in upravljalnega procesa območij kulturne dediščine.
2. V študijah ocene vpliva, je treba polno upoštevati potencialni učinek interpretacijske infrastrukture in števila obiskovalcev na kulturno vrednost, fizične značilnosti, celovitost in naravno okolje območja kulturne dediščine.
3. Interpretacija in ohranjanje morata služiti širokemu razponu konservatorskih, izobraževalnih in kulturnih ciljev. Uspeha interpretacijskega programa se ne sme ocenjevati izključno na temelju števila obiskovalcev ali prihodka.
4. Interpretacija in predstavitev morata biti sestavni del konservatorskega procesa, ozaveščati morata javnost o posebnih konservatorskih problemih na območju in pojasnjevati prizadevanja za zaščito fizične integritete in avtentičnosti območja kulturne dediščine.
5. Kakršnikoli tehnični ali tehnološki elementi, izbrani za stalni del interpretacijske infrastrukture najdišča morajo biti oblikovani in postavljeni tako, da zagotavljajo učinkovito in redno vzdrževanje.

economic, social, and cultural benefits to all stakeholders through education, training and employment opportunities in site interpretation programmes.

Principle 6: Inclusiveness

The Interpretation and Presentation of cultural heritage sites must be the result of meaningful collaboration between heritage professionals, host and associated communities, and other stakeholders.

1. The multidisciplinary expertise of scholars, community members, conservation experts, governmental authorities, site managers and interpreters, tourism operators, and other professionals should be integrated in the formulation of interpretation and presentation programmes.
2. The traditional rights, responsibilities, and interests of property owners and host and associated communities should be noted and respected in the planning of site interpretation and presentation programmes.
3. Plans for expansion or revision of interpretation and presentation programmes should be open for public comment and involvement. It is the right and responsibility of all to make their opinions and perspectives known.
4. Because the question of intellectual property and traditional cultural rights is especially relevant to the interpretation process and its expression in various communication media (such as on-site multimedia presentations, digital media, and printed materials), legal ownership and right to use images, texts, and other interpretive materials should be discussed, clarified, and agreed in the planning process.

Principle 7: Research, Training, and Evaluation

Continuing research, training, and evaluation are essential components of the interpretation of a cultural heritage site.

1. The interpretation of a cultural heritage site should not be considered to be completed with the completion of a specific interpretive infrastructure. Continuing research and consultation are important to furthering the understanding

6. Namen interpretacijskih programov mora biti zagotavljanje pravičnih in trajnostnih gospodarskih, družbenih in kulturnih koristi za vse zainteresirane strani s pomočjo izobraževanja, usposabljanja in ustvarjanja priložnosti za zaposlitev v sklopu interpretacijskih programov na območju kulturne dediščine.

6. načelo: Vključevanje različnih dejavnikov

Interpretacija in predstavitev območja kulturne dediščine morata biti rezultat plodnega sodelovanja med dediščinskimi strokovnjaki, domačo skupnostjo, povezanimi skupnostmi in drugimi zainteresiranimi stranmi.

1. Pri oblikovanju programov interpretacije in predstavitve je treba združiti večdisciplinarno znanje akademikov, predstavnikov skupnosti, strokovnjakov za konservatorstvo, vladnih oblasti, upraviteljev območij in interpretov, turističnih subjektov in drugih strokovnjakov.
2. Pri načrtovanju programov interpretacije in predstavitve je treba upoštevati in spoštovati tradicionalne pravice, odgovornosti in interese lastnikov nepremičnin, domače skupnosti in z njo povezanih skupnosti.
3. Načrti za širitev ali revizijo programov interpretacije in predstavitve morajo biti odprti za komentarje in sodelovanje javnosti. Vsak ima pravico in odgovornost izraziti svoje mnenje in stališča.
4. Ker je vprašanje intelektualne lastnine in tradicionalnih kulturnih pravic zlasti pomembno za interpretacijski proces in njegovo izražanje v različnih komunikacijskih medijih (na primer multimedijske predstavitve na območju, digitalni in tiskani mediji), je treba med procesom načrtovanja doreči, razjasniti in potrditi pravno lastnino in pravico do uporabe podob, besedil in drugih interpretacijskih materialov.

7. načelo: Raziskovanje, usposabljanje in vrednotenje

Nenehno raziskovanje, usposabljanje in vrednotenje so pomembni sestavni deli interpretacije območja.

1. Interpretacija območja kulturne dediščine ni zaključeno z dokončanjem določene interpretacijske infrastrukture. Nenehne raziskave in posvetovanja

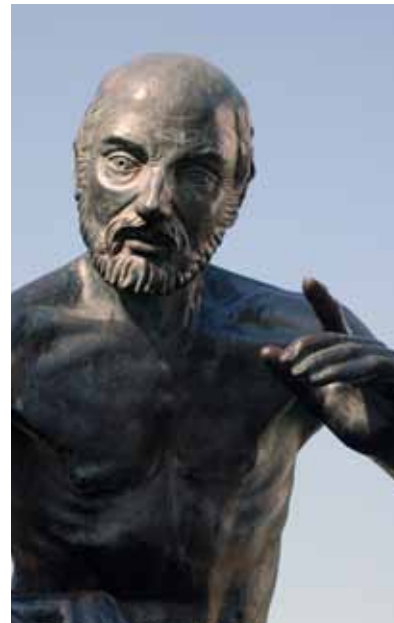
and appreciation of a site's significance. Regular review should be an integral element in every heritage interpretation programme.

2. The interpretive program and infrastructure should be designed and constructed in a way that facilitates ongoing content revision and/or expansion.
3. Interpretation and presentation programs and their physical impact on a site should be continuously monitored and evaluated, and periodic changes made on the basis of both scientific and scholarly analysis and public feedback. Visitors and members of associated communities as well as heritage professionals should be involved in this evaluation process.
4. Every interpretation programme should be considered as an educational resource for people of all ages. Its design should take into account its possible uses in school curricula, informal and lifelong learning programmes, communications and information media, special activities, events, and seasonal volunteer involvement.
5. The training of qualified professionals in the specialised fields of heritage interpretation and presentation, such as content creation, management, technology, guiding, and education, is a crucial objective. In addition, basic academic conservation programmes should include a component on interpretation and presentation in their courses of study.
6. On-site training programmes and courses should be developed with the objective of updating and informing heritage and interpretation staff of all levels and associated and host communities of recent developments and innovations in the field.
7. International cooperation and sharing of experience are essential to developing and maintaining standards in interpretation methods and technologies. To that end, international conferences, workshops and exchanges of professional staff as well as national and regional meetings should be encouraged. These will provide an opportunity for the regular sharing of information about the diversity of interpretive approaches and experiences in various regions and cultures.

so pomembni za poglobljanje razumevanja pomena območja. Redno preverjanje mora biti sestavni del vsakega interpretacijskega programa.

2. Interpretacijski program in infrastruktura morata biti oblikovana in sestavljena tako, da omogočata nenehno preverjanje in/ali širjenje vsebine.
3. Programe interpretacije in predstavitve ter njihov fizični vpliv na območje kulturne dediščine je treba nenehno nadzorovati in ocenjevati. Občasno je treba uvesti spremembe na osnovi znanstvenih in akademskih analiz in povratnih informacij javnosti. V tem procesu vrednotenja morajo s strokovnjaki za dediščino sodelovati tudi obiskovalci in člani z območjem povezanih skupnosti.
4. Vsak interpretacijski program mora biti izobraževalni vir za ljudi vseh starosti. Pri njegovem oblikovanju je treba upoštevati možne uporabe pri šolskih učnih načrtih, za neformalne in vseživljenjske učne programe, komunikacijske in informacijske medije, posebne dejavnosti, dogodke in sezonsko sodelovanje prostovoljcev.
5. Ključni cilj je usposabljanje kvalificiranih strokovnih delavcev na specializiranih področjih interpretacije in predstavitve kulturne dediščine, kot so ustvarjanje vsebin, upravljanje, tehnologija, vodstva in izobraževanje. Poleg tega morajo osnovni akademski konservatorski študijski programi vključevati vsebine o interpretaciji in predstavitvi.
6. Programe in tečaje usposabljanja na območju je treba razviti z namenom posodobiti in informirati konservatorje in interpretacijsko osebje na vseh ravneh, okoliške skupnosti in domačine o najnovejših spoznanjih in novostih na tem področju.
7. Za razvoj in ohranjanje standardov interpretacijskih metod in tehnologij sta zelo pomembna mednarodno sodelovanje in izmenjava izkušenj. Zato je treba spodbujati mednarodne konference, delavnice in izmenjave strokovnih delavcev, pa tudi nacionalna in regionalna srečanja. To bo ustvarilo priložnosti za redno izmenjavo informacij o raznolikosti interpretacijskih pristopov in izkušenj v različnih regijah in kulturah.

DOKUMENTI ICOMOS
ICOMOS DOCUMENTS





Vhod v kapelo sv. Janeza v nekdanjem benediktinskem samostanu Cluny, Francija.

GUIDELINES ON EDUCATION AND TRAINING IN THE CONSERVATION OF MONUMENTS, ENSEMBLES AND SITES

*Adopted by
the 10th General Assembly of ICOMOS,
Colombo, Sri Lanka, July 30 to August 7, 1993*

Considering the breadth of the heritage encompassed within the concept of monuments, ensembles and sites;

Considering the great variety of actions and treatments required for the conservation of these heritage resources, and the necessity of a common discipline for their guidance;

Recognizing that many different professions need to collaborate within the common discipline of conservation in the process and require proper education and training in order to guarantee good communication and coordinated action in conservation;

Noting the Venice Charter and related ICOMOS doctrine, and the need to provide a reference for the institutions and bodies involved in developing training programs, and to assist in defining and building up appropriate standards and criteria suitable to meet the specific cultural and technical requirements in each community or region;

Adopts the following guidelines, and Recommends that they be diffused for the information of appropriate institutions, organizations and authorities.

Aim of the Guidelines

1. The aim of this document is to promote the establishment of standards and guidelines for education and training in the conservation of monuments, groups of buildings ("ensembles") and sites defined as cultural heritage by the World Heritage Convention of 1972. They include historic buildings, historic areas and towns, archaeological sites, and the

SMERNICE ZA IZOBRAŽEVANJE IN USPOSABLJANJE NA PODROČJU OHRANJANJA SPOMENIKOV, SKUPIN STAVB IN SPOMENIŠKIH OBMOČIJ

*Sprejela
Generalna skupščina ICOMOS,
na desetem zasedanju v Colombu, Šri Lanka, od 30. julija do 7. avgusta 1993*

Udeleženci generalna skupščina, ki so

upoštevali obseg dediščine, vključene v pojem spomenikov, spomeniških celot in spomeniških območij;

upoštevali veliko raznolikost ukrepov in posegov za ohranjanje teh dediščinskih virov in potrebo po skupni stroki, ki bi jih vodila;

potrdili, da morajo v skupni konservatorski stroki sodelovati številni različni poklici, kar zahteva ustrezno izobraževanje in usposabljanje, da bi zagotovili dobro komunikacijo in usklajeno delovanje na področju ohranjanja;

in v skladu z Beneško listino ter z njo povezano doktrino ICOMOS, zaradi potrebe po referenci za ustanove in organe, ki sodelujejo pri razvoju programov usposabljanja in zato, da bi pomagali pri opredeljevanju in oblikovanju ustreznih standardov in meril za izpolnjevanje kulturnih in tehničnih zahtev v vsaki skupnosti ali regiji

so sprejeli naslednje smernice in priporočila ter priporočili njihovo posredovanje ustreznim ustanovam, organizacijam in oblastem.

Cilj smernic

1. Cilj tega dokumenta je spodbujati oblikovanje standardov in smernic za izobraževanje in usposabljanje na področju ohranjanja spomenikov, spomeniških celot in spomeniških območij, opredeljenih za kulturno dediščino s *Konvencijo o svetovni dediščini* iz leta 1972. Obsegajo zgodovinske stavbe, zgodovinska območja in mesta, arheološka najdišča in najdbe ter zgodovinske in kulturne krajine. Njihovo ohranjanje je in bo nujno potrebno.

contents therein, as well as historic and cultural landscapes. Their conservation is now, and will continue to be a matter of urgency.

Conservation

2. Conservation of cultural heritage is now recognized as resting within the general field of environmental and cultural development. Sustainable management strategies for change which respect cultural heritage require the integration of conservation attitudes with contemporary economic and social goals including tourism.
3. The object of conservation is to prolong the life of cultural heritage and, if possible, to clarify the artistic and historical messages therein without the loss of authenticity and meaning. Conservation is a cultural, artistic, technical and craft activity based on humanistic and scientific studies and systematic research. Conservation must respect the cultural context.

Educational and Training

Programs and Courses

4. There is a need to develop a holistic approach to our heritage on the basis of cultural pluralism and diversity, respected by professionals, craftspersons and administrators. Conservation requires the ability to observe, analyze and synthesize. The conservationist should have a flexible yet pragmatic approach based on cultural consciousness which should penetrate all practical work, proper education and training, sound judgment and a sense of proportion with an understanding of the community's needs. Many professional and craft skills are involved in this interdisciplinary activity.
5. Conservation works should only be entrusted to persons competent in these specialist activities. Education and training for conservation should produce from a range of professionals, conservationists who are able to:
 - a) read a monument, ensemble or site and identify its emotional, cultural and use significance;
 - b) understand the history and technology of monuments, ensembles or sites in order to define their identity, plan for their con-

Ohranjanje

2. Ohranjanje kulturne dediščine danes velja za del splošnega področja okoljskega in kulturnega razvoja. Trajnostne strategije upravljanja v smeri sprememb, ki spoštujejo kulturno dediščino, zahtevajo povezanost konservatorskih in restavratorskih pogledov s sodobnimi gospodarskimi in družbenimi cilji, vključno s turizmom.
3. Namen konservatorstva in restavratorstva je podaljšati življenjsko dobo kulturne dediščine, in če je mogoče, pojasniti njena umetniška in zgodovinska sporočila, ne da bi pri tem okrnili njeno avtentičnost in pomen. Konservatorstvo in restavratorstvo sta kulturni, umetniški, tehnični in obrtniški dejavnosti, osnovani na humanističnih in znanstvenih vedah in sistematičnih raziskavah. Konservatorstvo in restavratorstvo morata spoštovati kulturni kontekst.

Programi in tečaji

izobraževanja in usposabljanja

4. Do svoje dediščine moramo vzpostaviti celosten pristop na temelju kulturnega pluralizma in raznolikosti, ki bi ga spoštovali strokovnjaki, obrtniki in upravljalci. Konservatorstvo in restavratorstvo zahtevata sposobnost opazovanja, analiziranja in povezovanja. Konservator / restavrator mora imeti prilagodljiv, celo pragmatičen pristop, utemeljen na kulturni zavesti, ki mora prežemati vse praktično delo, ustrezno izobraževanje in usposabljanje, trezno presojo in občutek za pravo mero skupaj z razumevanjem potreb skupnosti. Za to interdisciplinarno dejavnost so potrebne številne strokovne in obrtniške veščine.
5. Konservatorska in restavratorska dela smejobiti zaupana le posameznikom, ki so usposobljeni za posamezne specialistične posege. Izobraževanje in usposabljanje za potrebe konservatorstva in restavratorstva morata dati širok razpon strokovnjakov, konservatorjev in konservatorjev, ki bodo:
 - a) brali spomenik, spomeniško celoto ali spomeniško območje ter opredelili njihov čustveni, kulturni in uporabni pomen;
 - b) razumeli zgodovino in tehnologijo gradnje spomenikov, spomeniških celot ali spomeniških območij, da bi

- servation, and interpret the results of this research;
- c) understand the setting of a monument, ensemble or site, their contents and surroundings, in relation to other buildings, gardens or landscapes;
 - d) find and absorb all available sources of information relevant to the monument, ensemble or site being studied;
 - e) understand and analyze the behavior of monuments, ensembles and sites as complex systems;
 - f) diagnose intrinsic and extrinsic causes of decay as a basis for appropriate action;
 - g) inspect and make reports intelligible to non-specialist readers of monuments, ensembles or sites, illustrated by graphic means such as sketches and photographs;
 - h) know, understand and apply UNESCO conventions and recommendations, and ICOMOS and other recognized Charters, regulations and guidelines;
 - i) make balanced judgments based on shared ethical principles, and accept responsibility for the long-term welfare of cultural heritage;
 - j) recognize when advice must be sought and define the areas of need of study by different specialists, e.g. wall paintings, sculpture and objects of artistic and historical value, and/or studies of materials and systems;
 - k) give expert advice on maintenance strategies, management policies and the policy framework for environmental protection and preservation of monuments and their contents, and sites;
 - l) document works executed and make same accessible.
 - m) work in multi-disciplinary groups using sound methods;
 - n) be able to work with inhabitants, administrators and planners to resolve conflicts and to develop conservation strategies appropriate to local needs, abilities and resources;

Aims of Courses

6. There is a need to impart knowledge of conservation attitudes and approaches to all those who may have a direct or indirect impact on cultural property.
7. The practice of conservation is interdisciplinary; it therefore follows that courses

- opredelili njihovo identiteto, načrtovali posege za ohranitev in interpretirali rezultate raziskav;
- c) razumeli okolico spomenika, spomeniške celote ali spomeniškega območja, njihovo vsebino in območje v povezavi z drugimi stavbami, vrtovi ali krajinami;
 - d) poiskali in uporabili vse razpoložljive vire informacij o obravnavanem spomeniku, spomeniški celoti ali spomeniškem območju;
 - e) razumeli in analizirali obnašanje spomenikov, spomeniških celot in spomeniških območij kot kompleksnih sistemov;
 - f) diagnosticirali notranje in zunanje vzroke propadanja kot osnovo za ustrezno ukrepanje;
 - g) izvajali nadzor in pisali poročila, ki bodo razumljiva nestrokovnjakom za spomenike, spomeniške celote ali spomeniška območja in ki bodo opremljena s slikovnim materialom, kot so risbe in fotografije;
 - h) poznali, razumeli in izvajali Unescove konvencije in priporočila ter Icomosove in druge listine, predpise in smernice;
 - i) uravnoteženo presojali na osnovi skupnih etičnih načel in prevzeli odgovornost za dolgoročno dobrobit kulturne dediščine;
 - j) prepoznali, kdaj je treba poiskati nasvet in določili področja, ki jih morajo proučiti različni strokovnjaki, npr. stenske poslikave, skulpture in predmete umetniške in zgodovinske vrednosti, in/ali materiale in sisteme;
 - k) strokovno svetovali o strategijah vzdrževanja, politikah upravljanja in v sistemskih okvirih varstva okolja in ohranjanja spomenikov, vključno z njihovo vsebino, nudili strokovno oporo;
 - l) dokumentirali opravljena dela in jih naredili dostopna;
 - m) delovali v interdisciplinarnih skupinah, ki uporabljajo zanesljive metode;
 - n) in bili sposobni sodelovati s prebivalci, upravljalci in načrtovalci pri reševanju sporov in razvijanju strategij varstva in ohranjanja v skladu z lokalnimi potrebami, možnostmi in finančnimi spomeniškim območju viri.

Cilji tečajev

6. Poznavanje konservatorskih in restavratorskih načinov in pristopov je treba podati vsem, ki bi lahko imeli neposreden ali posreden vpliv na objekte kulturne

- should also be multidisciplinary. Professionals, including academics and specialized craftspersons, who have already received their normal qualification will need further training in order to become conservationists; equally those who seek to act competently in historic environment.
8. Conservationists should ensure that all artisans and staff working on a monument, ensemble or site respect its significance.
 9. Training in disaster preparedness and in methods of mitigating damage to cultural property, by strengthening and improving fire prevention and other security measures, should be included in courses.
 10. Traditional crafts are a valuable cultural resource. Craftspersons, already with high level manual skills, should be further trained for conservation work with instruction in the history of their craft, historic details and practices, and the theory of conservation with the need for documentation. Many historic skills will have to be recorded and revived.

Organisation of Education and Training

11. Many satisfactory methods of achieving the required education and training are possible. Variations will depend on traditions and legislation, as well as on administrative and economic context of each cultural region. The active exchange of ideas and opinions on new approaches to education and training between national institutes and at international levels should be encouraged. Collaborative network of individuals and institutions is essential to the success of this exchange.
12. Education and sensitization for conservation should begin in schools and continue in universities and beyond. These institutions have an important role in raising visual and cultural awareness - improving ability to read and understand the elements of our cultural heritage - and giving the cultural preparation needed by candidates for specialist education and training. Practical hands-on training in craft work should be encouraged.
13. Courses for continuing professional development can enlarge on the initial education and training of professionals. Long-term, part-time courses are a valu-

dediščine.

7. Konservatorska praksa je interdisciplinarna; to pomeni, da morajo biti interdisciplinarni tudi tečajji. Strokovnjaki, vključno z akademiki in že usposobljenimi specializiranimi obrtniki, bodo potrebovali nadaljnje šolanje, da bi postali konservatorji ali restavratorji; to velja tudi za tiste, ki želijo kompetentno delovati v zgodovinskem okolju.
8. Konservatorji in restavratorji morajo zagotoviti, da vsi obrtniki in osebje, ki delajo pri nekem spomeniku, spomeniški celoti ali spomeniškem območju, spoštujejo pomen le-tega.
9. Tečajji naj vključujejo usposabljanje za pravilno ukrepanje v primeru naravnih in drugih nesreč, predstavijo naj metode za blažitev škode, ki bi jo utrpeli kulturni objekti, z uporabo ostrejših in učinkovitejših protipožarnih in drugih ukrepov.
10. Tradicionalne obrti so dragocen kulturni vir. Že dobro izurjene obrtnike je treba dodatno usposobiti za konservatorsko in restavratorsko delo v obliki predavanj o zgodovini njihove obrti, zgodovinskih podrobnostih in praksah ter o teoriji konservatorstva in restavratorstva s poudarkom na potrebi po dokumentiranju. Evidentirati in obuditi bo treba veliko veččin, uporabljenih v preteklosti.

Organizacija izobraževanja in usposabljanja

11. Potrebno izobraževanje in usposabljanje je mogoče zagotoviti s številnimi zadovoljivimi metodami. Odstopanja so odvisna od tradicij in zakonodaje, pa tudi od upravnega in gospodarskega konteksta vsake kulturne regije. Spodbujati je treba tudi dejavno izmenjavo idej in mnenj o novih pristopih k izobraževanju in usposabljanju med nacionalnimi ustanovami in onimi na mednarodni ravni. Za uspešno izmenjavo je njuno potrebna mreža sodelovanja med posamezniki in ustanovami.
12. Izobraževanje o konservatorstvu in restavratorstvu, negovanje posluha zanj, se mora začeti v šolah in nadaljevati na univerzah in pozneje. Te ustanove imajo pomembno vlogo pri vizualnem in kulturnem ozaveščanju – izboljševanju sposobnosti branja in razumevanja elementov naše kulturne dediščine – in pri pripravi kandidatov za specialistično izobraževanje

- able method for advanced teaching, and useful in major population centers. Short courses can enlarge attitudes, but cannot teach skills or impart profound understanding of conservation. They can help introduce concepts and techniques of conservation in the management of the built and natural environment and the objects within it.
14. Participants in specialist courses should be of a high caliber normally having had appropriate education and training and practical working experience. Specialist courses should be multi-disciplinary with core subjects for all participants, and optional subjects to extend capacities and/or to fill the gaps in previous education and training. To complete the education and training of a conservationist an internship is recommended to give practical experience.
 15. Every country or regional group should be encouraged to develop at least one comprehensively organized institute giving education and training and specialist courses. It may take decades to establish a fully competent conservation service. Special short-term measures may therefore be required, including the grafting of new initiatives onto existing programs in order to lead to fully developed new programs. National, regional and international exchange of teachers, experts and students should be encouraged. Regular evaluation of conservation training programs by peers is a necessity.

Resources

16. Resources needed for specialist courses may include e.g.:
 - a) an adequate number of participants of required level ideally in the range of 15 to 25;
 - b) a full-time co-ordinator with sufficient administrative support;
 - c) instructors with sound theoretical knowledge and practical experience in conservation and teaching ability;
 - d) fully equipped facilities including lecture space with audio-visual equipment, video, etc., studios, laboratories, workshops, seminar rooms, and staff offices;
 - e) library and documentation center providing reference collections, facilities for coordinated research, and access to com-

in usposabljanje. Spodbujati je treba praktično ročno usposabljanje v posameznih obrtéh.

13. Tečajji za nadaljevanje strokovnega razvoja lahko dopolnijo tako osnovno izobrazbo kot usposabljanje strokovnjakov. Dolgoročni in popoldanski tečajji so dragocene metode dodatnega izobraževanja in so uporabni v velikih naseljih. Kratki tečajji lahko razširijo obzorja, ne morejo pa ljudi izuriti ali jim podati globljega razumevanja konservatorstva in restavratorstva. Pomagajo lahko uvesti varstvene pojme in tehnike v upravljanje s grajenim in naravnim okoljem ter tamkajšnjimi objekti.
14. Udeleženci specialističnih tečajev morajo biti visokega profila, ustrezno izobraženi, usposobljeni in s praktičnimi delovnimi izkušnjami. Specialistični tečajji morajo biti interdisciplinarni z glavnimi predmeti za vse udeležence in izbirnimi predmeti za širjenje kapacitet in/ali zapolnitev vrzeli prejšnjega izobraževanja in usposabljanja. Da bi konservator ali restavrator zaključil izobraževanje in usposabljanje, je priporočljivo, da opravi pripravništvo, s katerim bo pridobil praktične izkušnje.
15. Vsako državo ali regionalno skupino je treba spodbujati, naj razvije vsaj en vsestransko organiziran inštitut za izobraževanje, usposabljanje in specialistične tečaje. Vzpostavljane popolnoma kompetentne konservatorske službe lahko traja več desetletij. Zato so lahko potrebni posebni, kratkoročni ukrepi, vključno z dodajanjem novih pobud k že obstoječim programom, kar naj bi pripeljalo k popolnoma razvitim novim programom. Treba je spodbujati nacionalno, regionalno in mednarodno izmenjavo učiteljev, strokovnjakov in študentov. Nujno je potrebna redna evalvacija programov konservatorskega ali restavratorskega usposabljanja, ki ga naj izvajajo strokovnjaki z istega področja.

Pogoji

16. Pogoji za specialistične tečaje lahko npr. obsegajo:
 - a) ustrezno število od 15 do 25 udeležencev zahtevane ravni;
 - b) koordinatorja s polnim delovnim časom z ustrezno administrativno podporo;
 - c) inštruktorje z dobrim teoretičnim znanjem in

- puterized information networks;
- f) a range of monuments, ensembles and sites within a reasonable radius.
17. Conservation depends upon documentation adequate for understanding of monuments, ensembles or sites and their respective settings. Each country should have an institute for research and archive for recording its cultural heritage and all conservation works related thereto. The course should work within the archive responsibilities identified at the national level.
18. Funding for teaching fees and subsistence may need special arrangements for midcareer participants as they may already have personal responsibilities.
- d) praktičnimi izkušnjami na področju konservatorstva ali restavracije ter s sposobnostmi poučevanja;
- d) popolno opremljene prostore: predavalnico z avdio-vizualno opremo, videom itd., ateljeje, laboratorije, delavnice, seminarske sobe in pisarne za osebje;
- e) knjižnico in dokumentacijski center z referenčnimi zbirkami, opremo za koordiniranje raziskovalnega dela in dostopom do računalniških informacijskih mrež;
- f) v bližini dovolj spomenikov, spomeniških celot in spomeniških območij.
17. Konservatorstvo in restavracija sta odvisna od dokumentacije, ustrezne za razumevanje spomenikov, spomeniških celot in spomeniških območij ter njihove okolice. Vsaka država mora imeti raziskovalni inštitut in arhiv za evidentiranje kulturne dediščine in vseh konservatorskih posegov, povezanih z njo. Tečajji naj potekajo v sklopu nalog arhiva, ki so določene na nacionalni ravni.
18. Za financiranje plačil in dnevnic za učitelje bo morda treba najti posebne rešitve v primeru tistih sodelavcev, ki so sredi poklicne poti, in morda že imajo službene dolžnosti.





Cerkev sv. Martina, Gorenja Draga, Slovenija.

THE NARA DOCUMENT ON AUTHENTICITY

*Nara Conference on Authenticity
in Relation to the World Heritage Convention,
Nara, Japan, from 1-6 November 1994*

Preamble

1. We, the experts assembled in Nara (Japan), wish to acknowledge the generous spirit and intellectual courage of the Japanese authorities in providing a timely forum in which we could challenge conventional thinking in the conservation field, and debate ways and means of broadening our horizons to bring greater respect for cultural and heritage diversity to conservation practice.
2. We also wish to acknowledge the value of the framework for discussion provided by the World Heritage Committee's desire to apply the test of authenticity in ways which accord full respect to the social and cultural values of all societies, in examining the outstanding universal value of cultural properties proposed for the World Heritage List.
3. The Nara Document on Authenticity is conceived in the spirit of the Charter of Venice, 1964, and builds on it and extends it in response to the expanding scope of cultural heritage concerns and interests in our contemporary world.
4. In a world that is increasingly subject to the forces of globalization and homogenization, and in a world in which the search for cultural identity is sometimes pursued through aggressive nationalism and the suppression of the cultures of minorities, the essential contribution made by the consideration of authenticity in conservation practice is to clarify and illuminate the collective memory of humanity.

NARSKA LISTINA O AVTENTIČNOSTI

*Konferenca o avtentičnosti
v okviru Konvencije o svetovni dediščini (World Heritage Convention),
Nara, Japonska, od 1. - 6. novembra 1994*

Preambula

1. Strokovnjaki, zbrani v japonskem mestu Nara se želimo zahvaliti za velikodušnost in intelektualni pogum japonskih oblasti, ker so v pravem trenutku omogočile forum, na katerem smo lahko prevetrili ustaljeno razmišljanje na področju konservatorstva in razpravljali o načinih in sredstvih za širjenje naših obzorij, da bi zagotovili večje spoštovanje kulturne in dediščinske raznolikosti v konservatorski praksi.
2. Želimo tudi izraziti, kako neprecenljiv je okvir za razpravo, za katerega je poskrbel Odbor za svetovno dediščino v želji uvesti preizkus avtentičnosti ob polnem spoštovanju družbenih in kulturnih vrednot vseh družb in tako preveriti izjemen univerzalni pomen kulturnih spomenikov predlaganih na Seznam svetovne naravne in kulturne dediščine.
3. Narska listina o avtentičnosti je nastala v duhu Beneške listine iz leta 1964, zasnovana je na njej in jo nadgrajuje zaradi vse širšega obsega vprašanj in interesov, povezanih s kulturno dediščino v sodobnem svetu.
4. V svetu, ki mu vse bolj vladajo sile globalizacije in homogenizacije in v katerem iskanje kulturne identitete včasih poteka v duhu nasilnega nacionalizma in zatiranja manjšinskih kultur, je glavni prispevek upoštevanja avtentičnosti v konservatorski praksi razjasnitev in osvetlitev kolektivnega spomina človeštva.

Cultural Diversity and Heritage Diversity

5. The diversity of cultures and heritage in our world is an irreplaceable source of spiritual and intellectual richness for all humankind. The protection and enhancement of cultural and heritage diversity in our world should be actively promoted as an essential aspect of human development.
6. Cultural heritage diversity exists in time and space, and demands respect for other cultures and all aspects of their belief systems. In cases where cultural values appear to be in conflict, respect for cultural diversity demands acknowledgment of the legitimacy of the cultural values of all parties.
7. All cultures and societies are rooted in the particular forms and means of tangible and intangible expression which constitute their heritage, and these should be respected.
8. It is important to underline a fundamental principle of UNESCO, to the effect that the cultural heritage of each is the cultural heritage of all. Responsibility for cultural heritage and the management of it belongs, in the first place, to the cultural community that has generated it, and subsequently to that which cares for it. However, in addition to these responsibilities, adherence to the international charters and conventions developed for conservation of cultural heritage also obliges consideration of the principles and responsibilities flowing from them. Balancing their own requirements with those of other cultural communities is, for each community, highly desirable, provided achieving this balance does not undermine their fundamental cultural values.

Values and Authenticity

9. Conservation of cultural heritage in all its forms and historical periods is rooted in the values attributed to the heritage. Our ability to understand these values depends, in part, on the degree to which information sources about these values may be understood as credible or truthful. Knowledge and understanding of these sources of information, in relation to original and subsequent

Kulturna in dediščinska raznolikost

5. Raznolikost svetovnih kultur in dediščine je nenadomestljiv vir duhovnega in intelektualnega bogastva vsega človeštva. Dejavno je treba spodbujati zaščito in poudarjanje svetovne kulturne in dediščinske raznolikosti kot bistvenih delov človeškega razvoja.
6. Raznolikost kulturne dediščine obstaja v času in prostoru ter zahteva spoštovanje drugih kultur in vseh vidikov njihovih sistemov prepričanj. Kadar se zdi, da so kulturne vrednote v konfliktu, spoštovanje kulturne raznolikosti zahteva priznavanje legitimnosti kulturnih vrednot vseh vpletenih strani.
7. Vse kulture in družbe imajo korenine v posebnih oblikah in pomenih snovnega in nesnovnega izraza, ki sestavljajo njihovo dediščino in jih je treba spoštovati.
8. Pomembno je poudariti temeljno načelo Unesca, ki pravi, da je kulturna dediščina posameznika kulturna dediščina vseh. Odgovornost do kulturne dediščine in upravljanje z njo pripadata predvsem kulturni skupnosti, ki jo je ustvarila, nato pa še tistemu, ki skrbi zanjo. Toda poleg teh dolžnosti je treba upoštevati tudi načela in odgovornosti, ki jih narekujejo mednarodne listine in konvencije o ohranjanju kulturne dediščine. Zelo je zaželeno, da vsaka skupnost uskladi svoje zahteve z zahtevami drugih kulturnih skupnosti, pri čemer to usklajevanje ne sme spodbujati temeljnih kulturnih vrednot katerekoli od njih.

Vrednote in avtentičnost

9. Ohranjanje kulturne dediščine v vseh njenih oblikah in iz vseh zgodovinskih obdobjih temelji na dediščini pripisanih vrednotah. Naša sposobnost razumevanja teh vrednot je delno odvisna od stopnje verodostojnosti ali resničnosti virov informacij o teh vrednotah. Poznavanje in razumevanje teh virov informacij v luči prvotnih in poznejših značilnosti kulturne dediščine in njihovega pomena so nujna osnova za oceno vseh vidikov avtentičnosti.
10. Tako razumljena avtentičnost, ki jo potrjuje Beneška listina, je bistveni določujoči dejavnik vrednotenja. Razumevanje avtentičnosti ima temeljno vlogo v

- characteristics of the cultural heritage, and their meaning, is a requisite basis for assessing all aspects of authenticity.
10. Authenticity, considered in this way and affirmed in the Charter of Venice, appears as the essential qualifying factor concerning values. The understanding of authenticity plays a fundamental role in all scientific studies of the cultural heritage, in conservation and restoration planning, as well as within the inscription procedures used for the World Heritage Convention and other cultural heritage inventories.
11. All judgements about values attributed to cultural properties as well as the credibility of related information sources may differ from culture to culture, and even within the same culture. It is thus not possible to base judgements of values and authenticity within fixed criteria. On the contrary, the respect due to all cultures requires that heritage properties must be considered and judged within the cultural contexts to which they belong.
12. Therefore, it is of the highest importance and urgency that, within each culture, recognition be accorded to the specific nature of its heritage values and the credibility and truthfulness of related information sources.
13. Depending on the nature of the cultural heritage, its cultural context, and its evolution through time, authenticity judgements may be linked to the worth of a great variety of sources of information. Aspects of the sources may include form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors. The use of these sources permits elaboration of the specific artistic, historic, social, and scientific dimensions of the cultural heritage being examined.

Appendix 1

*Suggestions for follow-up
(proposed by Herb Stovel)*

1. Respect for cultural and heritage diversity requires conscious efforts to avoid imposing mechanistic formulae or standardized procedures in attempting to define or determine authenticity of

- vseh znanstvenih študijah o kulturni dediščini, pri načrtovanju konservatorskih in restavratorskih posegov, pa tudi med postopki vpisa na sezname v skladu s Konvencijo o svetovni kulturni in naravni dediščini in v druge inventarje.
11. Vse oblike presojanja vrednot, pripisanih kulturnim spomenikom in verodostojnosti z njimi povezanih virov informacij se razlikujejo od kulture do kulture, pa tudi znotraj iste kulture. Zato presojanje vrednot in verodostojnosti ni mogoče zasnovati z dokončno določenimi merili. Nasprotno, spoštovanje vseh kultur zahteva, da je treba primere dediščine presojati in ocenjevati v luči njihovih kulturnih kontekstov.
12. Zato je zelo pomembno in nujno, da vsaki kulturi priznamo posebno naravo njenih dediščinskih vrednot in v povezavi z verodostojnostjo in resničnostjo z njimi povezanih virov podatkov.
13. Glede na naravo kulturne dediščine, njen kulturni kontekst in razvoj skozi čas je presojanje avtentičnosti lahko povezano z vrednostjo širokega razpona virov informacij. Ti viri lahko vključujejo obliko in oblikovanje, materiale in snovi, uporabo in namembnost, tradicije in tehnike, lokacijo in okolico, duh in občutje in druge notranje in zunanje dejavnike. Uporaba teh virov omogoča obravnavo posebnih umetnostnih, zgodovinskih, družbenih in znanstvenih razsežnosti obravnavane kulturne dediščine.

Dodatek I

*Predlogi za nadaljevanje
(predlagal Herb Stovel)*

1. Spoštovanje kulturne in dediščinske raznolikosti zahteva zavestno izogibanje vsiljenim rutinskim obrazcem ali standardiziranim postopkom pri razlaganju ali določanju avtentičnosti posameznih spomenikov in spomeniških območij.
2. Prizadevanje določiti avtentičnost na način, ki bi bil spoštljiv do različnih kultur in dediščinske raznolikosti zahteva pristope, ki spodbujajo kulture, naj razvijejo analitične procese in orodja glede na svojo naravo in potrebe. Takšni pristopi imajo lahko več skupnih potez:

- particular monuments and sites.
2. Efforts to determine authenticity in a manner respectful of cultures and heritage diversity requires approaches which encourage cultures to develop analytical processes and tools specific to their nature and needs. Such approaches may have several aspects in common:
 - efforts to ensure assessment of authenticity involve multidisciplinary collaboration and the appropriate utilization of all available expertise and knowledge;
 - efforts to ensure attributed values are truly representative of a culture and the diversity of its interests, in particular monuments and sites;
 - efforts to document clearly the particular nature of authenticity for monuments and sites as a practical guide to future treatment and monitoring;
 - efforts to update authenticity assessments in light of changing values and circumstances.
 3. Particularly important are efforts to ensure that attributed values are respected, and that their determination includes efforts to build, as far as possible, a multidisciplinary and community consensus concerning these values.
 4. Approaches should also build on and facilitate international co-operation among all those with an interest in conservation of cultural heritage, in order to improve global respect and understanding for the diverse expressions and values of each culture.
 5. Continuation and extension of this dialogue to the various regions and cultures of the world is a prerequisite to increasing the practical value of consideration of authenticity in the conservation of the common heritage of humankind.
 6. Increasing awareness within the public of this fundamental dimension of heritage is an absolute necessity in order to arrive at concrete measures for safeguarding the vestiges of the past. This means developing greater understanding of the values represented by the cultural properties themselves, as well as respecting the role such monuments and sites play in contemporary society.
- prizadevanja zagotoviti oceno avtentičnosti obsegajo multidisciplinarno sodelovanje in ustrezno uporabo vsega razpoložljivega strokovnega in drugega znanja;
 - prizadevanja zagotoviti pripisane vrednote dejansko odražajo kulturo in raznolikost njenih interesov, še zlasti spomenikov in najdišč;
 - prizadevanja jasno dokumentirati posebnosti avtentičnosti spomenikov in najdišč kot praktičen vodnik za prihodnjo obravnavo in nadzor;
 - prizadevanja posodobiti ocene avtentičnosti v luči spremenljivih vrednot in okoliščin.
3. Še zlasti pomembna so prizadevanja zagotoviti spoštovanje dediščini pripisanih vrednot in da opredelitev teh vrednot obsega prizadevanja vzpostaviti čim večji konsenz o njih med različnimi strokovnimi panogami in v lokalni skupnosti.
 4. Pristopi morajo graditi mednarodno sodelovanje med vsemi zainteresiranimi za ohranjanje kulturne dediščine, ki ga je treba omogočati, da bi izboljšali globalno spoštovanje in razumevanje raznolikih izrazov in vrednot vsake kulture.
 5. Nadaljevanje in širjenje tega dialoga v različnih regijah in kulturah sveta je predpogoj za vse večjo praktično vrednost upoštevanja avtentičnosti pri ohranjanju skupne dediščine človeštva.
 6. Ozaveščanje javnosti o tej temeljni razsežnosti dediščine je nujno potrebno, da bi oblikovali konkretne ukrepe za zaščito ostankov iz preteklosti. To pomeni razvijanje večjega razumevanja vrednot, ki jih predstavljajo same kulturne nepremičnine, pa tudi spoštovanje vloge, ki jih ti spomeniki in spomeniška območja imajo v sodobni družbi.

Appendix 2

Definitions

Conservation: all efforts designed to understand cultural heritage, know its history and meaning, ensure its material safeguard and, as required, its presentation, restoration and enhancement. (Cultural heritage is understood to include monuments, groups of buildings and sites of cultural value as defined in article one of the World Heritage Convention).

Information sources: all material, written, oral and figurative sources which make it possible to know the nature, specifications, meaning and history of the cultural heritage.

The Nara Document on Authenticity was drafted by the 45 participants at the Nara Conference on Authenticity in Relation to the World Heritage Convention, held at Nara, Japan, from 1-6 November 1994, at the invitation of the Agency for Cultural Affairs (Government of Japan) and the Nara Prefecture. The Agency organized the Nara Conference in cooperation with UNESCO, ICCROM and ICOMOS.

This final version of the Nara Document has been edited by the general rapporteurs of the Nara Conference,

Mr. Raymond Lemaire and
Mr. Herb Stovel.

Dodatek II

Definiciji pojmov

Konservatorstvo: vsa prizadevanja za razumevanje kulturne dediščine, poznavanje njene zgodovine in pomena, zagotavljanje njene materialne zaščite in po potrebi predstavitve, obnove in izboljšanja. (Kulturna dediščina so spomeniki, skupine stavb in spomeniška območja, kot so opredeljeni v 1. členu Konvencije o svetovni dediščini).

Viri informacij: vsi materialni, pisni, ustni in slikovni viri, ki omogočajo spoznati naravo, posebnosti, pomen in zgodovino kulturne dediščine.

Osnutek Narske listine o avtentičnosti je pripravilo petinštirideset udeležencev Konference o avtentičnosti s stališča Konvencije o svetovni dediščini, ki je potekala v Nari, Japonska, od 1. do 6. novembra 1994 na vabilo Agencije za kulturne zadeve (Vlada Japonske) in prefektura Nara. Agencija je narsko konferenco organizirala v sodelovanju z UNESCO, ICCROM in ICOMOS.

Končno različico Narske listine sta pripravila glavna poročevalca konference v Nari,

Raymond Lemaire in
Herb Stovel.



Katedrala v Kopru, Slovenija. Pred njo začasno razstavljen plastika Jakova Brdarja ob razstavi v Galeriji Loža leta 2007.

PRINCIPLES FOR THE RECORDING OF MONUMENTS, GROUPS OF BUILDINGS AND SITES

*Ratified by
the 11th ICOMOS General Assembly,
Sofia, Bulgaria, October 1996.*

As the cultural heritage is a unique expression of human achievement; and

As this cultural heritage is continuously at risk; and

As recording is one of the principal ways available to give meaning, understanding, definition and recognition of the values of the cultural heritage; and

As the responsibility for conserving and maintaining the cultural heritage rests not only with the owners but also with conservation specialists and the professionals, managers, politicians and administrators working at all levels of government, and with the public; and

As article 16 of the Charter of Venice requires, it is essential that responsible organisations and individuals record the nature of the cultural heritage.

The purpose of this document is therefore to set out the principal reasons, responsibilities, planning measures, contents, management and sharing considerations for the recording of the cultural heritage.

Definition of Words used in this Document:

Cultural Heritage

refers to monuments, groups of buildings and sites of heritage value, constituting the historic or built environment.

Recording

is the capture of information which describes the physical configuration, condition and use of monuments, groups of buildings and sites, at points in time, and it is an essential part of the conservation process.

Records

of monuments, groups of buildings and sites may include tangible as well as intangible evidence, and constitute a part of the documentation that can contribute to an understanding of the heritage and its related values.

NAČELA DOKUMENTIRANJA SPOMENIKOV, SKUPIN STAVB IN SPOMENIŠKIH OBMOČIJ

*Ratificirana
na 11. generalni skupščini ICOMOS
v Sofiji, Bolgarija, oktober 1996*

Ker je kulturna dediščina neponovljiv odraz dosežkov človeštva,

ker je nenehno ogrožena,

ker je dokumentiranje eden od glavnih razpoložljivih načinov osmišljanja, razumevanja, definiranja in priznanja vrednot kulturne dediščine,

ker odgovornosti za varstvo in vzdrževanje kulturne dediščine ne nosijo samo lastniki temveč tudi konservatorji, restavratorji in drugi strokovnjaki, upravljalci, politiki in administratorji na vseh ravneh oblasti, in javnost,

ter v smislu 16. člena Beneške listine,

je bistvenega pomena, da pristojne organizacije in posamezniki dokumentirajo značilnosti kulturne dediščine.

Namen tega dokumenta je torej opredeliti glavne razloge, odgovornosti, načrtovalske ukrepe, vsebine, upravljanje in skupne naloge, povezane z dokumentiranjem kulturne dediščine.

Definicija uporabljenih izrazov:

Kulturna dediščina

so spomeniki, skupine stavb in spomeniška območja, ki tvorijo zgodovinsko ali grajeno okolje.

Dokumentiranje

je zapisovanje informacij, ki opisujejo fizično konfiguracijo, stanje in rabo spomenikov, skupin stavb in spomeniških območij v različnih obdobjih in je zelo pomemben del konservatorskega procesa.

Dokumentacija

spomenikov, skupin stavb in spomeniških območij lahko vključujejo snovne in nesnovne dokaze in so del širše dokumentacije, ki lahko prispeva k razumevanju dediščine in z njo povezanih vrednot.

The Reasons for Recording

1. The recording of the cultural heritage is essential:
 - a) To acquire knowledge in order to advance the understanding of cultural heritage, its values and its evolution;
 - b) To promote the interest and involvement of the people in the preservation of the heritage through the dissemination of recorded information;
 - c) To permit informed management and control of construction works and of all change to the cultural heritage;
 - d) To ensure that the maintenance and conservation of the heritage is sensitive to its physical form, its materials, construction, and its historical and cultural significance.
2. Recording should be undertaken to an appropriate level of detail in order to:
 - a) Provide information for the process of identification, understanding, interpretation and presentation of the heritage, and to promote the involvement of the public;
 - b) Provide a permanent record of all monuments, groups of buildings and sites that are to be destroyed or altered in any way, or where at risk from natural events or human activities;
 - c) Provide information for administrators and planners at national, regional or local levels to make sensitive planning and development control policies and decisions;
 - d) Provide information upon which appropriate and sustainable use may be identified, and the effective research, management, maintenance programmes and construction works may be planned.
3. Recording of the cultural heritage should be seen as a priority, and should be undertaken especially:
 - a) When compiling a national, regional, or local inventory;
 - b) As a fully integrated part of research and conservation activity;
 - c) Before, during and after any works of repair, alteration, or other intervention, and when evidence of its history is revealed during such works;
 - d) When total or partial demolition, destruction, abandonment or relocation is contemplated, or where the heritage is at risk of damage from human or natural external forces;
 - e) During or following accidental or unforeseen disturbance which damages the cul-

Razlogi za dokumentiranje

1. Dokumentiranje kulturne dediščine je ključno:
 - a) pri poglobljanju znanja za boljše razumevanje kulturne dediščine, njenih vrednot in razvoja;
 - b) za spodbujanje javnega interesa in sodelovanja javnosti pri ohranjanju dediščine s širjenjem zbranih informacij;
 - c) za omogočanje z informacijami podprtega upravljanja in nadzora gradbenih del in vseh posegov v kulturno dediščino;
 - d) za zagotavljanje vzdrževanja in ohranjanja dediščine ob upoštevanju njenih fizičnih oblik, materialov, konstrukcije ter zgodovinskega in kulturnega pomena.
2. Zbiranje podatkov naj bo ustrezno podrobno, da bi zagotovilo:
 - a) informacije za proces prepoznavanja, razumevanja, interpretacije in predstavljanja dediščine ter spodbudilo sodelovanje javnosti;
 - b) trajno dokumentacijo spomenikov, skupin stavb in spomeniških območij, ki jih je treba porušiti ali kakorkoli spremeniti ali ki so ogroženi zaradi naravnih dogodkov ali človekovega delovanja;
 - c) potrebne informacije administratorjem in načrtovalcem na nacionalni, regionalni ali lokalni ravni za ustrezno načrtovanje, oblikovanje nadzornih politik in odločanje;
 - d) potrebne informacije za določanje ustrezne in trajnostne rabe, za načrtovanje učinkovitih programov raziskovanja, upravljanja in vzdrževanja ter gradbenih del.
3. Dokumentiranje kulturne dediščine mora biti prednostna naloga, ki jo je treba opraviti zlasti:
 - a) ob izdelavi nacionalnega, regionalnega ali lokalnega inventarja;
 - b) kot nujni sestavni del raziskovalnih, konservatorskih in restavratorskih aktivnosti;
 - c) pred in med kakršnimikoli popravili, adaptacijami ali drugimi posegi na dediščini in po njih ter ob odkritju dokazov o njeni zgodovini med takšnimi posegi;
 - d) ko se razmišlja o popolni ali delni rušitvi, uničenju, opustitvi ali preselitvi ali ko je

- tural heritage;
- f) When change of use or responsibility for management or control occurs.

Responsibility for Recording

1. The commitment at the national level to conserve the heritage requires an equal commitment towards the recording process.
2. The complexity of the recording and interpretation processes requires the deployment of individuals with adequate skill, knowledge and awareness for the associated tasks. It may be necessary to initiate training programmes to achieve this.
3. Typically the recording process may involve skilled individuals working in collaboration, such as specialist heritage recorders, surveyors, conservators, architects, engineers, researchers, architectural historians, archaeologists above and below ground, and other specialist advisors.
4. All managers of cultural heritage are responsible for ensuring the adequate recording, quality and updating of the records.

Planning for Recording

1. Before new records are prepared, existing sources of information should be found and examined for their adequacy.
 - a) The type of records containing such information should be searched for in surveys, drawings, photographs, published and unpublished accounts and descriptions, and related documents pertaining to the origins and history of the building, group of buildings or site. It is important to search out recent as well as old records;
 - b) Existing records should be searched for in locations such as national and local public archives, in professional, institutional or private archives, inventories and collections, in libraries or museums;
 - c) Records should be searched for through consultation with individuals and organisations who have owned, occupied, recorded, constructed, conserved, or carried out research into or who have knowledge of the building, group of buildings or site.
2. Arising out of the analysis above, selection of the appropriate scope, level and methods of recording requires that:
 - a) The methods of recording and type of

- dediščina ogrožena zaradi človeškega delovanja ali naravnih sil;
- e) med naključno ali nepredvideno motnjo, ki poškoduje kulturno dediščino ali po njej;
 - f) ob spremembi uporabe ali odgovornosti za upravljanje ali nadzor.

Odgovornost za dokumentiranje

1. Dolžnost ohranjanja dediščine na nacionalni ravni prinaša tudi enako pomembno dolžnost dokumentiranja.
2. Večplastnost postopkov dokumentiranja in interpretacije zahteva sodelovanje posameznikov z ustreznimi veščinami, znanjem in poznavanjem ciljev naloge. Zato je včasih treba uvesti programe usposabljanja.
3. Proces dokumentiranja lahko vključuje sodelovanje usposobljenih posameznikov, kot so strokovnjaki za dokumentiranje dediščine, geodeti, konservatorji, arhitekti, inženirji, raziskovalci, zgodovinarji arhitekture, arheologi za najdišča nad in pod zemljo in drugi strokovni svetovalci.
4. Dolžnost vseh upravljalcev kulturne dediščine je zagotoviti ustrezno dokumentiranje ter kakovost in posodabljanje dokumentacije.

Načrtovanje dokumentiranja

1. Pred pripravo novih dokumentacij je treba poiskati obstoječe vire informacij in preveriti njihovo ustreznost.
 - a) Vire informacij je treba iskati v pregledih, risbah, fotografijah, objavljenih in neobjavljenih pričevanjih in opisih ter ustreznih dokumentih, povezanih z nastankom in zgodovino stavbe, skupine stavb ali spomeniškega območja. Pomembno je pregledati tako najnovejše kot starejše vire.
 - b) Obstoječe podatke je treba iskati v nacionalnih in lokalnih arhivih ter v strokovnih, javnih in zasebnih arhivih, inventarjih in zbirkah, v knjižnicah in muzejih.
 - c) Podatke je treba iskati s posvetovanjem s posamezniki in organizacijami, ki so stavbo, skupino stavb ali spomeniško območje imeli v

documentation produced should be appropriate to the nature of the heritage, the purposes of the record, the cultural context, and the funding or other resources available. Limitations of such resources may require a phased approach to recording. Such methods might include written descriptions and analyses, photographs (aerial or terrestrial), rectified photography, photogrammetry, geophysical survey, maps, measured plans, drawings and sketches, replicas or other traditional and modern technologies;

- b) Recording methodologies should, wherever possible, use non-intrusive techniques, and should not cause damage to the object being recorded;
- c) The rationale for the intended scope and the recording method should be clearly stated;
- d) The materials used for compiling the finished record must be archivally stable.

Content of Records

1. Any record should be identified by:

- a) The name of the building, group of buildings or
 - b) A unique reference number;
 - c) The date of compilation of the record;
 - d) The name of the recording organisation;
 - e) Cross-references to related building records and reports, photographic, graphic, textual or bibliographic documentation, archaeological and environmental records.
2. The location and extent of the monument, group of buildings or site must be given accurately - this may be achieved by description, maps, plans or aerial photographs. In rural areas a map reference or triangulation to known points may be the only methods available. In urban areas an address or street reference may be sufficient.

3. New records should note the sources of all information not obtained directly from the monument, group of buildings or site itself.

4. Records should include some or all of the following information:

- a) The type, form and dimensions of the building, monument or site;
- b) The interior and exterior characteristics, as appropriate, of the monument, group of buildings or site;

lasti, tam stanovali, jih dokumentirali, gradili, ohranjali in raziskovali ali jih poznajo.

2. Glede na gornjo analizo, izbor ustreznega obsega, ravni in metod dokumentiranja zahteva, da:

- a) metode evidentiranja in vrsta nastale dokumentacije morajo ustrezati vrsti dediščine, namenom zbiranja podatkov, kulturnemu kontekstu in financiranju oziroma drugim razpoložljivim virom; pri delu je mogoče izbrati postopen pristop, če so ti viri omejeni; metode lahko vključujejo pisne opise in analize, fotografije (posnete iz zraka in s tal), rektificirano fotografijo, fotogrametrijo, geofizične preglede, načrte, risbe in skice, replike in druge tradicionalne in sodobne tehnike;
- b) metode dokumentiranja morajo, če je le mogoče, uporabiti neinvazivne tehnike in ne smejo poškodovati objekta, ki ga obravnavamo;
- c) nameravani obseg in metodo dokumentiranja je treba jasno utemeljiti;
- d) materiali, uporabljeni za končno dokumentacijo morajo biti arhivsko stabilni.

Vsebina evidence

1) Vse evidence morajo biti označene z:

- a) imenom stavbe, skupine stavb ali spomeniškega območja;
- b) enolično referenčno številko;
- c) datumom nastanka dokumentacije;
- d) imenom organizacije, ki je opravila postopke dokumentiranja;
- e) navzkrižnimi povezavami do sorodnih stavbnih evidenc in poročil, fotografske, grafične, besedilne ali bibliografske dokumentacije in arheoloških in okoljskih zapisov.

2. Natančno je treba navesti lokacijo in obseg spomenika, skupine stavb ali spomeniškega območja; to je mogoče doseči z opisom, zemljevidi, načrti ali fotografijami iz zraka. Na podeželju je včasih edina razpoložljiva metoda sklic na zemljevid ali triangulacijska meritev. V mestu lahko zadošča ves naslov ali le ime ulice.

c) The nature, quality, cultural, artistic and scientific significance of the heritage and its components and the cultural, artistic and scientific significance of:

- the materials, constituent parts and construction, decoration, ornament or inscriptions
 - services, fittings and machinery,
 - ancillary structures, the gardens, landscape and the cultural, topographical and natural features of the site;
- d) The traditional and modern technology and skills used in construction and maintenance;
- e) Evidence to establish the date of origin, authorship, ownership, the original design, extent, use and decoration;
- f) Evidence to establish the subsequent history of its uses, associated events, structural or decorative alterations, and the impact of human or natural external forces;
- g) The history of management, maintenance and repairs;
- h) Representative elements or samples of construction or site materials;
- i) An assessment of the current condition of the heritage;
- j) An assessment of the visual and functional relationship between the heritage and its setting;
- k) An assessment of the conflicts and risks from human or natural causes, and from environmental pollution or adjacent land uses.
5. In considering the different reasons for recording different levels of detail will be required. All the above information, even if briefly stated, provides important data for local planning and building control and management. Information in greater detail is generally required for the site or building owner's, manager's or user's purposes for conservation, maintenance and use.

Management, dissemination and sharing of Records

1. The original records should be preserved in a safe archive, and the archive's environment must ensure permanence of the information and freedom from decay to recognised international standards.

2. A complete back-up copy of such records should be stored in a separate safe location.

3. Vsaka nova dokumentacija mora vsebovati seznam virov informacij, ki niso pridobljene neposredno na spomeniku, skupini stavb ali na spomeniškem območju.

4. Dokumentacija mora obsegati nekatere ali vse naslednje podatke:

- a) tip, obliko in dimenzije stavbe, skupine stavb, spomenika ali spomeniškega območja;
 - b) notranje in zunanje značilnosti, kot je najbolj ustrezno, spomenika, skupine stavb ali spomeniškega območja;
 - c) vrsto, kakovost, kulturni, umetniški in znanstveni pomen dediščine in njenih sestavnih delov ter kulturni, umetniški in znanstveni pomen:
 - materialov, sestavnih delov in konstrukcije, poslikave, okrasja in napisov,
 - namembnosti, infrastrukture in strojne opreme,
 - pomožnih objektov, vrtov, krajine ter kulturnih, topografskih in naravnih značilnosti območja;
 - d) tradicionalne in sodobne tehnologije in večšine, uporabljene pri gradnji in vzdrževanju;
 - e) dokaze o datumu nastanka, avtorstvu, lastnikih, izvorni obliki, velikosti, uporabah in okrasju;
 - f) dokaze o poznejši zgodovini namembnosti, ključnih dogodkih, spremembah konstrukcije in opreme ter vplivu drugih človekovih posegov ali delovanja naravnih sil;
 - g) zgodovino upravljanja, vzdrževanja in popravil;
 - h) reprezentativne kose ali vzorce gradbenih materialov ali drugih najdb z območja;
 - i) oceno sedanjega stanja dediščine;
 - j) oceno vizualnega in funkcionalnega odnosa med dediščino in njeno okolico;
 - k) oceno konfliktov in tveganj zaradi človeških ali naravnih vzrokov, onesnaženja okolja ali škodljive rabe bližnjih zemljišč.
5. Stopnja podrobnosti dokumentiranja je odvisna od razlogov, zaradi katerih izvajamo dokumentiranje. Vse gornje informacije, čeprav navedene le v grobem, so pomembne za lokalno načrtovanje in nadzor nad gradnjami

3. Copies of such records should be accessible to the statutory authorities, to concerned professionals and to the public, where appropriate, for the purposes of research, development controls and other administrative and legal processes.
4. Up-dated records should be readily available, if possible on the site, for the purposes of research on the heritage, management, maintenance and disaster relief.
5. The format of the records should be standardised, and records should be indexed wherever possible to facilitate the exchange and retrieval of information at a local, national or international level.
6. The effective assembly, management and distribution of recorded information requires, wherever possible, the understanding and the appropriate use of up-to-date information technology.
7. The location of the records should be made public.
8. A report of the main results of any recording should be disseminated and published, when appropriate.

in upravljanjem. Podrobnejše informacije so potrebne za konservatorstvo, vzdrževanje in uporabo s strani lastnika, upravljalca ali uporabnika stavbe.

Upravljanje, širjenje in izmenjava dokumentacij

1. Originalni zapisi morajo biti hranjeni v varnem arhivu, okolje v arhivu pa mora zagotavljati trajnost informacij in preprečevati njihovo propadanje v skladu s priznanimi mednarodnimi standardi.
2. Popolna kopija dokumentacije mora biti shranjena na ločeni varni lokaciji.
3. Kopije evidenc morajo biti dostopne zakonitim oblastem, zainteresiranim strokovnjakom in javnosti, kadar jih ti potrebujejo za raziskave, usmerjanje razvoja in druge upravne in pravne postopke.
4. Za potrebe raziskovanja, upravljanja in vzdrževanja dediščine in odpravljanja posledic naravnih nesreč morajo biti posodobljene evidence prosto dostopne, če je le mogoče na kraju samem.
5. Format dokumentacije mora biti standardiziran, dokumenti pa morajo po možnosti imeti kazalo, ki omogoča izmenjavo informacij in dostop do njih na lokalni, nacionalni in mednarodni ravni.
6. Učinkovito zbiranje in širjenje zbranih podatkov ter upravljanje z njimi zahteva, kjer je le mogoče, poznavanje in ustrezno uporabo najsodobnejše informacijske tehnologije.
7. Lokacija vsake dokumentacije mora biti javno znana.
8. Poročilo o bistvenih izsledkih dokumentiranja je treba, če je to primerno, širiti med javnost in javno objaviti.





Detajl iz spomeniškega območja partizanske bolnišnice Franja po obnovi, 2010, Dolenji Novaki, Slovenija.

PRINCIPLES FOR THE PRESERVATION OF HISTORIC TIMBER STRUCTURES

Adopted by
the 12th General Assembly ICOMOS
in Mexico, October 1999

The aim of this document is to define basic and universally applicable principles and practices for the protection and preservation of historic timber structures with due respect to their cultural significance. Historic timber structures refer here to all types of buildings or constructions wholly or partially in timber that have cultural significance or that are parts of an historic area.

For the purpose of the preservation of such structures, *the Principles*:

- *recognize* the importance of timber structures from all periods as part of the cultural heritage of the world;
- *take into account* the great diversity of historic timber structures;
- *take into account* the various species and qualities of wood used to build them;
- *recognize* the vulnerability of structures wholly or partially in timber due to material decay and degradation in varying environmental and climatic conditions, caused by humidity fluctuations, light, fungal and insect attacks, wear and tear, fire and other disasters;
- *recognize* the increasing scarcity of historic timber structures due to vulnerability, misuse and the loss of skills and knowledge of traditional design and construction technology;
- *take into account* the great variety of actions and treatments required for the preservation and conservation of these heritage resources;
- *note* the Venice Charter, the Burra Charter and related UNESCO and ICOMOS doctrine, and seek to apply these general principles to the protection and preservation of historic timber structures;

and make the following recommendations:

NAČELA OHRANJANJA ZGODOVINSKIH LESENIH OBJEKTOV

Sprejeta
na 12. generalni skupščini ICOMOS
v Mehiki, oktobra 1999

Namen tega dokumenta je opredeliti osnovna in splošno uporabna načela in prakse za zaščito in ohranjanje zgodovinskih lesenih objektov glede na njihov kulturni pomen. Zgodovinski leseni objekti v tem primeru obsegajo vse vrste stavb in drugih objektov, ki so v celoti ali delno leseni, ki imajo kulturni pomen ali stojijo na zgodovinsko pomembnem območju.

Načela, sprejeta za ohranjanje teh objektov:

- *priznavajo* pomen lesenih objektov iz vseh obdobij kot del kulturne dediščine človeštva;
- *upoštevajo* različne vrste in lastnosti lesa, iz katerih so zgrajeni;
- *priznavajo* ranljivost popolnoma ali delno lesenih objektov zaradi propadanja materiala in slabšanja različnih okoljskih in podnebni pogojev, ki jih povzročajo nihanja vlažnosti, svetloba, napadi plesni in žuželk, obraba in dotrajanost, požari in druge nesreče;
- *priznavajo* vse večjo redkost zgodovinskih lesenih objektov zaradi ranljivosti, napačne uporabe in izgubljenih veščin in poznavanja tradicionalne tehnologije oblikovanja in gradnje;
- *upoštevajo* veliko raznolikost dejanj in ukrepov za ohranjanje in zaščito teh dediščinskih virov;
- *upoštevajo* Beneško listino, Burra listino in ustrezno Unescovo in Icomosovo doktrino ter poskušajo prenesti ta splošna načela na zaščito in ohranjanje zgodovinskih lesenih objektov;

in podajajo naslednja priporočila:

Inspection, recording and documentation

- 1 The condition of the structure and its components should be carefully recorded before any intervention, as well as all materials used in treatments, in accordance with Article 16 of the Venice Charter and the ICOMOS Principles for the Recording of Monuments, Groups of Buildings and Sites. All pertinent documentation, including characteristic samples of redundant materials or members removed from the structure, and information about relevant traditional skills and technologies, should be collected, catalogued, securely stored and made accessible as appropriate. The documentation should also include the specific reasons given for choice of materials and methods in the preservation work.
- 2 A thorough and accurate diagnosis of the condition and the causes of decay and structural failure of the timber structure should precede any intervention. The diagnosis should be based on documentary evidence, physical inspection and analysis, and, if necessary, measurements of physical conditions and non-destructive testing methods. This should not prevent necessary minor interventions and emergency measures.

Monitoring and maintenance

- 3 A coherent strategy of regular monitoring and maintenance is crucial for the protection of historic timber structures and their cultural significance.

Interventions

- 4 The primary aim of preservation and conservation is to maintain the historical authenticity and integrity of the cultural heritage. Each intervention should therefore be based on proper studies and assessments. Problems should be solved according to relevant conditions and needs with due respect for the aesthetic and historical values, and the physical integrity of the historic structure or site.
- 5 Any proposed intervention should for preference:
 - a. follow traditional means;
 - b. be reversible, if technically possible; or
 - c. at least not prejudice or impede future

Nadzor, beleženje in dokumentiranje

1. Pred vsakim posegom je treba v skladu s 16. členom Beneške listine in Icomosovimi načeli za dokumentiranje spomenikov, skupin stavb ali spomeniških območij skrbno beležiti stanje objekta in njegovih delov, pa tudi materiale, uporabljene med posegi. Treba je zbrati, katalogizirati, varno shraniti in narediti po potrebi dostopno vso nastalo dokumentacijo skupaj z značilnimi vzorci odpadlih materialov ali elementov, odstranjenih s stavbe, in informacije o ustreznih tradicionalnih veščinah in tehnologijah. Dokumentacija mora zabeležiti tudi razloge, ključne za izbiro materialov in metod za zaščitne posege.
2. Pred vsakim posegom je treba opraviti temeljito in natančno diagnozo stanja in vzrokov za propadanje in konstrukcijske pomanjkljivosti lesenih objektov. Diagnoza mora biti osnovana na dokumentiranih dokazih, fizičnem pregledu in analizi ter, po potrebi, na meritvah fizičnega stanja in neinvazivnih poskusnih metodah. To ne sme preprečiti potrebnih manjših intervencij in nujnih ukrepov.

Nadzor in vzdrževanje

3. Za zaščito zgodovinskih lesenih objektov in njihovega kulturnega pomena je ključna skladna strategija rednega opazovanja, nadzora in vzdrževanja.

Posegi

4. Glavni namen varstva in ohranjanja je vzdrževati zgodovinsko avtentičnost in celovitost kulturne dediščine. Torej mora biti vsak poseg osnovan na ustreznih študijah in ocenah. Probleme je treba reševati glede na vsakokratne pogoje in potrebe ob upoštevanju estetskih in zgodovinskih vrednot in fizične celostnosti zgodovinskega objekta ali območja dediščine.
5. Vsak predlagan poseg mora predvsem:
 - a) slediti tradicionalnim sredstvom;
 - b) biti reverzibilen, če je le tehnično mogoče; ali
 - c) omogočiti prihodnja potrebna zaščitna dela; in
 - d) dopustiti kasnejši dostop do dokazov, ki so sestavni

- d. preservation work whenever this may become necessary; and
- d. not hinder the possibility of later access to evidence incorporated in the structure.
- 6 The minimum intervention in the fabric of an historic timber structure is an ideal. In certain circumstances, minimum intervention can mean that their preservation and conservation may require the complete or partial dismantling and subsequent reassembly in order to allow for the repair of timber structures.
- 7 In the case of interventions, the historic structure should be considered as a whole; all material, including structural members, in-fill panels, weather-boarding, roofs, floors, doors and windows, etc., should be given equal attention. In principle, as much as possible of the existing material should be retained. The protection should also include surface finishes such as plaster, paint, coating, wall-paper, etc. If it is necessary to renew or replace surface finishes, the original materials, techniques and textures should be duplicated as far as possible.
- 8 The aim of restoration is to conserve the historic structure and its load bearing function and to reveal its cultural values by improving the legibility of its historical integrity, its earlier state and design within the limits of existing historic material evidence, as indicated in articles 9 - 13 of the Venice Charter. Removed members and other components of the historic structure should be catalogued, and characteristic samples kept in permanent storage as part of the documentation.

Repair and replacement

- 9 In the repair of an historic structure, replacement timber can be used with due respect to relevant historical and aesthetical values, and where it is an appropriate response to the need to replace decayed or damaged members or their parts, or to the requirements of restoration. New members or parts of members should be made of the same species of wood with the same, or, if appropriate, with better, grading as in the

del objekta.

6. Ideal naj bo minimalen poseg v tkivo zgodovinskega lesenega objekta. V določenih okoliščinah lahko minimalen poseg pomeni, da je za potrebe ohranjanja in zaščite lesene objekte treba popolno ali delno razstaviti in pozneje spet sestaviti, če jih želimo obnoviti.
7. V primeru posegov je treba zgodovinske objekte obravnavati kot celote; enako pozornost je treba nameniti vsem materialom, vključno s konstrukcijskimi elementi, polnili, oboji, strehami, podi, vrati in okni itd. Načeloma je treba ohraniti čim več obstoječega materiala. Zaščita naj tudi vključuje končno obdelavo površin z mavcem, barvo, premazi, tapetami itd. Če je treba obnoviti ali zamenjati obdelavo površin, je treba čim bolj posnemati originalne materiale, tehnike in teksture.
8. Namen obnove je ohraniti zgodovinski objekt in njegovo nosilnost ter razkriti njegove kulturne vrednote, izboljšati berljivost njegove zgodovinske celovitosti, njenega prejšnjega stanja in oblike v mejah obstoječih zgodovinskih materialnih dokazov, kot določajo členi 9. - 13. Beneške listine. Odstranjene elemente in druge dele zgodovinskega objekta je treba katalogizirati, značilne vzorce pa trajno shraniti kot del materialne dokumentacije.

Popravilo in zamenjava

9. Za popravilo zgodovinskega objekta je mogoče uporabiti nadomestni les, ki ustreza zgodovinskim in estetskim vrednotam objekta, če je treba zamenjati propadle ali poškodovane sestavine ali njihove dele in če to ustreza zahtevam obnove. Nove elemente ali njihove dele je treba izdelati iz enakih vrst dreves z enakim ali, če je to primerno, boljšim lesom kot tistim iz katerega so posamezni sestavni deli. Les naj ima po možnosti podobne naravne značilnosti. Vsebnost vlage in druge fizične lastnosti nadomestnega lesa morajo ustrezati obstoječemu objektu. Obrtniška izvedba in gradbena tehnologija, vključno z uporabo orodij in naprav za končno obdelavo se mora, če je le mogoče ujemati s prvotno. Žebli in drugi sekundarni materiali se morajo ujemati z

members being replaced. Where possible, this should also include similar natural characteristics. The moisture content and other physical characteristics of the replacement timber should be compatible with the existing structure.

Craftsmanship and construction technology, including the use of dressing tools or machinery, should, where possible, correspond with those used originally. Nails and other secondary materials should, where appropriate, duplicate the originals.

If a part of a member is replaced, traditional woodwork joints should, if appropriate and compatible with structural requirements, be used to splice the new and the existing part.

- 10 It should be accepted that new members or parts of members will be distinguishable from the existing ones. To copy the natural decay or deformation of the replaced members or parts is not desirable. Appropriate traditional or well-tested modern methods may be used to match the coloring of the old and the new with due regard that this will not harm or degrade the surface of the wooden member.
- 11 New members or parts of members should be discretely marked, by carving, by marks burnt into the wood or by other methods, so that they can be identified later.

Historic Forest reserves

- 12 The establishment and protection of forest or woodland reserves where appropriate timber can be obtained for the preservation and repair of historic timber structures should be encouraged. Institutions responsible for the preservation and conservation of historic structures and sites should establish or encourage the establishment of stores of timber appropriate for such work.

Contemporary materials and technologies

- 13 Contemporary materials, such as epoxy resins, and techniques, such as structural steel reinforcement, should be chosen and used with the greatest caution and only in cases where the durability and structural behavior of the materials and construction techniques have been satis-

originalnimi, kjer je to ustrezno.

V primeru zamenjave dela elementa je treba novi in obstoječi del povezati s tradicionalnimi tesarskimi spoji, če je to ustrezno in če se ujema s konstrukcijskimi zahtevami.

10. Treba je sprejeti, da se novi elementi ali deli razlikujejo od obstoječih. Na zamenjanih delih ni zaželeno kopiranje naravne načetosti ali deformiranosti. Barvno skladnost starega in novega dela je mogoče doseči z ustreznimi tradicionalnimi ali preizkušenimi sodobnimi metodami, če ne poškodujejo ali degradirajo površine lesenega elementa.
11. Nove elementi ali dele elementov je treba diskretno zaznamovati z vrezanim ali vžganim znamenjem v lesu ali z drugimi načini, da bodo v bodoče prepoznavni.

Zgodovinski gozdni rezervati

12. Spodbujati je treba ustanovitev in zaščito gozdnih ali gozdnatih rezervatov, kjer je mogoče najti ustrezen les za ohranjanje in popravilo zgodovinskih lesenih objektov.
Ustanove, odgovorne za zaščito in ohranjanje zgodovinskih objektov in območij morajo ustanoviti ali spodbujati ustanovitev prodajaln z lesom, ustreznim za takšna dela.

Sodobni materiali in tehnologije

13. Sodobni materiali, kot so umetne smole, in tehnike, kot so ojačitve konstrukcije s kovinskimi elementi je treba izbirati in uporabljati zelo previdno in samo v primerih, ko so trpežnost in konstrukcijsko obnašanje materialov in konstrukcijske tehnike zadovoljivo preverjene v ustrezno dolgem časovnem obdobju. Instalacije, kot so ogrevanje in protipožarni sistemi je treba vgraditi v skladu z zgodovinskim in estetskim pomenom objekta ali najdišča.
14. Uporabo kemičnih konzervansov je treba skrbno nadzirati in spremljati. Uporabiti jih je treba samo, če bodo zagotovo prinesli korist, če ne bodo ogrozili javne in okoljske varnosti in če je zagotovljena njihova dolgoročna učinkovitost.

factorily proven over a sufficiently long period of time. Utilities, such as heating, and fire detection and prevention systems, should be installed with due recognition of the historic and aesthetic significance of the structure or site.

- 14 The use of chemical preservatives should be carefully controlled and monitored, and should be used only where there is an assured benefit, where public and environmental safety will not be affected and where the likelihood of success over the long term is significant.

Education and training

- 15 Regeneration of values related to the cultural significance of historic timber structures through educational programs is an essential requisite of a sustainable preservation and development policy. The establishment and further development of training programs on the protection, preservation and conservation of historic timber structures are encouraged. Such training should be based on a comprehensive strategy integrated within the needs of sustainable production and consumption, and include programs at the local, national, regional and international levels. The programs should address all relevant professions and a trade involved in such work, and, in particular, architects, conservators, engineers, and craftsperson and site managers.

Izobraževanje in usposabljanje

15. Oživitev vrednot, povezanih s kulturnim pomenom zgodovinskih lesenih objektov s pomočjo izobraževalnih programov je ključni predpogoj za politiko trajnostnega ohranjanja in razvoja. Zaželeno sta vzpostavitev in nadaljnji razvoj programov usposabljanja za zaščito, obnovo in ohranjanje zgodovinskih lesenih objektov. Takšno usposabljanje naj bo osnovano na celostni strategiji, usklajeni s potrebami trajnostne proizvodnje in potrošnje, ki naj obsega programe na lokalni, regionalni, nacionalni in mednarodni ravni. Programi naj bodo namenjeni vsem pomembnim poklicem in obrtem, povezanim s takšnimi posegi, še zlasti arhitektom, konservatorjem, inženirjem, obrtnikom in upravljalcem spomenikov.



Spomenik Hipokratu v pristaniškem delu mesta, Kos, Grčija.

ETHICAL COMMITMENT STATEMENT FOR ICOMOS MEMBERS

*Revision,
November 2002,
Madrid, Spain*

Introduction

For some years ICOMOS has struggled with the desire and need to develop an ethical practice statement for its members. Former ICOMOS President Roland Silva has been a particular champion of the need for such a document. There have been various conferences and meetings. The Training and Education International Scientific Committee has been especially active in this debate. Several ICOMOS National Committees already operate their own such ethical commitment statements. Many cultural and heritage organisations have already developed such documents, in a variety of spheres of professional interest.

In the ICOMOS Strategic Plan, the priority of developing such an international statement was recognised, and in 1999 the first of a series of drafts was presented to the ICOMOS Executive Committee for consideration. There has been extensive debate, and several versions circulated for comment.

The objective of the ICOMOS Ethical Commitment Statement is to clarify ethical conservation standards and principles, outlining an ICOMOS member's practical responsibility toward cultural heritage and toward fellow members. It should be a useful statement of principles for ICOMOS members and non-members alike.

The matter of using "post nominals" to indicate ICOMOS membership and recognize the professional nature of the organization is resolved in association with consideration of the draft ICOMOS Ethical Commitment Statement.

It is proposed that when ICOMOS members agree to the Statement of Ethical Commitment (e.g. via their National Committee annual membership renewal, or when they first apply to be members), if they are suitably qualified and ex-

IZJAVA O ETIČNI ZAVEZI ZA ČLANE ORGANIZACIJE ICOMOS

*Sprememba,
november 2002,
Madrid, Španija*

Uvod

Organizacija ICOMOS se že več let srečuje z željo in potrebo, da bi za svoje člane oblikovala izjavo o etičnem delovanju. Na potrebo po takem dokumentu je zlasti opozarjal nekdanji predsednik organizacije ICOMOS Roland Silva. Na to temo je že potekalo več konferenc in srečanj. V tej razpravi je bil zlasti dejaven Mednarodni znanstveni odbor za usposabljanje in izobraževanje. Več nacionalnih odborov organizacije ICOMOS že deluje v skladu s svojimi izjavami o etični zavezi. Veliko kulturnih in dediščinskih organizacij je podobne dokumente že oblikovalo na različnih področjih svojega strokovnega delovanja.

Oblikovanje ustrezne mednarodne izjave je bilo kot prednostna naloga vključeno v strateški načrt organizacije ICOMOS, leta 1999 pa je bila kot prva v vrsti osnutkov predlagana v razpravo Izvršnemu odboru organizacije ICOMOS. Obširna razprava je zajemala več različnih osnutkov.

Cilj Izjave organizacije ICOMOS o etični zavezi je razjasniti etične konservatorske standarde in načela ter opredeliti praktično odgovornost članov organizacije ICOMOS do kulturne dediščine in do drugih članov organizacije. Izjava o načelih naj bi bila koristna za člane in nečlane organizacije ICOMOS.

V skladu z osnutkom Izjave organizacije ICOMOS o etični zavezi je rešeno vprašanje uporabe kratic na koncu imena kot oznaka članstva v organizaciji ICOMOS in priznanje strokovne narave organizacije.

Člani organizacije ICOMOS naj bi po sprejetju Izjave o etični zavezi (npr. pri sklepanju ali podaljšanju članstva v svojem nacionalnem odboru) za svojim imenom uporabili

perienced, they may use the appellation/suffix (post nominals) "M.ICOMOS" after their name, to indicate their professionally recognised affiliation with an ICOMOS Committee.

The operational management of the Statement is dependant upon the willingness of National and International Scientific Committees to implement it. A particular issue for committees to consider is the handling of breaches of the statement. Guidelines for the operational management of the Statement are attached for information but do not form part of the Statement itself. A sample text for the management of breaches is available on request from the Secretariat.

The draft Statement was warmly approved by the Advisory Committee meeting in Dubrovnik in October 2001 and circulated to all committees. During 2002, a range of supportive general comments were received from individuals and notably from the French, United Kingdom and Australian national committees, together with some suggested wording amendments, which have been incorporated into the revised text. My thanks to all those who provided comment and wise advice on the draft documents.

Sheridan Burke
ICOMOS Vice-President
Sydney, 2 November 2002

Preamble

ICOMOS, the International Council on Monuments and Sites, is the international non-governmental organization, established in 1965 that works to promote the application of theory, methodology and scientific techniques applied to the conservation, protection and enhancement of the world's cultural heritage. It is an official advisory body to UNESCO, and to the World Heritage Committee on the implementation of the World Heritage Convention.

The world's cultural heritage includes monuments, sites and places that range from the monumental to the vernacular; from cultural landscapes with intangible values which reflect layers of social traditions, to individual sites of community importance.

ICOMOS considers that the conservation of the world's diverse cultural heritage is the responsibility and privilege of current generations as well as the privilege and right of future generations.

Its members work in a diverse range of fields,

naziv »M.ICOMOS«, če so ustrezno usposobljeni in izkušeni, in tako pokazali priznano strokovno pripadnost organizaciji ICOMOS.

Operativno upravljanje z izjavo je odvisno od pripravljenosti nacionalnih in mednarodnih znanstvenih odborov na njeno izvajanje. Posebno vprašanje, o katerem morajo odbori razmisliti je obravnavanje kršitev izjave. Smernice za operativno upravljanje z izjavo so priložene informativno in niso del same izjave. Vzorec besedila o obravnavanju kršitev je na željo dostopen v sekretariatu.

Osnutek izjave je na zasedanju v Dubrovniku oktobra 2001 toplo sprejel Svetovalni odbor, nato pa je bil posredovan vsem nacionalnim odborom. V letu 2002 smo od posameznikov in zlasti nacionalnih odborov Francije, Velike Britanije in Avstralije prejeli vrsto splošnih pripomb v podporo osnutku, pa tudi nekaj predlogov za spremembe, ki so bili upoštevani v spremenjenem besedilu. Toplo se zahvaljujem vsem, ki so poslali mnenja in koristne nasvete o osnutkih dokumentov.

Sheridan Burke
podpredsednica ICOMOS
Sydney, 2. november 2002

Preambula

Mednarodni svet za spomenike in spomeniška območja ICOMOS je mednarodna nevladna organizacija, ki je bila ustanovljena leta 1965 in ki spodbuja uporabo teorije, metodologije in znanstvenih metod, ki se uporabljajo v konservatorstvu ter pri ohranjanju, zaščiti in uveljavljanju svetovne kulturne dediščine. Je uradno svetovalno telo organizacije UNESCO in Odbora za svetovno dediščino za izvajanje Konvencije o svetovni dediščini.

Kulturna dediščina sveta obsega spomenike, spomeniška območja in kraje od monumentalnih do ljudskih, od kulturne krajine z nesnovnimi vrednotami, ki odsevajo plasti družbenih tradicij, do posameznih spomeniških območij, ki so pomembna za lokalno skupnost.

Organizacija ICOMOS je mnenja, da je ohranjanje raznolike dediščine na svetu odgovornost in privilegij sedanjih ter privilegij in pravica prihodnjih generacij.

Njeni člani delujejo na različnih področjih, pri čemer sodelujejo z lokalnimi skupnostmi in priznavajo gospodarski prispevek ohranjanja dediščine k lokalnemu in regionalnemu razvoju.

engaging with local communities and recognizing the economic contribution which heritage conservation makes to local and regional development.

The object of the ICOMOS Ethical Commitment Statement is to provide a tool to improve and clarify ethical conservation practice and principles useful amongst members, Associates, non-members and communities who are active in conservation.

The Ethical Commitment Statement will be reviewed every 6 years.

Article 1:

It is an ICOMOS member's responsibility to give professional advice and act in accordance with the charters and doctrine of ICOMOS, relevant international conventions (1), recommendations of UNESCO and other relevant Acts, codes and charters to which ICOMOS is legally committed.

Article 2:

The fundamental obligation of an ICOMOS member is to advocate the conservation of monuments, sites and places so that their cultural significance is retained as reliable evidence of the past, doing as much as is necessary to care for them and support their ongoing use and maintenance but adversely affecting them as little as possible. This requires a comprehensive, holistic, dynamic and often multidisciplinary approach to guarantee authenticity and integrity and to present and interpret significance. It requires the recognition of the historical and economic role of heritage conservation in local and world development.

Article 3:

ICOMOS members respect the diverse, dynamic tangible and intangible values of places, monuments and sites that may hold different meaning for various groups and communities, enriching human culture. Members are committed to promoting effective community involvement in conservation processes, through collaborating with people or communities associated with the monument, site or place and recognizing, respecting and encouraging the co-existence of diverse cultural values.

Article 4:

ICOMOS members should maintain, refine and update their knowledge of contemporary

Cilj izjave organizacije ICOMOS o etični zavezi je oblikovanje orodja za izboljšanje in razjasnitev etične prakse in načel konservatorstva, ki koristijo članom, pridruženim članom, nečlanom in skupnostim, dejavnim na področju konservatorstva.

Revizija Izjave bo potekala vsakih šest let.

1. člen

Člani organizacije ICOMOS so dolžni nuditi strokovne nasvete in ravnati v skladu z listinami in doktrino organizacije ICOMOS, ustreznimi mednarodnimi konvencijami (1), priporočili organizacije UNESCO in drugimi ustreznimi zakoni, predpisi in listinami, ki organizacijo ICOMOS pravno zavezujejo.

2. člen

Temeljna obveznost članov organizacije ICOMOS je zavzemanje za ohranjanje spomenikov in spomeniških območij, da bi ohranili njihov kulturni pomen kot zanesljivo pričevanje preteklosti in storili čim več za ohranjanje in podporo njihovi trajni uporabi in vzdrževanju, a ob tem nanje čim manj negativno vplivali. Za to je potreben izčrpen, celosten, dinamičen in pogosto multidisciplinaren pristop, da bi zagotovili pristnost in celovitost ter predstavili in pojasnili njihov pomen. Potrebno je priznati zgodovinsko in gospodarsko vlogo ohranjanja dediščine v lokalnem in svetovnem razvoju.

3. člen

Člani organizacije ICOMOS spoštujejo različne dinamične snovne in nesnovne vrednote lokacij, spomenikov in območij, ki imajo za različne skupine in skupnosti morda drugačen pomen in ki bogatijo človeško kulturo. Člani se zavezujejo, da bodo prek sodelovanja z ljudmi ali skupnostmi, ki so povezane s spomenikom, območjem ali krajem, spodbujali učinkovito udeležbo skupnosti v konservatorskih procesih ter da bodo priznavali, spoštovali in spodbujali sobivanje različnih kulturnih vrednot.

4. člen

Člani organizacije ICOMOS naj bi ohranjali, izboljševali in dopolnjevali svoje znanje o sodobni

conservation philosophy, practice and techniques including relevant legal requirements, where applicable furthering their development, exchanging information and sharing experience (subject to a client's or employer's right of confidentiality). ICOMOS members can also be members of the professional organizations affiliated with their training and field of work, adhering to their relevant codes and disciplinary standards.

Article 5:

ICOMOS members promote public awareness, appreciation, access and support for heritage, fostering informed debate, education, training programs and in particular, international information exchange. They support fellow professionals and mentor junior colleagues by promoting ethical heritage conservation practice to advance the wider understanding of conservation philosophy, standards and methods. ICOMOS Committees are open to a diversity of appropriately qualified experienced and committed applicants for membership.

Article 6:

ICOMOS members recognize that many conservation projects require an interdisciplinary approach, needing collaborative teamwork amongst professionals, technicians, administrators and craftspeople and communities.

Article 7:

ICOMOS members are committed to ensuring that conservation decisions are based on adequate knowledge and research where viable options are explored and that chosen options are justified.

ICOMOS members ensure that complete, durable and accessible records are made of the conservation process and works carried out (including diagnostic examination, monitoring techniques, managerial methods, preventive conservation and restoration intervention) on all conservation projects for which they are responsible. Such documentation should be placed in a permanent archive (such as a national library) and made publicly accessible as promptly as possible, (subject to requirements of client/employer confidentiality, security and privacy), and where this is culturally appropriate.

konservatorski filozofiji, praksi in metodah, po potrebi pa tudi o ustreznih zakonskih zahtevah, podpirali njihov razvoj, izmenjavali informacije in si delili izkušnje (ob upoštevanju naročnikove ali delodajalčeve pravice do zaupnosti). Člani organizacije ICOMOS so lahko tudi člani strokovnih organizacij, ki so povezane z njihovim usposabljanjem in področjem dela, in lahko spoštujejo njihove ustrezne predpise in disciplinske standarde.

5. člen

Člani organizacije ICOMOS spodbujajo javno osveščenost o dediščini, posluh javnosti zanjo, javni dostop do nje in javno podporo zanjo. Spodbujajo tudi strokovne razprave, izobraževanje, programe usposabljanja in zlasti mednarodno izmenjavo informacij. Podpirajo strokovne sodelavce in so mentorji mlajšim sodelavcem s tem, ko širijo etično prakso ohranjanja dediščine in tako spodbujajo njihovo širše razumevanje konservatorske filozofije, standardov in metod. Odbori organizacije ICOMOS so odprti za različne ustrezno usposobljene in predane prosilce za članstvo.

6. člen

Člani organizacije ICOMOS priznavajo, da je za mnoge konservatorske projekte potreben interdisciplinaren pristop, ki zahteva sodelovanje in skupinsko delo strokovnjakov, tehnikov, upravnih delavcev, obrtnikov in skupnosti.

7. člen

Člani organizacije ICOMOS morajo zagotoviti, da so konservatorske odločitve osnovane na ustreznem znanju in raziskavah, pri katerih se preverjajo različne možnosti in utemeljijo izbrane rešitve.

Člani organizacije ICOMOS zagotavljajo, da se o konservatorskem procesu in izvedenih delih (vključno z diagnostičnim pregledom, tehnikami opazovanja, metodami upravljanja in preventivnimi konservatorskimi in restavratorskimi posegi) v sklopu vseh konservatorskih projektov, za katere so odgovorni pripravijo popolni, trajni in dostopni dokumentacijski podatki. Dokumentacijo je treba hraniti v stalnem arhivu (na primer v nacionalni knjižnici) in mora biti čim prej

Article 8:

In an emergency, where heritage monuments, sites and other cultural places are in immediate danger or at risk, ICOMOS members render all assistance practicable, provided they do not put their own health in jeopardy.

Article 9:

ICOMOS members are personally and professionally accountable to their society and community for the authorship and validity of their advice, and for data collected, analyses performed and plans developed under their direction.

Article 10:

ICOMOS members actively discourage misrepresentation, false advertising and/or misuse of work and will accurately and fairly acknowledge, record and publicise the intellectual, material and practical contributions of others.

Article 11:

ICOMOS members oppose any manipulation or the concealment of results of necessary conservation work to meet outside demands. Subject to client/employer confidentiality, ICOMOS members ensure appropriate disclosure of the scope and limitations of their work, for example, limitations due to insufficient resources, budgetary constraints or other factors.

Article 12:

ICOMOS members act in an honest, impartial and tolerant manner. An ICOMOS member will always advise another member (where another member's involvement is known about) when undertaking a commission or providing a second opinion to assess or review work carried out by that member.

Article 13:

Members undertake to enhance and to uphold the dignity and reputation of ICOMOS. They conduct their professional activities in an open, honest, accountable and objective manner, avoiding bias or dishonesty. Members shall at all times avoid or publicly declare any real or apparent conflict of interest.

Article 14:

A member may not claim to act or speak on behalf of ICOMOS or one of its committees,

javno dostopna (ob upoštevanju zahtev naročnikove / delodajalčeve zaupnosti, varnosti in zasebnosti), kjer je to kulturno ustrezno.

8. člen

V nujnih primerih, ko so spomeniki in območja kulturne dediščine ter drugi kraji kulturnega pomena neposredno ogroženi, člani organizacije ICOMOS nudijo vso razpoložljivo pomoč, če s tem ne ogrožajo lastne varnosti.

9. člen

Člani organizacije so osebno in strokovno odgovorni svoji družbi in skupnosti za avtorstvo in veljavnost svojih nasvetov ter za podatke, ki so zbrani, analize, ki so opravljene in načrte, ki so izdelani pod njihovim vodstvom.

10. člen

Člani organizacije ICOMOS dejavno nasprotujejo napačnemu prikazovanju, neprimernem oglaševanju in/ali zlorabi dela ter intelektualne, materialne in praktične prispevke drugih natančno in pošteno priznajo, zabeležijo in objavijo.

11. člen

Člani organizacije ICOMOS nasprotujejo kakršni koli manipulaciji ali prikrivanju rezultatov potrebnega konservatorskega dela z namenom zadovoljiti zunanje zahteve. Člani organizacije ICOMOS ob upoštevanju naročnikove / delodajalčeve zaupnosti zagotavljajo ustrezno razkrivanje obsega in omejitev njihovega dela, na primer omejitev zaradi nezadostnih sredstev, proračunskih omejitev ali drugih dejavnikov.

12. člen

Člani organizacije ICOMOS ravnajo pošteno, nepristransko in strpno. Član organizacije ICOMOS drugemu članu vedno svetuje pri izvedbi naročila ali posreduje drugo mnenja za oceno ali pregled njegovega dela (če za sodelovanje drugega člana ve).

13. člen

Člani se zavezujejo, da bodo krepili in ohranjali dostojanstvo in sloves organizacije ICOMOS. Svoje

without the authority of the relevant ICOMOS Committee.

Article 15:

Failure to observe the principles and obligations of this statement constitutes unprofessional conduct and may bring ICOMOS into disrepute. ICOMOS membership is contingent upon the member conforming to the provisions and the spirit of the Ethical Commitment Statement. Failure to observe the articles of this statement may cause sanctions against the member, including review of his/her ongoing membership.

This Statement is from time to time amended by the Executive Committee of ICOMOS and ratified by members of an ICOMOS General Assembly.

Glossary

“**Authenticity**” depending on the nature of the cultural heritage, and its cultural context, authenticity judgements may be linked to the worth of a great variety of sources of information. Aspects of the sources may include form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling, and other external aspects of information sources. The use of these sources permits elaboration of the specific artistic, historic, social and scientific dimensions of the cultural heritage being examined (2).

“**Conservation**” means all the processes of looking after a place so as to retain its cultural significance. It may, according to circumstance, include the processes of retention or reintroduction of use, retention of associations and meanings, maintenance, preservation, restoration, reconstruction, adaptation and interpretation and will commonly include a combination of more than one of these(3).

“**Cultural significance**” means: aesthetic, historic, scientific or social value for past, present or future generations(4). Cultural significance is embodied in the place, site or monument itself, its fabric, setting, use associations, meanings, records, related places and related objects.

“**Values**” means those beliefs, which have significance for a cultural group or an individual, often including, but not being limited to spiritual, political, religious and moral beliefs(5). Monuments, sites and places may have a range

strokovne dejavnosti opravljajo odkrito, pošteno, odgovorno in objektivno, ob tem se izogibajo predsodkom ali nepoštenosti. Člani se morajo vedno izogibati kakršnim koli resničnim ali navideznim navzkrižjem interesov in jih morajo javno predstaviti.

14. člen

Član organizacije ICOMOS brez pooblastila ustreznega odbora organizacije ICOMOS ne sme govoriti v imenu organizacije ali katerega od njenih odborov.

15. člen

Nespoštovanje načel in dolžnosti zapisanih v tej izjavi predstavlja neprofesionalno ravnanje in lahko škodi dobremu imenu organizacije ICOMOS. Pogoji za članstvo v organizaciji ICOMOS je, da njeni člani ravnavajo v skladu z določbami in v duhu Izjave o etični zavezi. Nespoštovanje členov te izjave ima lahko za posledico sankcije proti članu vključno s presojo njegovega/njenega nadaljnega članstva.

Izvršni odbor organizacije ICOMOS to izjavo občasno dopolni, člani pa jo sprejmejo na generalni skupščini organizacije ICOMOS.

Slovar

»**Avtentičnost / pristinost**« odvisno od zvrsti kulturne dediščine in njenega kulturnega okvira je presojanje avtentičnosti lahko povezano z vrednotenjem zelo raznolikih virov informacij. Vrednotenja lahko vključujejo obliko in zasnovo, materiale, uporabo in delovanje, tradicije in tehnike, lokacijo in okolico, duha in občutke ter druge opazne vsebine virov informacij. Uporaba teh virov omogoča obravnavo posebnih umetniških, zgodovinskih, družbenih in znanstvenih razsežnosti obravnavane kulturne dediščine (2).

»**Ohranjanje / konservatorstvo**« pomeni skupek dejanj namenjenih skrbi, da nek kraj ohrani svoj kulturni pomen. Odvisno od okoliščin lahko vključuje postopke za ohranjanje namembnosti ali uvedbo nove namembnosti, ohranjanje povezav in pomenov, vzdrževanje, varovanje, obnovo, rekonstrukcijo, adaptacije in interpretacije. Običajno vključuje kombinacijo več kot enega od navedenih procesov (3).

of values for different individuals or groups and values are continually renegotiated.

(1) Including the UNESCO World Heritage Convention (1972), the Convention on the Means of Prohibiting and Preventing of Illicit Import, Export and Transfer of Ownership of Cultural Property (1970), the International Charter for the Conservation and Restoration of Monuments and Sites (Venice Charter) (1964) + subsequent Charters: the Florence Charter (Historic Gardens, 1981), the Charter for the Conservation of Historic Towns and Urban Areas (1987), the Charter for the Protection and Management of the Archaeological Heritage (1990), the Charter for the Protection and Management of the Underwater Cultural Heritage (1996), the International Cultural Tourism Charter (revised in 1999), the Charter on the Built Vernacular Heritage (1999), the Principles for the Preservation of Historic Timber Buildings (1999).

(2) Nara Document on Authenticity, 1994

(3) Australia ICOMOS Burra Charter, 1999

(4) Australia ICOMOS Burra Charter, 1999

(5) Australia ICOMOS Code on the Ethics of Co-existence in Conserving Significant Places, 1998

Guidelines for operational management of the statement

National Committees may determine membership standards regarding qualifications and experience to be met in order to become an ICOMOS member. It is generally required that individual applicants have attained appropriate professional qualifications and a minimum of three years appropriate experience in practical work and policy development. Sustaining Members of ICOMOS are interested supporters of ICOMOS, who may not meet criteria for individual membership.

It is proposed that agreement to the ICOMOS Ethical Commitment Statement will be incorporated into the annual membership renewal forms of National Committees in addition to such qualifications and experience requirements as are already indicated. Post-nominals to indicate ICOMOS national membership by individual members may THEN be used. It is suggested that M. ICOMOS be used as post nominals to denote individual members of ICOMOS.

The implementation of the Ethical Commitment Statement is dependent upon the willingness of national and scientific committees. Implementation will primarily include educational activity and professional guidance, but may occasionally encompass confidential investigation of inappropriate conduct. National

»**Kulturni pomen**« je estetski, zgodovinski, znanstveni ali družbeni pomen za pretekle, sedanje ali prihodnje generacije (4). Kulturni pomen je utelešen v kraju, najdišču ali spomeniku, v njegovem tkivu, okolici, povezavah njegove namembnosti, pomenih, zapisih ter z njim povezanih krajih in predmetih.

»**Vrednote**« so prepričanja, ki so pomembna za kulturno skupino ali posameznika in ki pogosto vključujejo duhovna, politična, verska in moralna prepričanja, čeprav niso omejena nanje (5). Spomeniki, najdišča in kraji imajo lahko za razne posameznike ali skupine različne pomene, ki se nenehno na novo določajo.

(1) Vključno s Konvencijo organizacije UNESCO o svetovni kulturni dediščini (1972), Konvencijo o ukrepih za prepoved in preprečevanja nedovoljenega uvoza in izvoza kulturnih dobrin ter prenosa lastninske pravice na njih (1970), Mednarodno listino o ohranjanju in obnovi spomenikov in spomeniških območij (Beneška listina, 1964) + kasnejšimi listinami: Listino o ohranjanju zgodovinskih vrtov (1981), Listino o ohranjanju zgodovinskih mest in urbanih območij (1987), Listina o ohranjanju in upravljanju arheološke dediščine (1990), Listino o varovanju in upravljanju podvodne kulturne dediščine (1996), Listino o kulturnem turizmu (spremenjeno 1999), Listino o ljudski stavbni dediščini (1999), Načeli ohranjanja zgodovinskih lesenih objektov (1999).

(2) Narska listina o avtentičnosti, 1994.

(3) Listina Australia ICOMOS Burra Charter, 1999.

(4) Listina Australia ICOMOS Burra Charter, 1999.

(5) Avstralski zakonik organizacije ICOMOS o etičnem kodeksu sobivanja pri ohranjanju pomembnih krajev, 1998.

Smernice

za operativno izvajanje izjave

Nacionalni odbori lahko oblikujejo svoja merila usposobljenosti in izkušenj, potrebnih za članstvo v organizaciji ICOMOS. Na splošno morajo biti posamezni prosilci ustrezno strokovno usposobljeni in imeti najmanj tri leta ustreznih izkušenj pri praktičnem delu in oblikovanju varstvene politike. Podporni člani organizacije ICOMOS so zainteresirani podporniki organizacije ICOMOS, ki mogoče ne izpolnjujejo pogojev za redno članstvo.

Predlaga se, naj se poleg navedenih zahtev o usposobljenosti in izkušenjah v obrazce nacionalnih odborov za vsakoletno obnovo članstva vključi tudi strinjanje z Izjavo organizacije ICOMOS o etični zavezi. Šele POTE se lahko uporablja oznaka članstva na koncu imena posameznih članov v nacionalnem odboru

ICOMOS Executive Committees may manage any breach of the Ethical Commitment Statement by investigating claims of misconduct. The National Committee will first discuss the matter with the member in a mediation context.

Some National and International Scientific Committees already use operational guidelines to manage breaches of ethical professional behaviour by their members. It is noted that these should be matters of professional conscience, not for civil legal action. However, given the litigious societies in which we live, legal advice is strongly recommended.

organizacije ICOMOS. Predlaga se, da se kot oznaka članstva na koncu imena posameznih članov v organizaciji ICOMOS uporablja oznaka M. ICOMOS.

Izvajanje Izjave o etični zavezi je odvisno od pripravljenosti nacionalnih in mednarodnih znanstvenih odborov. Izvajanje bo obsegalo predvsem izobraževalno dejavnost in strokovno vodenje, občasno pa lahko tudi zaupno preiskavo neustreznega ravnanja. Nacionalni izvršni odbori organizacije ICOMOS lahko vsako kršitev Izjave o etični zavezi obravnavajo tako, da raziščejo trditve o napačnem ravnanju. Nacionalni odbori se s članom o zadevi najprej pogovorijo v obliki mediacije.

Nekateri nacionalni in mednarodni znanstveni odbori za obravnavanje kršitev etičnega strokovnega ravnanja svojih članov že uporabljajo operativne smernice. Treba je poudariti, da je to zadeva poklicne vesti in ne civilnih tožb. Ker pa živimo v pravdarski družbi, je močno priporočljivo poiskati pravni nasvet.





Novi trakt na vrtu gostilne Ederer v središču vasi, Weiz, Avstrija.

XI'AN DECLARATION ON THE CONSERVATION OF THE SETTING OF HERITAGE STRUCTURES, SITES AND AREAS

*Adopted
by the 15th General Assembly of ICOMOS
in Xi'an, China on 21st October 2005
Final version - 22nd October 2005*

Preamble

Meeting in the ancient city of Xi'an (China) on 17-21st October 2005, at the invitation of ICOMOS China on the occasion of 15th General Assembly of ICOMOS and the celebrations marking the 40th anniversary of its longstanding endeavour to ensure the safeguard and conservation of the World's cultural heritage as part of its sustainable and human development;

Benefiting from the broad range of cases and reflections shared during the General Assembly's International Symposium on Monuments and Sites in their Settings - Conserving Cultural Heritage in Changing Townscapes and Landscapes and learning from a broad range of experiences from China and world-wide authorities, institutions and specialists in providing adequate care and management of heritage structures, sites and areas such as historic cities, landscapes, seascapes, cultural routes and archaeological sites in the context of accelerated change and development;

Taking note of the international and professional interest for the conservation of the settings of monuments and sites as expressed in the *International Charter for the Conservation and Restoration of Monuments and Sites - the Venice Charter* (1964) - and in the many texts it has inspired, particularly through ICOMOS National and International Committees, as well as the *Nara Document on Authenticity* (1994) and conclusions and recommendations of international meetings like the *Hoi An Declaration on the Conservation of*

ŠJANSKA DEKLARACIJA O OHRANJANJU OBMOČIJ SPOMENIKOV, SKUPIN STAVB IN SPOMENIŠKIH OBMOČIJ

*Sprejeta
na 15. generalni skupščini ICOMOS,
v Šjanu, Kitajska, 21. oktobra 2005
Končna verzija - 22. 10. 2005*

Preambula

Udeleženci 15. generalne skupščine ICOMOS so se na vabilo ICOMOS Kitajska med 17. in 21. oktobrom 2005 zbrali v starodavnem mestu Šjan (Kitajska) na 15. generalni skupščini ICOMOS in praznovanju 40. obletnice neprekinjenih prizadevanj za zaščito in ohranjanje svetovne kulturne dediščine kot dela trajnostnega razvoja človeštva;

proučili so širok razpon primerov in odzivov nanje na mednarodnem simpoziju generalne skupščine z naslovom *Spomeniki in spomeniška območja z njihovo okolico - ohranjanje kulturne dediščine v spreminjajočem se mestnem okolju in na podeželju* in spoznali širok razpon izkušenj kitajskih in drugih oblasti, ustanov in specialistov na področju primerne skrbi za dediščinske objekte, skupine stavb in spomeniška območja kot so zgodovinska mesta, pokrajine, morske obale, kulturne poti in arheološka najdišča ter upravljanja z njimi v kontekstu vse hitrejših sprememb in razvoja;

upoštevali so mednarodno in strokovno zanimanje za ohranjanje okolice spomenikov in območij, kot je določeno v *Mednarodni listini za ohranjanje in obnovo spomenikov in spomeniških območij - Beneški listini* (1964) - in v številnih dokumentih, ki jih je leta navdihnili, še zlasti v sklopu dela nacionalnih in mednarodnih znanstvenih odborov ICOMOS, in v skladu z *Narsko listino o avtentičnosti* (1994) ter sklepi in priporočili mednarodnih srečanj, kot so *Hoi - Anska Deklaracija o ohranjanju zgodovinskih*

Historic Districts in Asia (2003), *the Declaration on the Recovery of Bam's Cultural Heritage* (2004), and *the Seoul Declaration on Tourism in Asia's Historic Towns and Areas* (2005);

Noting the references to the concept of setting in UNESCO conventions and recommendations like *the Recommendation concerning the Safeguarding of Beauty and Character of Landscapes and Sites* (1962), *the Recommendation concerning the Preservation of Cultural Property Endangered by Public or Private Works* (1968), *the Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas* (1976), *the Convention for the Safeguarding of the Intangible Cultural Heritage* (2003), and more specifically *the World Heritage Convention* (1972) and its *Operational Guidelines*, where setting is listed as an attribute of authenticity and as needing protection through the establishment of buffer zones, and the ongoing opportunity this brings for international and interdisciplinary co-operation between ICOMOS, UNESCO and other partners and for developments on topics like authenticity or the conservation of historic urban landscapes expressed in the *Vienna Memorandum* (2005).

Stressing the need to address adequately the rapid or incremental transformation of cities, landscapes and heritage routes which result from changes in lifestyles, agriculture, development, tourism or large-scale disasters of natural or human origin, and to recognise, protect and sustain adequately the meaningful presence of heritage structures, sites and areas in their settings as a way to reduce the threat these transformation processes constitute against the cultural heritage in the full richness of its authenticity, meaning, values, integrity and diversity,

Participants of the 15th General Assembly of ICOMOS adopt the following *Declaration of principles and recommendations*, addressing it to intergovernmental and non-governmental organisations, national and local authorities and all institutions and specialists able to contribute through legislation, policies, planning processes and management to better protect and conserve the world's heritage structures, sites and areas in their settings.

območij v Aziji (2003), *Deklaracija o obnovi Bamske kulturne dediščine* (2004) in *Seulski deklaracija o turizmu v azijskih zgodovinskih mestih in območjih* (2005);

upoštevali so omembe pojma območje v Unescovih konvencijah in priporočilih, kot so *Priporočilo o varovanju lepote in značaja krajine in spomeniškega območja* (1962), *Priporočilo o ohranjanju kulturnih objektov, ki jih ogrožajo javna ali zasebna dela* (1968), *Priporočilo o varovanju in sodobni vlogi zgodovinskih območij* (1976), *Konvencija o varovanju nesnovne kulturne dediščine* (2003) in predvsem *Konvencija o svetovni dediščini* (1972) in njene *Operativne smernice*, kjer je okolica navedena kot vidik avtentičnosti, ki jo je treba zavarovati z vplivnimi območji, ter s tem povezane priložnosti za mednarodno in interdisciplinarno sodelovanje med Icomosom, Unescom in drugim partnerji in za poglobljanje tem, kot so avtentičnosti in ohranjanje zgodovinskega mestnega okolja, kot je opredeljena z *Dunajskim memorandumom* (2005);

poudarili so potrebo po ustreznem pristopu k hitremu in vse večjemu spreminjanju mest, pokrajin in dediščinskih poti zaradi spreminjanja načina življenja, kmetijstva, razvoja, turizma ali obsežnih naravnih ali človeških katastrof ter po ustreznem prepoznavanju, zaščiti in vzdrževanju pomenljive navzočnosti dediščinskih objektov, skupin stavb in spomeniških območij v njihovi okolici kot način za zmanjšanje grožnje, ki jo ti transformacijski procesi predstavljajo za kulturno dediščino v vsem bogastvu njene avtentičnosti, pomena, vrednot, integritete in raznolikosti, ter

sprejeli naslednjo *Deklaracijo o načelih in priporočilih*, jo posredovali vladnim in nevladnim organizacijam, nacionalnim in lokalnim oblastem in vsem ustanovam in strokovnjakom, ki lahko na področju zakonodaje, politike in procesov načrtovanja in upravljanja pripomorejo k boljši zaščiti in ohranitvi objektov, spomeniških celot in spomeniških območij dediščine skupaj z njihovo okolico.

Acknowledge the contribution of setting to the significance of heritage monuments, sites and areas

1. **The setting of a heritage structure, site or area is defined as the immediate and extended environment that is part of, or contributes to, its significance and distinctive character.**

Beyond the physical and visual aspects, the setting includes interaction with the natural environment; past or present social or spiritual practices, customs, traditional knowledge, use or activities and other forms of intangible cultural heritage aspects that created and form the space as well as the current and dynamic cultural, social and economic context.

2. **Heritage structures, sites or areas of various scales, including individual buildings or designed spaces, historic cities or urban landscapes, landscapes, seascapes, cultural routes and archaeological sites, derive their significance and distinctive character from their perceived social and spiritual, historic, artistic, aesthetic, natural, scientific, or other cultural values. They also derive their significance and distinctive character from their meaningful relationships with their physical, visual, spiritual and other cultural context and settings.** These relationships can be the result of a conscious and planned creative act, spiritual belief, historical events, use or a cumulative and organic process over time through cultural traditions.

Understand, document and interpret the settings in diverse contexts

3. **Understanding, documenting and interpreting the setting is essential to defining and appreciating the heritage significance of any structure, site or area.**

The definition of setting requires an understanding of the history, evolution and character of the surrounds of the heritage resource. Defining the setting is a process of considering multiple factors to include the character of the arrival experience and the heritage resource itself.

Priznanje prispevka okolice k pomenu spomenikov, spomeniških celot in spomeniških območij

1. **Okolica spomenika, spomeniške celote ali spomeniško območje sta bližnja in širša okolica, ki sta del njihovega pomena in razpoznavnosti ali, ki prispevata k njima.**

Razen fizičnih in vizualnih značilnosti, okolica vključuje interakcijo z naravnim okoljem; pretekle ali sedanje družbene in duhovne prakse, navade, tradicionalno znanje, namembnost ali dejavnosti in druge oblike nesnovne kulturne dediščine, ki so ustvarile in izoblikovale prostor, kot tudi sedanji in dinamični kulturni, družbeni in gospodarski kontekst.

2. **Pomenin posebniznačaj spomenikov, spomeniških celot in spomeniških območij različnega obsega, vključno s posameznimi stavbami ali oblikovanimi prostori, zgodovinskimi mesti ali mestnim okoljem, pokrajinami, morskimi obalami, kulturnimi potmi in arheološkimi najdišči, izvirata iz zaznanih družbenih in duhovnih, zgodovinskih, umetnostnih, estetskih, naravnih, znanstvenih in drugih kulturnih vrednot, pa tudi iz njihovih smiselnih odnosov z njihovim fizičnim, vizualnim, duhovnim in drugim kulturnim kontekstom in okolicami.**

Ti odnosi so lahko rezultat zavestnih in načrtovanih ustvarjalnih dejanj, duhovnih prepričanj, zgodovinskih dogodkov, načinov rabe ali kumulativnega in organskega procesa skozi čas v okviru kulturnih tradicij.

Razumevanje, dokumentiranje in interpretacija okolice v različnih kontekstih

3. **Razumevanje, dokumentacija in interpretacija okolice je ključnega pomena za opredelitev in upoštevanje dediščinskega pomena vsakega objekta, spomeniške celote ali spomeniškega območja.**

Definicija okolice zahteva razumevanje zgodovine, evolucije in značaja okolja, ki obdaja dediščinski

4. Understanding the setting in an inclusive way requires a multi-disciplinary approach and the use of diverse information sources.

Sources include formal records and archives, artistic and scientific descriptions, oral history and traditional knowledge, the perspectives of local and associated communities as well as the analysis of views and vistas.

Cultural traditions, rituals, spiritual practices and concepts as well as history, topography, natural environment values, use and other factors contribute to create the full range of a setting's tangible and intangible values and dimensions. The definition of settings should carefully articulate the character and values of the setting and its relationship to the heritage resource.

Develop planning tools and practices to conserve and manage settings

5. The implementation of effective planning and legislative tools, policies, strategies and practices to sustainably manage settings requires consistency and continuity in application, whilst reflecting the local or cultural contexts in which they function.

Tools to manage settings include specific legislative measures, professional training, development of comprehensive conservation and management plans or systems, and use of adequate heritage impact assessment methods.

6. Legislation, regulation and guidelines for the protection, conservation and management of heritage structures, sites and areas should provide for the establishment of a protection or buffer zone around them that reflects and conserves the significance and distinctive character of their setting.

7. Planning instruments should include provisions to effectively control the impact of incremental or rapid change on settings.

Significant skylines, sight lines and adequate distance between any new public or private development and heritage structures, sites and areas are key aspects to assess in the prevention of inappropriate visual and spatial

vir. Opredelitev okolice je proces upoštevanja različnih dejavnikov, ki vključujejo značaj izkušnje ob prihodu in sam dediščinski vir.

4. Za vsestransko razumevanje okolice je potreben multidisciplinarni pristop in uporaba različnih informacijskih virov.

Viri obsegajo uradne zapise in arhive, umetniške in znanstvene opise, ustno zgodovino in tradicionalna znanja, stališča lokalnih in bližnjih skupnosti, pa tudi analizo pogledov in razgledov.

Kulturne tradicije, obredi, duhovne prakse in koncepti, pa tudi zgodovina, topografija, vrednote naravnega okolja, načini rabe in drugi dejavniki prispevajo k ustvarjanju polnega razpona snovnih in nesnovnih vrednot in razsežnosti območja. Definicija okolice mora skrbno odražati njen značaj in vrednote in njen odnos do dediščinskega vira.

Razvoj načrtovalnih orodij in praks za ohranjanje območij in upravljanje z njimi

5. Izvajanje učinkovitega načrtovanja in zakonodajnih orodij, politik, strategij in praks za trajnostno upravljanje z območji mora biti dosledno in kontinuirano ter hkrati odražati lokalne ali kulturne kontekste, v katerih delujejo.

Orodja za upravljanje z območji vključujejo posebne zakonodajne ukrepe, strokovno usposabljanje, razvoj vseobsegajočih načrtov ali sistemov konservatorstva in upravljanja ter uporabo ustreznih metod za oceno vpliva na dediščino.

6. Zakonodaja, urejanje in smernice zaščite in ohranjanja objektov, spomeniških celot in spomeniških območij ter upravljanja z njimi morajo zagotoviti vzpostavitev vplivnega ali tamponskega območja okrog njih, ki odraža in ohranja pomen in posebni značaj okolice.

7. Načrtovalna orodja morajo obsegati določbe za učinkovit nadzor nad vplivom vse večjih ali hitrih sprememb na okolico.

Pripadajoča silhueta stavb, zorni koti in primerna razdalja med vsako novo javno ali zasebno gradnjo in dediščinskimi objekti, najdišči in spomeniški območji so ključni vidiki, ki jih je treba oceniti za preprečevanje neustreznih vizualnih in prostorskih posegov ali uporabo zemljišča v območju.

encroachments or land use in significant settings.

8. Heritage impact assessments should be required for all new development impacting on the significance of heritage structures, sites and areas and on their settings.

Development within the setting of heritage structures, sites and areas should positively interpret and contribute to its significance and distinctive character.

Monitor and manage change affecting settings

9. The rate of change and the individual and cumulative impacts of change and transformation on the settings of heritage structures, sites and areas is an ongoing process which must be monitored and managed.

Incremental as well as rapid transformation of the urban or rural landscapes, the ways of life, the economies or the natural environment can substantially or irretrievably affect the authentic contribution that the setting makes to the significance of a heritage structure, site or area.

10. Change to the setting of heritage structures, sites and areas should be managed to retain cultural significance and distinctive character.

Managing change to the setting of heritage structures, sites and areas need not necessarily prevent or obstruct change.

11. Monitoring should define approaches and actions to appreciate and measure as well as prevent or remedy decay, loss of significance or trivialisation and propose improvement in conservation, management and interpretation practices.

Qualitative and quantifiable indicators should be developed to assess the contribution of the setting to the significance of a heritage structure, site or area.

Indicators for monitoring should cover physical aspects such as intrusion on views, skylines or open spaces, air pollution, sound pollution, as well as economic, social and cultural dimensions.

8. Ocena vpliva na dediščino je nujna v primerih vseh novogradenj, ki lahko zmanjšajo pomen dediščinskih objektov, spomeniških celot in spomeniških območij ali njihove okolice.

Gradnja v okolici objektov, spomeniških celot in spomeniških območij mora pozitivno interpretirati njihov pomen in posebni značaj in prispevati k njima.

Nadzor nad spremembami, ki vplivajo na območja in upravljanje z njimi

9. Raven sprememb in posamezni ter skupni vplivi sprememb in preobrazb na okolico spomenikov, skupin stavb in spomeniških območij so del trajnega procesa, ki ga je treba nadzorovati in z njim upravljati.

Vse večja in hitra preobrazba mestnega okolja ali podeželja, načina življenja, gospodarstva ali naravnega okolja lahko močno ali nepopravljivo vpliva na avtentični prispevek okolice k pomenu dediščinskega objekta, spomeniške celote ali spomeniškega območja.

10. S spremembami okolice dediščinskih objektov, spomeniških celot in spomeniških območij je treba upravljati, da bi ohranili kulturni pomen in posebni značaj dediščine.

Ni nujno, da upravljanje s spremembami okolice objektov, spomeniških celot in spomeniških območij preprečuje ali ovira spremembe.

11. Nadzor mora opredeliti pristope in dejanja za upoštevanje, določanje, pa tudi preprečevanje ali odpravljanje propadanja, izgube pomena ali razvrednotenja ter predlagati izboljšave na področju praks konservatorstva, upravljanja in interpretacije.

Razviti je treba kvalitativne in kvantitativne pokazatelje za oceno prispevka okolice k pomenu dediščinskega objekta, spomeniške celote ali spomeniškega območja.

Pokazatelji nadzora morajo vključevati fizične vidike, kot so zakrivanje razgledov, silhuet ali odprtih prostorov, onesnaženost zraka, hrup, pa tudi gospodarske, družbene in kulturne razsežnosti.

Work with local, interdisciplinary and international communities for co-operation and awareness in conserving and managing settings

- 12. Co-operation and engagement with associated and local communities is essential as part of developing sustainable strategies for the conservation and management of settings.**

Inter-disciplinary engagement should be encouraged as standard practice in conserving and managing settings. Relevant cultural heritage fields include architecture, urban and regional planning, landscape planning, engineering, anthropology, history, archaeology, ethnology, curation and archives.

Co-operation with institutions and specialists in the field of natural heritage should also be encouraged as an integral part of good practice for the identification, protection, presentation and interpretation of heritage structures, sites or areas in their setting.

- 13. Professional training, interpretation, community education and public awareness should be encouraged to support such co-operation and sharing of knowledge as well as to promote conservation goals, improve the efficiency of the protection tools, management plans and other instruments.**

The experience, knowledge and tools developed through the conservation of individual heritage structures, sites and areas should be extended to complement the management of their setting.

Economic resources should be allocated to the research, assessment and strategic planning of the conservation and management of setting of heritage structures, sites and areas.

Awareness of the significance of the setting in its various dimensions is the shared responsibility of professionals, institutions, associated and local communities, who should take into account the tangible and intangible dimensions of settings when making decisions.

Delo z lokalnimi skupnostmi, interdisciplinarnimi skupinami in mednarodno skupnostjo pri sodelovanju in ozaveščanju na področju ohranjanja spomeniških območij in upravljanja z njimi

- 12. Sodelovanje in vključevanje povezanih in lokalnih skupnosti je bistvenega pomena pri razvijanju trajnostnih strategij za ohranjanje območij in upravljanje z njimi.**

Kot standardno prakso ohranjanja in upravljanja z njimi je treba spodbujati interdisciplinarno delovanje. Ustrezna področja kulturne dediščine vključujejo arhitekturo, urbanistično in prostorsko načrtovanje, krajinarstvo, inženirske stroke, antropologijo, zgodovino, arheologijo, etnologijo, kuratorstvo in arhive.

Spodbujati je treba tudi sodelovanje z ustanovami in strokovnjaki s področja naravne dediščine kot sestavnega dela uspešnih praks za prepoznavanje, zaščito, predstavitev in interpretacijo dediščinskih objektov, spomeniških celot in spomeniških območij skupaj z njihovo okolico.

- 13. Spodbujati je treba poklicno usposabljanje, interpretacijo, izobraževanje in ozaveščanje javnosti, da bi podprli sodelovanje in pretok znanja, pa tudi da bi širili konservatorske cilje, izboljšali učinkovitost zaščitnih orodij, načrtov upravljanja in druge instrumente.**

Izkušnje, znanja in orodja, razvita med ohranjanjem posameznih dediščinskih objektov, spomeniških celot in spomeniških območij je treba razširiti na upravljanje z njihovo okolico.

Za raziskovanje, oceno in strateško načrtovanje in upravljanje z okolico dediščinskih objektov, spomeniških celot in spomeniških območij je treba določiti gospodarske vire.

Zavedanje pomena okolice v različnih razsežnostih je skupna odgovornost strokovnjakov, ustanov in povezanih in lokalnih skupnosti, ki morajo pri odločanju upoštevati snovne in nesnovne razsežnosti območja.

