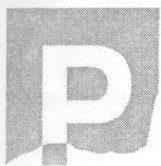


## ČUVANJE KULTURNE BAŠTINE U HRVATSKOJ - PREKRETNICA?

Luca Bonetti  
ARCH Fondacija  
Lugano, Švicarska



otrebno je još najmanje 5-6 godina da bi se stvorila konzervatorska škola u Hrvatskoj. Najtalentiranijim mladim hrvatskim konzervatorima trebat će nekoliko godina za početak odnosno završetak studija u inozemstvu, a i starijim bi restauratorima dobro

došao kraći posjet nekim najboljim inozemnim zavodima. Oni bi kasnije postali nastavnom jezgrom.

Do sada su, barem u Zapadnoj Europi, javne i privatne restauratorske akcije bile sve više usmjerivane na važne i prestižne spomenike i umjetnine, i to zbog njihove poznatosti i značaja, pa je stoga bilo lako skupljati sredstva potrebna za njihovu restauraciju.

Općenito govoreći, dok se za ograničeni broj značajnih spomenika vodi temeljita briga, velik broj manje privilegiranih spomenika propada.

No jesu li ta manje privilegirana umjetnička djela vrijedna naše pozornosti? Odgovor: jesu! Ako uzmemo kao polazište da je svako pojedinačno umjetničko djelo jedinstveno samo po sebi i povijesno neponovljivo znači da je svako od njih jednako vrijedno da se sačuva. Drugim riječima, nužno je očuvati i konzervirati, bez razlike, što veći broj umjetnina i tek ih kasnije restaurirati po izvjesnom redosljedu prioriteta (tj. ovisno o značenju autora ili o predstojećim izložbama i dr.). To još više vrijedi u izvanrednoj situaciji kao što je ova u ratom stradaloj Hrvatskoj. U ovom slučaju nužnost prve pomoći trebala bi uistinu značiti stabiliziranje i konzerviranje najvećega mogućeg broja umjetnina.

Toj nužnosti valja filozofski prići, idejno je prihvatiti, postaviti na praktičan način i primijeniti u praksi. No nije to baš tako lako: realizacija iziskuje predan i školovan kadar, odgovarajuća financijska i tehnička sredstva.

Pokušat ću dati neke praktične smjernice: idejno prihvaćanje i provedba te zadaće iziskivat će napore svih strana kojih se to tiče. Bit će potrebno radikalno raščistiti sa sadašnjom situacijom u kojoj je restauratorski posao puka rutina. Konzervacija bi trebala postati rutinskom praksom, a restauracija izuzetkom. Stabilizacijsko-restauratorski se rad obično, kada je to moguće, obavlja na lokaciji, što podrazumijeva nepokretnost predmeta i pokretnost djelatnika.

Glavni projekt ARCH-a izgradnja i primjena mobilnih konzervatorskih studija (M.C.S) - bit će logičan i značajan korak za realizaciju programa, poglavito korištenjem svestranih "posve autonomnih kombi-jedinica".

Shematski ćemo kasnije prikazati kako se ti koncepti primjenjuju.

Smatram da će program usredotočen na stabiliziranje/konzerviranje imati pozitivne gospodarske i moralne efekte. Program će:

- zaposliti više konzervatora i pomoći im da pobjegnu od svakodnevnice "rutine";

- olakšati razmjenu mišljenja, protok informacija i prijenos tehnologija između svih zainteresiranih strana: od zakonodavaca, ravnatelja programa, arhitekata, povjesničara umjetnosti, konzervatora, muzejskog osoblja do svećenika, crkvenih nadstojnika, čelnika raznih zajednica i dr.

Takvom će programu biti potrebno razumijevanje i susretljivost svih zainteresiranih strana.

Organizacijski bi ustroj trebao izgledati ovako:

Zavod za zaštitu spomenika kulture Republike Hrvatske u Zagrebu jest i ostat će organizacijski organ koji se brine o filozofskim i pravnim aspektima.

Restauratorski zavod Hrvatske (RZH) i Zavod za restauraciju umjetnina (ZZRU) trebali bi postajati sve više dokumentacijsko-istraživačkim centrima, a sve manje izvršiteljskim centrima (za restauraciju), tj. trebali bi se ograničiti na eksperimente s novim konzervatorskim tehnologijama.

Ta bi dva zavoda trebala postati informacijskim centrima s dobro opremljenim laboratorijima i specijaliziranim bibliotekama otvorenima za istraživače i studente. U kratkom se roku treba latiti prevodenja i objavljivanja stručne literature. Istodobno će trebati poduzeti razne potporne i informacijske djelatnosti. Za sve će te djelatnosti biti potrebni dobro školovani i adekvatno plaćeni stručnjaci da bi se spriječio njihov bijeg u privatni sektor.

Mnogo je toga rečeno o dvorcu Bathiany u Ludbregu. Ta se velika zgrada može restaurirati bez velikih troškova i učiniti višenamjenskim objektom, recimo skladištem ili centrom za dezinsktizaciju i konsolidaciju evakuiranih i crvotočnih umjetnina. Jer na gotovo svim drvenim umjetninama u Hrvatskoj potrebna je dezinsktizacija.

Dvorac Bathiany mogao bi se učiniti i centrom za obuku i revitalizaciju ugroženih umijeća i zanata kao i srodnih struka i tehnologija, gdje bi se mogli održavati periodički tečajevi iz kovanja, knjigoveštva, staklarstva, zidarstva i dr. Djelomice bi kao uzor mogao poslužiti centar San Servolo na istoimenu otoku kraj Venecije.

Restauriranje te zgrade trebao bi biti prvi korak u tom pravcu. Mladi zidari, stolari i drugi profili sudjelovali bi u restauriranju zgrade i već i na taj način učili.

Dvorac Bathiany mogao bi također služiti kao međunarodni centar za konferencije i simpozije o temama iz konzervatorske struke, a prednost je blizina Austrije, Mađarske i Zagreba. Ta tiha izvangradska sredina pogodna je za razmjenu ideja.

Takav kompletirani program bit će od koristi i za Hrvatsku u cjelini, tj. pogodovat će:

- većoj svijesti svih čimbenika, i aktivnih i pasivnih, o važnosti kulturne baštine; u stvari, program će smanjiti jaz između aktivnih djelatnika i pasivnih recipijentata;
- kontinuiranom informiranju o spomenicima i umjetninama, čime će se razni gubici na tom planu svesti na minimum;
- detaljnijem i potpunijem dokumentiranju spomenika i umjetnina;
- boljem razumijevanju prioriteta i budućih potreba;
- ekonomičnijem i ravnomjernijem korištenju sredstava.

Zaključimo, moto "manje je više" kazuje sve!

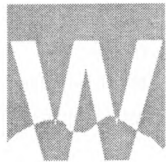
Sve naše napore valja preusmjeriti na dokumentiranje, preventivnu zaštitu i stabilizaciju što većeg broja umjetnina. Dajmo tzv. luksuznoj restauraciji status izuzetaka, a skupe obnove neka postanu stvar prošlosti.

Hrvatska bi mogla postati primjerom u realizaciji takvog naprednog pothvata.

Primljeno: 26. 11. 1992.

## PRESERVATION OF CULTURAL HERITAGE IN CROATIA - A TURNING POINT?

Luca Bonetti  
ARCH Foundation  
Lugano



With the following text I will try to approach the needs of the preservation of cultural heritage in Croatia from a new point of view. At first sight this subject may not appear directly related to the subject treated here today, namely the education of conservators, but it is. In my view only if and when the overall organization and the philosophical and executional tendencies for the protection of cultural heritage are clearly stated and accepted, only then can students be formed and organically trained.

In any event I think that a school for conservation in Croatia is at last 5/6 years away. The most talented young Croatian conservators will need a few years to begin or complete their studies abroad and even senior restorers could profit from a short visit to some of the best foreign institutes. These people should later become the core of the teaching body.

Meanwhile important professional texts can be translated in Croatian and the school project can be carefully planned and executed.

Until today, at least in Western Europe, public and private restoration efforts have been increasingly directed towards important and prestigious monuments and works of art, because of their notoriety or their importance and thus for the easiness of collecting the necessary funds for their restoration.

Generally speaking, while a restricted number of important monuments are thoroughly and expensively taken care of, a large number of less privileged monuments and objects are deteriorating.

But are these less privileged works of art our attention? The answer is yes! And if we presume that any single work of art is unique in its own self and is historically unrepeatable, we deduce that any single work of art is a priori equally worth preserving.

In other words it is indispensable to preserve and conserve, without distinctions, the largest possible number of works of art and only later restore them following certain priorities (i. e. importance of the author or in the event of exhibitions, etc.).

We believe that this presupposition is even more valid in the case of an emergency situation like the present one in war-ravaged Croatia. In this instance the necessity of first aid should really mean stabilization and conservation for the largest possible number of works of art.

Such a necessity has to be philosophically addressed, ideologically accepted, imparted practically and implemented. But this is not an easy proposition: it requires concerned and trained personnel, appropriate funding and the necessary practical means to achieve its completion.

I will try here to provide practical guidelines: the ideological acceptance and its implementation will require the efforts of all parties involved. It will require a drastic turnaround from the actual situation where restoration work is routine. Conservation should become routine and restoration the exception. Stabilization/conservation work is usually, when possible, performed on location, thus it presumes objects' immobility and operators' mobility.

Arch's main project, namely the construction and implementation of Mobile Conservation Studios (M.C.S), will be a logical and important step in helping to fulfil such a program, mainly through the use of the versatile "fully autonomous van units". The schematic drawing explains later the practical implementation of these concepts.

Last but not least, I believe that a Program centered around

stabilization/conservation will have positive economical and moral effects. The Program will:

- Employ more conservators and help them escape the daily "routine".
- Increase their professional interest, knowledge, integrity and ingenuity.
- Facilitate the exchange of opinions, the circulation of information and the transfer of technologies between all the concerned and involved parties: from legislators, Program directors, architects, art historians, conservators, museums staff to local recipients like priests, Church administrators, community leaders, etc.

I must stress that such a program will require the understanding and willingness of all parties involved.

In my view the organigram should be as follows:

The Institute for the Protection of Cultural Monuments of the Republic of Croatia in Zagreb is and will be the organizing body taking care of philosophical and legislative aspects.

The Institute of Conservation and Restoration of Croatia (RZH) and the Artworks Restoration Institute (ZZRU) should become more and more centres for documentation and research and less and less centres for execution (restoration), which will be limited to experiments involving new conservation technologies. The two Institutes should become information centres with well equipped laboratories and specialized libraries open also to scholars and students. Translation and divulgence of important professional literature needs to be undertaken soon. At the same time the various assistance and monitoring activities will need to be implemented vigorously. All these activities will require well trained and adequately recompensed personnel in order to avoid brain drain to the private sector.

Much has been said about the Bathiany palace in Ludbreg. The large building can be inexpensively restored and can become a multifunctional centre. It could become a storage, disinfestation and consolidation facility for evacuated and insect-infested artworks. We all know that almost all wooden artworks in Croatia are in need of disinfestation.

Bathiany palace could become a centre for the teaching and diffusion of endangered arts and crafts and of related professions and technologies, where periodical courses could be held in the field of iron working, bindery, glass working, masonry etc. One model to be partly followed could be the San Servolo Centre on the island near Venice.

The actual restoration of the building itself should become the first practical step taken in this direction. Young masons, carpenters etc. can be trained while they actually participate in the restoration of the building.

The Bathiany palace could also function as an international centre for conferences and symposiums for themes related to conservation, and its vicinity to Austria, Hungary and Zagreb can be an advantage. The quiet country atmosphere can favour exchange of ideas among the participants. Such a complete Program will provide positive effects also for the Croatian State, namely:

- Increased awareness of the importance of Cultural Heritage by all active and passive parties. In fact the Program will narrow the gap between active executors and passive recipients.
- Continuous monitoring of monuments and art objects, which will help to minimize all sort of losses.
- Capillary and more complete documentation of monuments and art objects.
- Better understanding of priorities and future needs.
- A more economical and evenly distributed use of finances.

In conclusion: the motto "less is more" say it all!

All our efforts have to be redirected toward documentation, prevention and stabilization of as many art object as possible. Let's relegate the so called "luxury restoration" to the rank of exceptions and let's make expensive reconstructions a thing of the past.

Because of its relative virginity, Croatia could become an exemplary leader in the fulfillment of such a progressive undertaking.

Zagreb, November 26th 1992.