

NOME: DR. ING. HEINZ WOLFF - Restauratore Superiore - Hannover - Repubblica Federale Tedesca.

TEMA: DOTTRINA

TITOLO: CARATTERE DEGLI ELEMENTI DA COSTRUZIONE IDONEI PER FACCIATE DI UN INSIEME VERNACOLARE

SOMMARIO:

Se dovete chiedervi perché un antico edificio architettonico sia così attraente anche da vicino, potreste trovare, per questo le seguenti risposte:

Ogni elemento, essendo rispettivamente: un mattone foggato a mano, una pietra squadrata, un rivestimento ligneo, etc., differisce da quello vicino in maniera più o meno evidente in: superficie, profilo, proporzioni, colore, dimensioni.

La prova forzata dei materiali e forme contrastanti del nostro tempo è più una faccenda per menti dogmatiche che un mezzo per conservare l'atmosfera del passato.

Lo stesso può dirsi relativamente al pavimento delle strade e delle piazze.

MILAN ŽELEZNIK

HISTORIC MONUMENTS AS CULTURAL VALUES

At the time of a growing awareness that the world is a close-knit human family, inseparable in its unity, culture is becoming a most valuable bridge of friendship between peoples. Cultural relations have always represented the first tentative moves, which later developed into a more profound co-operation. To become acquainted with the cultures of other nations is to get to know their way of life, the fascinating differences which complete our own image in the richly-coloured mosaic of human culture. Because of the many divisive, inhumane and self-destructive elements in the technologically directed civilization of our century, it may be worthwhile to devote some thought to the cultural value of historic monuments. Although the concept of cultural value contains in itself our material cultural heritage, the line of thought which leads through the many layers of the image can be instructive. Its intention is to promote the unifying, humane and creative elements present in the progress of civilization and to serve the spirit of friendship.

As we have, in our introductory sentences, assigned a number of negative qualities to our civilization and marked cultural values as positive ingredients of the progress of civilization, it may be advisable to compare definitions of civilization and culture. One definition of culture is that « Culture is a unity of material and non-material creations of human society... » whereas another states that it is a « unity of achievements i.e. of values of human society as a result of man's work and creative powers ». Culture also means an « activity comprising the area of man's mental, above all artistic activity and creativity. « Civilization is defined as a combination of achievements, of human values, especially of the scientific and technological development » as well as a « special form of the spiritual, material and social life of a nation or a group of nations ».

For both definitions, the emphasis that culture is a combination of

achievements — a whole — is significant and expressed in terms of values. Civilization, however, is directed towards a scientific and technical development whereas culture is defined as a creation which is connected with man's work and creative powers and apart from intellectual powers it is described as artistic work. Civilization is also a special form of life of different nations.

The idea of historic monuments should also be defined. They are described by the Slovene law which deals with their protection as « immovable and movable objects and groups of objects which are important for a social community on account of their archeological, historical, sociological, ethnographic, artistic, urban and other scientific and cultural values ». The law also states that « the preservation of historic monuments has the aim of protecting the material heritage of Slovene culture and other cultures on the territory of the Socialist Republic of Slovenia... »¹.

Even this sparing legal formulation enumerates in a fairly precise manner the various kinds of historic monuments. On the list of historic monuments of the first category they are more accurately categorised in accordance with the following system.

Historic monuments / monuments of the workers' movement and the people's revolution, monuments representing famous people, libraries as monuments and, of course, archives and museums/; archeological monuments; urban monuments / monuments of historic urbanism, rural settlement/; monuments of art / castles, bourgeois architecture, sacred and public monuments, crosses, fountains etc./; ethnological monuments; technical monuments. All these kinds of monuments are classified by areas in which monuments can be found, further by immovable and movable monuments and, lastly, by cultural landscape².

The law as well as the official preservation documents support the endeavour to take into account the whole of the material cultural heritage. At the same time, this heritage also includes material remnants which are stressed by the definition of civilization i.e. the technical and scientific material achievements of man's activity. When speaking of cultural landscape

¹ The Law of the Preservation of Historic monuments in the People's Republic of Slovenia, Official Gazette of the People's Republic of Slovenia, Nr. 26, Ljubljana 1961.

The Law of Amendments and Complements to the Law of the Preservation of Historic Monuments in the People's Republic of Slovenia, Nr. 11, Ljubljana 1965.

² The Historic Monuments of Slovenia, Monuments of the First Category, Ljubljana 1942, p. 2.

The Preservation of Monuments, Ljubljana 1970, pp. 281-282.

we are also coming back to the etymological origin of the word « culture ». Originally it denoted « cultivation of soil ».

The part of the law which speaks about the preservation of the material heritage of Slovene and other cultures, includes the idea of the Slovene and other nations on the territory of our republic. It is connected, therefore, with the definition of civilization, which is a special form of the spiritual, material and social aspects in the life of a nation. A complete conservation of historic monuments comprises all those material remnants of past cultures of various nations which are important for a society. In this respect it represents a special culture of the cultural heritage. The UNO propagates this culture within UNESCO in the two international councils of ICOM and ICOMOS and deals with it through the national committees the number of whose members is increasing all the time. A series of other international institutions which deal with this subject matter have also been founded. A special study would be necessary to analyse the causes of the increasing interest in cultural heritage. This article, however, has other concerns; let us, therefore, enumerate the remaining meanings of the Latin word « cultura ». It also stood for upbringing, education, ennoblement, worship and respect. The word culture then has many meanings and comprises significant human values and reveals, almost symbolically, the final aims of the preservation of cultural heritage.

Any preservationist, wherever he may be, who has been active over a large area for some time, can acquaint himself in practice with the complexity of the cultural heritage and the wealth of its message. Only such knowledge can enable him to analyse theoretically the cultural values of the material objects to be preserved. Let me illustrate the meaning of the historic substance of monuments with the latest example from my own work.

In the province of Dolenjsko, near Ljubljana, the capital of the Slovene republic, can be found one of the most important historic monuments in our century — the Stična monastery. It was founded in the middle of the 12th century and was for many centuries the religious and cultural centre of this area. Soon after it had been established the famous Stična manuscripts were being written and elaborately decorated. The cloisters are covered with Gothic frescoes; the decorated plaster work has been preserved since the Middle Ages; the most important artists of our country had been contributing their works until 1784 when Emperor Joseph II closed the monastery. It was reactivated at the end of the 19th century and extensive preservation work was begun between the two wars and recently the restoration of its architecture has been going on at a rapid pace. The Romanesque core of Stična has been explored largely thanks to Dr. M. Zadni-

kar and placed within the broader framework of monastic architecture. Thus Stična is the only well-preserved architecture in the whole of Europe which is archaeologically well documented. The ground-plan has not been submitted to the later uniformity of Cistercian monastic architecture and it exhibits the pluralism of early Cistercian architecture, together with other variants of Benedictine architecture³. The later periods were not so thoroughly explored, with the exception of the topographic evidence⁴. Only the present functional change of the extensive monastery complex makes simultaneous research possible. Thus new discoveries which are giving a more profound meaning to Stična, are being made. Let us have a look at one of these.

On the south side of the cloisters there is a refectory wing with the refectory on the ground-floor and the library on the first floor. Until last year this building was thought to be an 18th century annexe as the ceiling of the refectory is decorated with baroque stuccowork. A rich vine on the ground-floor shaded the outside walls and later paint covered the plaster, which showed traces of older coatings here and there. Once the vine had been removed and the scaffolding put up, when the architectural drawings had been made and the first soundings had been obtained, the building began to reveal its tumultuous past. It was evident that it had gone through at least five building phases and each of them had been solid work and the architecture has proved to be older than was thought. The entire wall is still Gothic. The traces of seven Gothic windows reaching from top to bottom had been discovered. Thus the interior was pretty uniform. During the Renaissance period the inside of the building was divided into three floors with a comparatively low ground-floor, a larger room on the first floor where richly decorated window frames have been discovered and an additional room with small windows in the attic. From a magnificent uniform Gothic interior emerged a three-floor Renaissance building with a genuine piano nobile. In the 17th century the same interior was rebuilt once more. Then the ceiling between the first floor and the attic was pulled down. So the space gained in height and was lighted in a completely different way. The large Renaissance windows on the floor of the ecclesiastical lords were walled in as well as the small windows under the roof. Instead, new windows were built in the middle between the two. However, this shape

³ Marijan Zadnikar, *The Stična Monastery*, Ljubljana 1977, pp. 11-12. Marijan Zadnikar, *Stična and Early Cistercian Architecture (Stična et l'architecture primitive des cisterciens)*, Ljubljana 1977.

Marijan Zadnikar, *Le bâtisseur bourguignon Michael en Slovénie*, Cîteaux XXXI, 1-4, Achei 1980.

⁴ Stane Mikuž, *The Art-historical Topography of the Grosuplje Area*, Ljubljana 1978.

of the building did not last long. In the 18th century the interior was rebuilt once again. The two-floor shape was retained, but at a different height whereby the refectory received a baroque semi-circular ceiling and the arch was worked out in stucco. The windows on the ground-floor were made larger, new windows were built on the first floor and framed in stone in the baroque style. During the 19th century this building did not change its appearance essentially from the windows on the first floor which gained somewhat in height.

Even a short description of the changes in the apparently modest architecture of this room points to a stormy history. This image of development becomes even more colourful with the finds of old polychromations on the plaster. The systems of decorating and repainting the front during the various building stages have been discovered and also apply to periods when the building was not in a rebuilding stage. Thus the outside was painted white at the beginning whereas the footing of the wall, the quoins, the cornice and the window frames were painted ochre. At the next painting stage the quoins became red and ochre, the cornice was painted red, ochre and white, and everything was framed by black lines. The small attic windows were framed by rhombically divided rectangles, the colours alternating between red, ochre and white. The renaissance windows on the first floor were painted light grey with an ochre inside edge. The baroque promoted grey for window frames and kept white for the background. Only in the present time the walls were uniformly painted in ochre and green shades.

The decorative painting of the exterior is not the only information hidden by the plaster surface. We have also discovered two layers of sun-dials. On the south side a sun-dial was found under the coatings, bearing the year 1547 and decorated with angles' heads. Beneath it well-preserved remnants of an older sun-dial came into view. It bore the following inscription: *Ego sum alfa et omega principium et finis*. On the east side, a sun-dial with a Latin and Greek inscription was found. We also came across inscriptions in the entrance to the first floor, which was later built up. It bears witness to the fact that next to this wing another building must have existed.

So we have expanded our research into the depth of the wall and underground. On the walls beside the renaissance windows, two layers of frescoes with coats-of-arms have been discovered. They have been removed and are waiting for treatment. Underground excavations have shown traces of foundations, renaissance remnants and baroque tiles, remnants of pottery and a late Roman fibula. With this archeological find the former gap in our knowledge of the monastery's development has been filled. In fact, Stična did not become part of history with its monastery in the 12th century

but much earlier. In the surroundings a Ceneto-Illyric building site with graves was discovered. This is the largest fortified prehistoric site in Slovenia, which is situated above Vir. The site is of ovaly rectangular shape and measures about 850×300 metres. It was fortified with a magnificent earthworks and ramparts. Extensive archeological research with international participation is under way; it has been proved that the site was settled during the whole of the first millenium B.C. »⁵. That this settlement was bigger than Troy is perhaps the most eloquent fact.

Apart from archeological finds, a significant discovery is also the Latin and Greek inscription on the sun-dial. From the half-preserved sentences a classical philologist has reconstructed the entire quotation taken from the antique writer Aulus Gellius, who tells about the philosopher Peregrine that it is necessary to have on your tongue these two lines of Sophocles, the wisest of poets: You shall hide nothing as all is revealed by Time that sees and hears all ».

And time has indeed revealed many a thing in the refectory wing of the Stična monastery and it really is not worth trying to hide anything. Moreover, it is our duty to present the disclosed history in a way that « the monument will, intentionally and meaningfully, serve to meet the cultural needs of the people ». This is quoted from the Slovene law of the preservation of historic monuments and is at the same time the basic general aim of the culture of cultural heritage, which we desire to spread and strengthen.

This means practically that the secrets of the monument which we uncover have to be presented in the best possible manner without destroying any of the artistic and other qualities or the expressive power of the whole. What one of the possible ways for such a procedure looks like, we can see from the example of Stična. Although the work has not been finished yet, the main part of presentation has been done and from it the principle of respect for the revelation of the historic substance can be understood. As we protect the material heritage of culture, the integrity of a historic monument is best secured if we can preserve its basic physical elements shown by: material, position, shape, surface, colour and light⁶. Besides, the special

⁵ A Dictionary of Slovene Names of Places II, Ljubljana 1971, p. 160.

Stane Gabrovec, Erster Vorbericht über die Ausgrabung im Ringwall von Stična, Germania, 48, Frankfurt 1970.

⁶ Milan Zeleznik, The Protection of the Integrity of Cultural Monuments (The 5th ICOMOS General Assembly, Moscow 1978), A Synthesis, 53-54, Ljubljana 1981 (forthcoming).

Milan Zeleznik, La devastazione dei monumenti storici in processo di revitalizzazione (Scritti in onore di Piero Sanpaolesi), Firenze (forthcoming).

position of organic architecture must be taken into account; these are objects which change through the centuries. Presentation is impossible without fundamental preliminary research and for a conclusive treatment a thorough prior evaluation is necessary, in order to distinguish between things of greater and lesser importance. However, the entire value of the message of the historic substance should be secured. In the given example we have made the following decision:

No window from the Gothic period could be opened up as this is prevented by the baroque architecture with its beautiful stuccoes. So we opened it up to the level of the window panes on the south front where the more recent windows were located outside the Gothic axis. At the same time it was possible on this side to open a window on the upper floor into the library, which enabled us to achieve a full light effect with the planned stained glass. On the remaining fronts the Gothic windows were only painted precisely on the previous spot and the previous colour decoration. The renaissance window on the main floor could only be opened up in as much the thickness of the wall permitted it so we put in bull's eye panes. The smaller windows under the roof were presented as painted frames and built up in a way so as to give the impression of depth. As an example of the building phase from the 17th century a window that had been discovered between two floors was also painted. The existing functional illumination of the rooms is represented by the preserved baroque distribution of the window axes. The best preserved decorated painting, such as the quoins, the cornice and the footing of the wall were also reconstructed, which artistically connects the various elements into a firm architectural unit. Because the background of the wall was white during the basic stylistic periods, the unpleasant dilemma about the « in-between tone » which so often spoils the effect of the rich colouring could be discarded. The presentation seems to have been successful.

However, when considering the cultural values of historic monuments, we are bound to take a step forward. We should ask ourselves how this complete preservation action at Stična has backed up the culture of our cultural heritage and what have been those values that have been revealed, expanded or set anew. Historic monuments are not self-sufficient but are meant to serve the people.

As manylayered as the building phases were also the professional findings. Above all, it was not the work of one expert, the art historian, who was in charge of the action as a preservationist, but the work of a team of experts from various fields.

There is always a shortage of money as far as documentation is con-

cerned. At Stična a student of architecture took photographs of architectural objects. At Ljubljana University we are lucky to have a professor at the school of architecture, who is a former preservationist and under whose guidance students are investigating old architecture as part of their syllabus⁷. I was able to observe the deep interest of a student who took part in the sounding as well and thus became directly acquainted with the development of architecture. The educational role of such work which was progressing under the personal guidance of the preservationist, is clear.

This co-operation with the colleague from the field of architecture has turned a new leaf in the history of archeological discoveries in the monastic field. Apart from the use of archeological methods, the co-operation arising in field-work between different professions is of great importance. The simultaneous comparison of results and excavated objects with the known data gave the art historian a number of starting points for well-founded hypotheses. Besides, a considerable part of the excavations belongs to the field of the cultural history of the Middle Ages and Modern Times.

The expert in paleography from the Slovene Academy of Arts and Sciences, who participated in the evaluation of inscriptions was stimulated by the field-work to make further efforts for a more systematic collection of data from frescoes. It must be admitted that in this field we are lagging behind.

The classical philologist who discovered the secrets of the Latin and Greek quotations on the sun-dial was particularly pleased with the explanation of the building development. I put forward a hypothesis supported by architectural evidence that an extensive library was placed on the first floor in the 17th century. As the author of the book «Humanism in Slovenia» my colleague is well acquainted with the books printed in former times and explained at once that at the National University Library in Ljubljana there are a number of uniformly bound books from Stična, which is another piece of evidence for my hypothesis.

There was also a static calculations expert who collaborated with us. Basic static calculations were carried out. The method of building was examined in detail; interesting methods of weight distribution through balanced arching in stuccowork were observed on the ceiling; specimens of building material were taken and different formats of bricks were classified. Among the bricks we found several decorated specimens with the

⁷ Every year Professor Dr. Peter Fister, architect, works on a definite number of architectural monuments with a group of 50 to 60 students. Up to now the data concerning some 3000 monuments have been collected and written on topographic cards.

year 1642 engraved on them. Historical data on the technology of building have completed the image of how the building was erected. Such data make detailed dating possible when clear artistic details from different periods are often missing.

When the basic research had been done and the patterns of colours, coatings and materials had been taken away for further examination, a presentation scheme was designed. In accordance with this plan two painters — experts in restoration work — took over. There was also an expert in stain glass paning and a stone mason. First the frescoes were removed from the walls beside the renaissance windows, which had to be built up again for static reasons. Then all the well preserved surfaces with old polychromations were disclosed. The painting was retouched and served as a basis for the reconstruction of the remaining decorated elements. It was the restoration work which made the final effect on the presentation.

The professional team work, directed towards the main practical goal i.e. the presentation of the historic monument, was the first extensive result of the preservation action⁸.

Every historic monument has its own immediate users or owners. In most cases there are investors who finance the work on the object. Therefore, their attitude towards the cultural heritage is of great importance. As Stična had been a cultural centre throughout many centuries and as life in monasteries is one of the rare forms of continuity, there were no difficulties here. Nevertheless, it should be stressed that this help was more pronounced because young people, full of vigour and incentive, took the initiative. Besides, these were mainly natives coming from the surrounding area and thus closely attached to the place and its heritage. The new prior Anton, the 56th in the line of Stična priors, was the soul of the restoration. Father Augustine, the steward, was a keen helper, too. It was a lucky combination which helped us towards success in our work. Nevertheless, the monastic family have a pretty democratic way of taking decisions on the more important issues and an agreement of the majority is the condition for carrying them out. The brethren craftsmen all participated; Father Maver, historian and explorer of the Stična past, came immediately from Austria. Even Brother gardener who had taken care of the vine for six decades could sacrifice it with a clear conscience when we cut it down. They all helped

⁸ The following experts participated in the work: Dr. M. Slabe, archeologist; B. Otorepec, paleographer; Dr. P. Simoniti, classical philologist; S. Ribnikar, static calculations engineer; V. Povše, painter and restorer and D. Hhastelj, graduate student of architecture.

with the research, from the prior down to the last brother. Apart from the usual breaks for meals and a midday rest, work on the building site went on from dawn to dusk.

The professional work of preservationists was then supported conscientiously by the owners of the historic monument in the team effort to restore a piece of our cultural heritage. The main characteristic of this co-operation is the complete absence of alienated labour.

However, the owners of a historic monument are not its only users. Historic monuments are at the same time public property and since they are supposed to cater for the cultural needs of all people they are under special protection in this country. In the case of Stična the experts involved in the research were financed by the local self-managing community of interest of culture. With regard to the special importance of the new discoveries and because Stična is a monument of the first category, the Republic self-managing community for culture provided help as well. For the next five-year period from 1981 to 1985 it has planned to spend a larger sum on further preservation work at the monastery site, with an equal participation of the local community. So there are the following participants in financing preservation work: the owner of the monument, the local community and the republic. The interest in the preservation project shown by the people also found its echo in the mass media. Ljubljana television filmed the refectory wing and the new discoveries which had cropped up at work, accompanied by an explanation from the preservationists and restorers as well as an interview with the prior.

Thus society reacted to the appeal of preservationists and the owners of the monument through its cultural mechanisms, according to the present financial possibilities. Specially valuable is the contribution of the local community, which evidently shows that the historic monument is embedded in the consciousness of the local people. They are the ones who through their delegates vote for the financial plan in the local self-managing community of interest.

People and nation are, of course, terms with an extensive meaning. There are millions of people but when dealing with practical work in the preservation field, smaller, directly motivated groups should be engaged. Here the pedagogic potentialities of preservation and abilities of museum historians can be made use of. A historic monument should be explained to the people, it should be brought near to the visitors. Popular issues of guide books, postcards, slides, films, radio and television emissions, reports in daily papers, exhibitions, lectures, organized visits under the guidance of experts and, above all, work with young people, all serve this purpose. In

Stična the first successes of preservationists brought forward such activity. Apart from this, the local school will soon move to a new building and the vacated parts of the monastery building will gradually be filled with museum collections. The nearby archeological sites with their rich finds of European importance and the history of the monastery are of great comparative value. A collection of sacred art is also to be displayed.

Thus the endeavours in the field of preservation can expand into a broad action in which the cultural heritage becomes the core of interest within a large community and a means for the people to identify themselves with their history. The growth of local interest into regional and national interest depends on the stage of development of the cultural heritage. The example of Stična is of course only an illustration of a certain stage of such development. From experience I would like to mention the restoration of Bogenšperk Castle not far from Stična, in which the famous Slovene historian Janez Vajkard Valsavor lived in the 17th century. Some years ago the initiative of the preservation experts was given support by local government people. They were then joined by the socio-political organizations and a special committee for the restoration of Bogenšperk Castle was formed. The organizations of self-management have lent consistent support. The means for the restoration are being contributed by the working people from enterprises and factories, by the republic and by individuals. Last year we organized a voluntary working action by the students of art history and architecture and the castle is becoming the cultural centre of the community. Each of my colleagues in the field of preservation could enumerate a number of similar examples.

We have already emphasized the international importance of Stična monastic architecture and an equal popularity of their archeological finds. It is clear that the vast development of communications provides great opportunities for getting acquainted with the culture of other nations. Here we are not only concerned with indirect means of information but also with the immediate contact of people with historic monuments. Every year millions of people change into curious nomads travelling to other countries. Learning about the cultural heritage of other nations is included in their basic travel expectations.

When pursuing the endeavours of preservation experts in the Stična example, we can understand the great importance of values represented by cultural heritage. The new discoveries at Stična cannot be compared with the achievements in art of the country which is the hostess of this congress. However, for the two-million strong nation of Slovenes, to which I belong, these discoveries are a valuable contribution to the knowledge and confirma-

tion of our own history. From here onwards, it is possible to forge a link between neighbours by realizing that the acknowledgement by each of the other's individuality is a prerequisite for the acknowledgement of one's own integrity. The basis for mutual understanding is then tolerance. If tolerance is a more passive form of mutual understanding, the wish to get acquainted with the neighbour's culture and the urgent desire to disclose the secrets of our own cultural field is much more active. Here we are concerned with a scientific curiosity in the noblest meaning of the word, with man's desire to put questions to himself and answer them. The most dynamic form of conditions for mutual understanding is expressed by transferring experiences, explaining historic monuments and understanding other cultures. Tolerance, scientific curiosity and sociability can contribute to the mutual existence of different cultures and to their equal development. Such a development is only possible if an identification with one's own cultural heritage can be achieved and later the cultural heritage of other nations also becomes reachable. The propagation of the culture of cultural heritage is a possible path into the non-alienated life within which creative continuity is possible. Thus, whereas a strictly rational attitude is a condition of accurate work, love i.e. an emotional attitude is its natural complement. If anywhere, then in the science of past cultures, the searching human mind should enrich man's curiosity in exploration with a passion that can surpass its own creativity caused by an enthusiastic interest in the humane message of past generations. The creations of our ancestors preserved in the cultural heritage are those steps of self-respect, which enable us to enter a different cultural environment from the present and to find ourselves in the historic image of the past. A human being is that magician who is looking for and finding present-day dilemmas in the cultural message of the past. At the heart of the culture of cultural heritage is the enrichment of man's personality in the acknowledgement of his personal human identity.

Therefore historic monuments should not only be a reservoir of culture, a synonym for cultured behaviour, or a commodity, but rather the foundation of our present culture, a heritage we can respect and a symbol of the relationship with past generations. The main idea of the culture of cultural heritage is one of survival; an awareness that at this very moment when we are creating a new material culture we can see the pastness of this moment, its transcendence which contains within it a message for the future. In this sense we should understand the slogan of this congress: « There is no future without a past »; even more so if we add the original meanings of the Latin word « cultura »: upbringing, education, respect, ennoblement.

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THÈME: DOCTRINE

TITRE: LES MONUMENTS HISTORIQUES: VALEURS CULTURELLES

RESUME:

Compte tenu des nombreux éléments qui divisent la civilisation régie par la technologie de notre siècle, de leurs aspects inhumains et auto-destructifs, l'objet de ce travail est de relever les éléments unificateurs, humains et créatifs du développement de cette même civilisation. L'auteur compare dans le cas d'un monument historique les différences des cultures et civilisations et souligne leurs valeurs communes qui vont jusqu'à la préservation d'un patrimoine culturel et la similitude des différentes cultures nationales. Se référant à la complexité du patrimoine culturel, l'auteur cite un exemple vécu et nous fait connaître les nouvelles découvertes réalisées au Monastère de Stiena, nous décrit les différentes étapes de la construction dans la partie du réfectoire et le travail des experts. Il insiste particulièrement sur la valeur du travail d'équipe et de la collaboration des propriétaires du monument dont l'avantage principal est l'absence totale lors de l'exécution du travail d'un personnel étranger au monument. Puisque les monuments historiques sont propriété publique, il semble normal que la société dans leur cas réagisse à un niveau communautaire et d'autodétermination républicaine. Il est certain que les découvertes faites à Stiena ne sont pas comparables aux réalisations artistiques du pays qui nous accueille à l'occasion de ce Congrès. Pour la petite et énergique nation des Slovènes, toutefois, de deux millions d'habitants, ces découvertes constituent une contribution précieuse à la prise de conscience de leur histoire. En effet, lorsque nous évaluons notre patrimoine culturel, nous ne pensons pas seulement à sa valeur absolue mais aux différents exemples du développement complexe de la culture humaine. Ces valeurs sont étroitement liées à l'attitude personnelle d'un peuple envers son patrimoine culturel. Si nous parvenons à comprendre que le respect de l'individualité de chacun est indispensable à la prise de conscience de notre intégrité, nous pourrions alors créer un lien entre les habitants d'un même pays. Savoir apprécier notre patrimoine culturel ouvre la voie à une vie libre d'aliénations, propice à la continuité créative, dont

l'essence est l'enrichissement de la personnalité et la conscience de notre identité. En conséquence, les monuments historiques ne doivent pas être seulement une démonstration culturelle, synonyme de l'exemple et des avantages qu'offre la civilisation, mais avant tout servir de base à la culture actuelle, être un patrimoine que nous pouvons respecter et le symbole de nos relations avec les générations précédentes. L'idée fondamentale du patrimoine culturel est la survivance.

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SUBJECT: DOCTRINE

TITLE: HISTORICAL MONUMENTS AS CULTURAL VALUES

SUMMARY:

Because of many partitioning, inhumane and self-destructive elements of the technologically directed civilization of this century the aim of this paper is to serve the unifying, humane and creative elements in the development of civilization. By comparing the definitions of culture and civilization and by defining a historic monument, the author emphasizes the common values. He stresses the complexity of the preservation of the cultural heritage and the equality of different national cultures. In connection with the complexity of cultural heritage he gives an example from his own experience. By learning about the new discoveries in the Stiena monastery we follow the building phases of the refectory wing and how the experts worked on this. The value of team work is emphasized, as is the help provided by the owners of the historic monument. The main advantage of such work is the complete absence of desinterested labour. As historic monuments are public property, society has reacted at the community and the republican self-managing level. The new discoveries at Stiena cannot be compared with the artistic achievements of the country which is the host to this congress. For the small two-million strong nation of Slovenes, these discoveries are a valuable contribution to the awareness of their own history. When evaluating our cultural heritage, we are not concerned only with the "absolute" value of different examples in the complex development of human culture. These values are closely connected with people's personal attitudes to their own national cultural heritage. From here onwards it is possible to forge a link between neighbours by realizing that the acknowledgement by each of the other's individuality is a prerequisite for the acknowledgement of one's own integrity. To cherish cultural heritage is to pave the way for a non-alienated life, which makes creative continuity possible. Its core is the enrichment of man's personality and the acknowledgement of his personal human identity. Therefore historic monuments should not only be a reservoir

of culture, a synonym for civilized behaviour and commodities but, in the first place, the basis for present-day culture, a heritage we can respect and a symbol of the relationship with past generations. The main idea of cultural heritage is the idea of survival.

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TEMA: DOCTRINA

TITULO: MONUMENTOS HISTORICOS COMO VALORES CULTURALES

SUMARIO:

En razón de los muchos elementos de división, inhumanos y auto-destructivos de la civilización tecnócrata de nuestro siglo, la intención de este trabajo es mostrar los elementos de unión, humanos y creativos en el desarrollo de la civilización. Comparando las definiciones de cultura y civilización con las de monumento histórico, el autor subraya sus valores comunes, llegando hasta la complejidad de la preservación de la herencia cultural y la similitud de diferentes culturas nacionales. En relación con la complejidad de la herencia cultural, da un ejemplo tomado de su propia experiencia. Al dar a conocer los nuevos descubrimientos en el monasterio de Stiena, nos permite seguir las etapas de construcción en el ala del refectorio, y la manera como los expertos trabajaron en ellas. El valor de trabajo de equipo es enfatizado, así como la colaboración de los propietarios del histórico monumento. La principal ventaja de este método es la ausencia total de colaboración extraña al monumento en la realización del trabajo. En los monumentos históricos, siendo propiedad pública, la sociedad ha actuado a nivel tanto de comunidad como de la república autodeterminativa. Los nuevos descubrimientos en Stiena no pueden compararse con los logros artísticos del país que nos acoge para este Congreso. Pero para la pequeña y enérgica nación de los eslovenos, de dos millones de habitantes, esos descubrimientos son una valiosa contribución para la conciencia de su propia historia. Al evaluar nuestra herencia cultural no tratamos solamente de su « valor absoluto », ante diferentes ejemplos del complejo desarrollo de la cultura humana. Estos valores están íntimamente conectados con la actitud personal de un pueblo hacia su propia herencia cultural. De aquí en adelante, será posible crear un lazo de unión entre vecinos, dándonos cuenta que el reconocimiento de la mutua individualidad es un prerequisite para la conciencia de la propia integridad. El aprecio a la herencia cultural es la apertura del camino hacia una vida no enajenada, que haga posible la continuidad creativa. Su esencia es el enriquecimiento de la personalidad del

hombre y la conciencia de su propia identidad. En consecuencia, los monumentos históricos no deben ser solamente el recipiente de la cultura, sinónimo de conducta y ventajas de la vida civilizada, sino en primer lugar, la base para la cultura del presente, una herencia que podemos respetar y un símbolo de la relación con las generaciones pasadas. La principal idea del patrimonio cultural es la idea de supervivencia.

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Оглавление : ИСТОРИЧЕСКИЕ ПАМЯТНИКИ КАК КУЛЬТУРНЫЕ СТОИМОСТИ

Краткое Описание : Благодаря многим разделяющим, бездушным и авторазрушающим элементам технологически направленной цивилизации нашего века, цель настоящего сообщения это послужить объединительным, гуманным и созидательным элементом существующим в развитии цивилизации. Сопоставляя определения культуры и цивилизации и фочно определяя данный исторический памятник, автор занимается общими ценностями. Он подчеркивает сложность процесса сохранения культурного наследства и равенство различных национальных культур. В связи со сложностью культурного наследства он приводит пример взятый из собственного опыта. Знакомясь с новыми открытиями в Стичинском монастыре, мы следим за строительными стадиями в трапезном крыше и над работой над ним экспертов. Особенно подчеркивается совместная работа артелей и также помощь предоставляемая владельцами этого исторического памятника. Главное преимущество работы такого рода есть совершенное отсутствие не-свободной рабочей силы. Благодаря тому, что исторические памятники являются общим владением, общество реагировало на общину и на самодавлеющий республиканский уровень. Новые открытия в Стичне не могут быть сопоставлены с артистическими достижениями страны которая является гостем настоящего конгресса. Для маленькой, двух-миллионной нации Словенов эти открытия являются ценной контрибуцией для понимания собственной истории. Когда мы оцениваем наше культурное наследство, мы не только заняты и интересуемся "абсолютной" стоимостью различных примеров в сложном развитии человеческой культуры. Эти стоимости тесно связаны с личным отношением людей к своему национальному культурному наследству. Исходя из этой мысли существует возможность простереть звено союза между соседями для понимания того, что взаимная акцептация индивидуальностей является первой потребностью для осознания собственной целесообразности. Оценивать культурное наследство это строить дорогу к независи-

мой жизни, давая возможность последовательного творения. Ядром такового является обогащение человеческой личности и принятие собственной человеческой персональности. Вот почему исторические памятники не должны только представлять из себя хранилища культуры, синонимами цивилизованных действий и удобств, но, во первых, основой для современной культуры, на- следством, которое мы сможем уважать и символом связи с про- шедшими поколениями. Главная идея культурного наследства есть идея пережития.

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TEMA: DOTTRINA

TITOLO: MONUMENTI STORICI COME VALORI CULTURALI.

SOMMARIO:

Tenuto conto dei numerosi elementi di divisione, inumani ed auto-distruttivi, della civiltà tecnocratica di questo secolo, questo saggio si propone di rilevare gli elementi unificanti, umani e creativi nello sviluppo della civiltà.

Paragonando le definizioni di cultura e civiltà, e definendo un monumento storico, l'autore accentua i valori comuni. Egli evidenzia la complessità della preservazione del patrimonio culturale e l'uguaglianza delle varie culture nazionali. In relazione alla complessità del patrimonio culturale egli espone un esempio tratto dalla propria esperienza.

Apprendendo le nuove scoperte nel Monastero di Sticna seguiamo le varie fasi costruttive dell'ala del Refettorio ed il lavoro degli esperti.

Il valore del lavoro di gruppo è enfatizzato, così come l'aiuto fornito dai proprietari del Monumento Storico. Il grande vantaggio di questo lavoro è la completa assenza di mano d'opera assenteista. Poiché i monumenti storici sono proprietà pubblica, la società ha reagito alla proprietà comune ed al livello auto-direttivo repubblicano.

Le nuove scoperte a Sticna non possono essere paragonate agli artistici risultati del paese ospitante questo congresso, ma per la piccola ma forte nazione slovena (2 milioni di abitanti) esse sono un valido contributo alla consapevolezza della propria Storia.

Nella valutazione del nostro patrimonio culturale noi non ci preoccupiamo solo del valore « assoluto » dei vari esempi nel complesso sviluppo della cultura umana. Questi valori sono strettamente connessi con le personali attitudini delle persone verso il proprio patrimonio culturale. Da ora in avanti sarà possibile realizzare un legame tra vicini, rendendosi conto che il riconoscimento di ognuno verso l'individualità dell'altro è un requisito indispensabile per il riconoscimento dell'altrui integrità.

Amare il patrimonio culturale significa preparare la via ad una non alienante esistenza, che renda possibile una creativa continuità, il cui obiettivo principale sia l'arricchimento della personalità umana ed il riconoscimento della sua personale ed umana identità.

Per questo i monumenti storici dovrebbero non soltanto essere un serbatoio di cultura, un sinonimo di comportamento civile ed un prodotto di prima necessità, ma, prima di tutto, la base per una cultura attuale, un patrimonio da rispettare ed un simbolo del rapporto con le passate generazioni.

Il concetto principale del patrimonio culturale è quello della sopravvivenza.

JERKO MARASOVIĆ

LE RESPECT DU PATRIMOINE ARCHITECTONIQUE EST LA BASE DE L'EXPRESSION CONTEMPORAINE

Outre toutes les valeurs généralement connues que possède le patrimoine architectonique en tant que bien monumental — édifice ou ambiance — né dans le passé, ce qui différencie l'art de bâtir de certains autres arts apparentés représente aussi une grande valeur matérielle. C'est pourquoi l'aménagement, la protection et l'entretien de ce patrimoine sont liés à de grandes dépenses qui augmentent particulièrement lorsque s'exécutent aussi des travaux sur des parties artistiques et artisanales.

Bien que la base matérielle — quant à l'aménagement du patrimoine architectonique — ait eu, dans les réalisations effectuées jusqu'à présent, une influence décisive, de grande importance a été le rôle joué par le cadre scientifico-professionnel qui, dans des institutions spécialisées, s'occupait de ce patrimoine. Les expériences acquises jusqu'à présent varient sur une grande échelle, depuis les cas où les résultats déjà obtenus permettent des points de vue optimistes sur l'avenir et où les spécialistes instruits — pour que, sur la base d'un travail scientifique de recherches ils puissent agir de façon créative — sont englobés dans des actions dont le but est d'empêcher la dégradation ultérieure du patrimoine architectonique, jusqu'aux cas où les expériences sont négatives et le cadre scientifico-professionnel non créateur, sous le poids de l'impuissance des autres et de lui-même à intervenir sur le patrimoine architectonique, fuyant devant ses responsabilités quant aux interventions qu'impose la vie moderne, oublie jusqu'à ses propres obligations — qui seraient de prendre des mesures pour arrêter la dégradation naturelle et inévitable du patrimoine architectonique.

L'époque actuelle offre la possibilité de considérer dans sa complexité, et de diriger conformément à un plan, les activités nécessaires pour que le patrimoine architectonique soit transmis aux générations futures tel qu'il