



Republika e Kosovës
Republika Kosova – Republic of Kosovo
Qeveria – Vlada – Government

Ministria e Kulturës, Rinisë dhe Sportit -
Ministarstvo Kulture, Omladine i Sporta - Ministry of Culture, Youth and Sports

Minister of the Ministry of Culture, Youth and Sports,

Pursuant to Article 4 (paragraph 4.18) of Law No. 02/L-88 on Cultural Heritage, (Official Gazette No. 29, January 1, 2008), article 11 paragraph 1.5 of Law No. 08/L-117 on Government of the Republic of Kosovo, and Article 38 paragraph 6 of the Rules of Procedure of the Government of the Republic of Kosovo No. 09/2011 (Official Gazette No. 15, 12.09.2011),

Issues:

REGULATION (MCYS) NO. 01/ 2023 ON THE DESIGN OF CONSERVATION AND RESTORATION PROJECTS AND CONSERVATION ACTIVITIES OF CULTURAL HERITAGE

Article 1
Purpose

This Regulation shall define the criteria for the preparation of the design of conservation/restoration projects and cultural heritage conservation activities.

Article 2
Scope

The provisions of this Regulation are mandatory and applied by all natural and legal persons dealing with the design of conservation/restoration projects and conservation activities of cultural heritage in the entire territory of the Republic of Kosovo.

Article 3

Definitions

1. Expressions used in this Regulation have the following meaning:

1.1. Competent Institution - means an Institution assigned by the Law for researching, documenting, selecting, and overseeing the preservation, conservation, restoration, administration and propagation of the Cultural Heritage as defined by the regulation (MCYS) 06/2017 Designating the Public Cultural Heritage Institutions, subordinate to the Ministry of Culture Youth and Sports as Competent Institution;

1.2. Cultural heritage - includes Architectural heritage, Archaeological heritage, Movable heritage and Spiritual heritage;

1.3. Architectural heritage- is composed of:

1.3.1 Monuments: Constructions and structures distinguished by values of historical, archaeological, artistic, scientific, social or technical interest including movable elements as their parts;

1.3.2 Ensemble of buildings: Groups of urban or rural buildings distinguished by values of historical, archaeological, artistic, scientific, social or technical interest, interrelated with certain topographic units;

1.3.3. Architectural conservation areas: Areas comprising combined works of human hand and nature distinguished by values of historical, archaeological, artistic, scientific, social and technical interest.

1.4. Archaeological heritage - means constructions, structures and groups of monuments, developed settlements, movable objects, monuments of various kinds and their contents, found on land or under water. The Archaeological Heritage may be protected through an Archaeological Reserve where the remains, whether visible or hidden in the ground are to be left undisturbed;

1.5. Movable heritage - are objects that are expression or evidence of human creativity or of a natural development, distinguished by values of historical, archaeological, artistic, scientific or spiritual importance and interest;

1.6. Spiritual heritage - includes forms of cultural expression of popular traditions or customs, language, celebration, ritual, dance, music, song and other artistic expression;

1.7 Any other expression used in this Regulation shall have the same meaning as in the Law on Cultural Heritage in force.

Article 4

Types of Conservation Projects

1. According to the type of interventions:
 - 1.1. Projects for undertaking preventive measures;
 - 1.2. Projects for carrying out conservation works;
 - 1.3. Projects for carrying out works on structure of the asset and restoration works;
 - 1.4. Projects for carrying out works on adaptation;
 - 1.5. Projects for carrying out reconstruction works;
 - 1.6. Projects for conducting other protective measures and interventions.
2. According to the category or type of asset:
 - 2.1. Projects for conservation of immovable cultural heritage assets;
 - 2.2. Projects for the conservation of movable cultural heritage assets.
3. According to the complexity of the measures and interventions, the projects may include the following phases:
 - 3.1. Conceptual project (preliminary design);
 - 3.2. Main project;
 - 3.3. Completed project;
 - 3.4. Annex of the completed project;
 - 3.5. Project for the use and maintenance of the asset.

Article 5

Types of Conservation Projects according to the type of interventions

1. The project for undertaking preventive measures:
 - 1.1. The project for preventive measures/interventions targets items of cultural heritage which are at risk as well as archaeological reserves, where interim protection measures are needed to preserve the asset until the conditions are in place for taking other appropriate measures for long-term protection;

1.2. The Project for other protective measures and interventions target immovable or movable cultural heritage or the constituent parts thereof, in cases where protective intervention is undertaken as an independent measure, especially in the case of: anastylosis, recomposition, dismantling, stratification of painted layers, or extraction or removal of frescoes, mosaic, sculpture or other types of decorations, or installation of protective buildings or structures etc.

2. The project for carrying out conservation works:

2.1. The project for carrying out conservation works targets the conservation of immovable cultural heritage or integral parts thereof, where necessary, or where protection is anticipated for the relevant asset to be preserved in its original form and condition, i.e. the state in which it was found, without adding elements that had been destroyed or missing.

3. The project for carrying out works on the structure of the asset and restoration works:

3.1. The Project for carrying out works on the structure of the asset target the immovable cultural heritage or integral parts thereof, in the event of damage to structural elements of the asset, or where it is necessary to remedy such damage and stabilise the asset, without jeopardising its main characteristics.

The project for carrying out restoration works target immovable or movable assets where a partially damaged asset requires proper renewal by adding missing parts in terms of form and appearance, including anastylosis, recomposition, rebuilding, enlarging, or other restoration intervention, or removal of inappropriately added parts and elements.

4. The project for carrying out works on adaptation:

4.1. The project for carrying out works on adaptation/alteration target the immovable cultural heritage or integral parts thereof, where necessary, or where changes to building interiors are anticipated in order to restore its original function, or to change or activate certain functions of the asset as a whole or in part, without changing the structural elements of the building or impairing the artistic or other values or features of the asset.

5. The project for carrying out reconstruction interventions:

5.1. The project for carrying out partial reconstruction works target immovable or movable assets, where the renewal of the asset is necessary or anticipated, following extensive or complete destruction and other similar reconstruction actions.

6. Projects for taking protective measures and other interventions:

6.1. The project for taking other protective measures and interventions target immovable or movable cultural heritage or the constituent parts thereof, in cases where protective intervention is undertaken as an independent measure, especially in the case of: anastylosis, recomposition, dismantling, stratification of painted layers, or extraction or removal of frescoes, mosaic, sculpture or other types of decorations, or installation of protective buildings or structures etc.

According to the category or type of assets for which the measures/interventions are proposed, conservation projects can be:

6.1.1. for the conservation of immovable heritage, such as a design project;

6.1.2. for the conservation of movable heritage, such as project design for the conservation of icons, mosaics, paintings, sculpted objects, wood carving features, metal objects, ceramics, glass, leather, textile, parchment, paper, images, etc.

Article 6 **Conceptual project**

1. Conceptual project specifically target:

1.1. Immovable cultural heritage, where the following are necessary:

1.1.1. partial reconstruction;

1.1.2. adaptation, involving large-scale interventions;

1.1.3. restoration of large scale of interventions, including recomposition, anastylosis, adding elements that are missing or removing accompanying and other inappropriate features buildings or parts of buildings, accessories etc.;

1.1.4. stratifying layers of paint, removing floor mosaics, detaching frescoes, removing or separating ornaments or other elements applied, and similar actions;

1.1.5. landscaping and other types of arrangement of the place and/or its surrounding, which include terrain modification or other larger interventions on the protected area;

1.1.6. building structures for temporary or permanent protection and other types of structure;

1.1.7. conducting works on the protected asset or parts thereof that represent a separate building, painting or functional unit, if the works are performed as a separate project phase in other cases, as required by the conditions of conservation or location.

1.2 movable cultural heritage, in cases where:

1.2.1. what was originally an integral part of the immovable asset must be permanently removed (for protective reasons) and safeguarded as a movable cultural heritage, i.e. where it is to become a movable asset in the legal sense;

1.2.2. restoration and reconstruction are required.

1.3. The conceptual project must contain the project of the current state if it exists, the project of the existing state and that of the planned interventions.

Conceptual project include graphic and other documents to be used as a basis for creating artistic, functional and technical solutions for the requisite interventions.

Conceptual project may permit of various possible solutions.

Article 7 **The main project**

1. The main (basic) project is designed for all types of immovable and movable cultural heritage, regardless of their category and the type of protective intervention proposed:

1.1. Such projects specify the type and extent/scope of the intervention, the manner and dynamic plan of their implementation;

1.2. The projects concern the relevant category or type of assets: projects targeting architecture, statics, wall paintings, icons, mosaics, items using oil painting or other artistic techniques, stone sculptures, wood-carved items or objects, and objects made of metal, ceramic, glass, bones, leather, textiles, parchment, paper, etc.

2. The main project contains:

2.1. A technical assessment of the current state (existing state);

2.2. Analysis of the current state and/or description of damage;

2.3. Analysis of the technique and technology implemented;

2.4. Physical-chemical analysis of the materials used.

3. Technical documentation of the current state should be effected on the appropriate scale, marking the places, types and extent of damage, as well as the location from which the samples were taken for analysis or the tests carried out, and shall include floor plans such as: installment, the base of foundations, groundfloor and other floors, sections, displays, details and other types of drawings and graphics, to the extent required by the type of asset and the extent of the protective intervention proposed.

4. Photo documentation of the current situation should use the appropriate techniques and range in order to secure accurate visual information on the current condition, location, type and extent of damage, as well as on the.

5. Interventions to be undertaken include:

5.1. Elaboration of the proposed intervention using the guidelines presented in this Regulation as well as Charters and International Conventions for Cultural Heritage, as well as:

5.2. Technical documentation for immovable cultural heritage;

5.3. location plan on a scale of 1:100, and for larger assets, a scale of 1:500 or 1:1000, with the site- position of the asset in location and its fifth facade (roof), and plotted adjusted objects, approaches, cardinal directions, landscaping etc;

5.4. floor plans on a scale of 1:50, with the requisite number of levels, including upper floor and/or attic plans, where necessary;

5.5. transverse and longitudinal sections on a scale of 1:50, with altitudes and floor plan designation;

5.6. displays on a scale of 1:50;

5.7. details on a scale of between 1:1 and 1:20, as appropriate;

5.8. interior, with a special display of painted, carved, sculptural and other content, on a scale of between 1:1 and 1:25, as appropriate;

5.9. plan of inventory decorations on a scale of 1:50, 1:20, as well as different types of doors and windows.

6. For movable cultural heritage:

6.1. Drawings, diagrams, and other depictions of painted surfaces, reliefs, sculptures and stone, wood, metal, ceramic, glass, textile, and other elements, or parts or objects, signs, decorations and similar content, on a scale of between 1: 1 and 1: 50; - identifying sections of the item structure by labelling components or layers;

6.2. Exceptions to the content of the technical documentation for interventions in immovable cultural heritage are possible:

6.2.1. where there is no need for executive projects, technical documentation for the documentation on very important immovable cultural assets should be confined to drawings of the base, sections and displays on a scale of 1:25;

6.2.2. if the asset is of small dimensions, the technical documentation of immovable cultural heritage of great significance shall contain drawings of foundations, floor plans, sections and displays on a scale of 1:25.

7. Dynamic plan:

7.1. The dynamics of implementation/dynamic plan of projects for preventive intervention should include schematic or other types of presentation of the positions of the work to be conducted during the project phases and the deadlines for completion of each phase, expressed in working days.

Article 8

Implemented project - as built

1. The completed project target the immovable cultural heritage when dealing with complex buildings or a complex type of protective intervention that consists or contains: stratification of paint layers or other modes of separation, partial or complete reconstruction, and also in other cases, where necessary.
2. The completed project elaborates the technical solution offered in the main project and presents the implemented solution.
3. The completed project consists of:
 - 3.1. Project for interventions in the structure/construction:
 - 3.1.1. detailed drawings presenting the detailed technical documentation for the solution(s) in terms of the construction/structure, prepared on a scale of 1:50 in accordance with technical rules and professional standards, other construction details and final (professional) works.
 - 3.2. Project for interventions in paintings or other artistic features:
 - 3.2.1. a detailed plan for each phase: a detailed description of the work, drawings with accurate measurements of all layers, or parts, on a scale of 1: 1 to 1: 50.
 - 3.3. The annexes of the completed project is drawn up for the immovable cultural heritage where the implementation of the conservation project has to deviate from the main project;
 - 3.3.1. This annex is drawn up as the works proceed, and contains text and/or graphic presentation of the actual state of the intervention carried out.
 - 3.4. The project for the use and maintenance of the asset is drawn up for immovable and movable cultural heritage in cases of complex and other specific interventions that specifically include the protection, maintenance and use of the asset after protective measures have been taken:
 - 3.4.1. This project defines what is optimal, i.e. the specific technical-technological, functional and other conditions for the maintenance and use of the given asset.
 - 3.5. A use and maintenance project includes:

3.5.1. The type, method and time frame for periodic assessments of constructive elements and other characteristic components or features of the asset in question;

3.5.2. Deadlines for requisite replacement of certain elements, parts, installation, and other items;

3.5.3. Periodic monitoring and analysis of climatic and microclimatic influence on the condition of the asset in question;

3.5.4. Conditions for storage, handling, packaging, transport, transfer, presentation and related activities;

3.5.5. Specific methods of providing access to the protected asset.

Article 9

Basic Principles on Conservation and Restoration Practices

1. Conservation and restoration practices must adhere to the following principles. Special conditions must be provided by the relevant RCCH and/or Central Institutions of Cultural Heritage:

1.1. Prior to starting any kind of restoration of an asset, the relevant historical period(s) for that restoration must be respected;

1.2. A monument can be used for a new purpose or used in such a way as to interpret the monument and the period of its restoration;

1.3. Materials and features from the restoration period shall be retained and preserved. It is not allowed to remove materials or alienate features, spaces and spatial relationships that characterize that particular period;

1.4. Any property that is part of the monument should be recognized as a physical record of its respective time, place and use. The work required to stabilize, consolidate and conserve materials and features from the restoration period shall be fully documented for future research;

1.5. Materials, features, spaces and refinements that characterize other historical periods should be fully documented before they are alienated or relocated;

1.6. Distinctive materials, features, refinements and construction techniques or examples of craftsmanship that characterize the restoration period must be preserved;

1.7. Physical features deteriorated by the restoration period should be repaired rather than replaced. Where the severity of the deterioration requires the replacement of a distinctive feature the new feature must match the old one in design, colour, texture and, where possible, in material;

1.8. The replacement of missing elements from the restoration period must be proven by documentary and physical evidence. A false impression of history by adding conjectural features, features from other characteristics, or combining features that never existed together historically must not be created;

1.9. Archaeological resources affected by a particular project must be protected and preserved on site. In case of interventions in these resources, mitigation measures shall be taken;

1.10. Changes to a monument that have acquired historical significance as such should be maintained and preserved.

Article 10

Specific standards and norms for the design of the conservation project

1. Basic principles / During the design of the conservation project for the immovable cultural heritage asset or the constituent parts thereof, special attention shall be paid to the proper selection and determination of the type, scope and methods of protective intervention.

2. The type and scope of protective interventions conducted under conservation project designs are based on:

2.1. research, study and preliminary documentation of the asset in question and its immediate surroundings;

2.2. consideration of positive and negative influence, as well as daily and annual variations of environmental factors;

2.3. Forms, materials, traditional techniques and original structural systems.

3. Where traditional techniques prove inapplicable, the conservation project may provide for specific application of modern techniques for protective intervention, provided they are scientifically proven and tested in practice:

3.1. Protective measures and interventions on immovable cultural heritage;

3.2. If the original construction system does not meet static stability needs, the conservation project may provide additional and/or new elements of a construction character, thereby ensuring that the intervention is not a large-scale intervention, especially in relation to the demolition of walls, rupture floors and similar.

Protective measures which necessitate restoration and/ or reconstruction interventions in order to preserve the respective asset and/or to reveal its specific aesthetic and historical values can be used only if they are based on substantiated knowledge with respect to the materials used and authentic expression of the theme.

If they are based on assumptions, such interventions in the project must be kept to a minimum, reflecting best practice of its time and involving the preparation of recognised and substantial project documentation;

3.3. If the subject of the project design is a monument or another type of protected immovable asset or a part thereof, comprising valuable features dating from several different historical periods or with various cultural layers, the protective interventions laid down in the project must comply with all recognised contributions;

3.4. In the case of adaptation of a monument or a part thereof, with a view to revitalising and reactivating the original function or providing a new function, the protective intervention laid down in the conservation project should be kept to a minimum, in terms of typological and structural specification of the building;

3.5. Protective interventions which necessitate the complete or partial dislocation of specific protected immovable cultural assets can be laid down in the project only if this is the only way of saving/preserving the asset, if it concerns a strategic issue of national and/or international interest, or in cases of major degradation of the asset as a result of construction or other intrusive activities, natural disasters or other similar factors;

3.6. The immediate environs of the protected asset are also covered by the conservation project. There must be no distortion of spatial-environmental relations, colours, proportions, dimensions or other features of the asset's surroundings.

4. Protective measures and interventions on paintings and other types of applications and/or decoration.

Protective interventions that require stratification of painted, sculptural or other type of decorative feature of the asset may be laid down in the conservation project only if this is the only means of ensuring their protection or rescue:

4.1. If the removal of wall paintings is necessary, methods that ensure protection of the original external appearance of the painted surfaces have priority in the design of the conservation project;

4.2. If the conservation project provides for the cleaning of paintings on polychrome surfaces, especially in paintings and sculptures, pigment must not be allowed to penetrate and other (eventual) old layers of paintings must always be taken into account. Patina may only be altered or removed if analysis show that it has already been irrevocably changed by modification of the surface material;

4.3. To avoid the risk of degradation of original pigments and paint layers, appropriate descriptions of the materials laid down in the project for certain types of intervention on polychrome surfaces (painted, carved, sculptural) should be attached. The consolidation of stucco, frescos, graffiti art and other similar expressions may be provided for in the conservation project:

4.3.1. after the complete effectiveness of roof covering and drainage systems has been proved, where water infiltration has caused decay or peeling;

4.3.2. after special inspection or analysis has been carried out where damage has arisen from other causes.

4.4. The project design should avoid making copies for reasons of protection of the patina and the colour of the original stone and bronze sculptures. In these cases, print-making methods can be used, on a scale of 1: 1, except where the original has previously been prepared under the conservation intervention for taking negatives:

4.4.1. The conservation project may not provide for the return of the restored part to the original position unless it has been appropriately repaired.

4.5. The use of fixative and other reagents for conservation of wooden sculptures and wood-carving features, can be included in the conservation project only if their use is subordinated to efforts to preserve the original appearance of the wooden feature;

4.6. Protective measures and interventions on archival material.
Design of the conservation project referring to archival material:

4.6.1. Restoration should strive to preserve document authenticity, in terms of form, structure and any other original elements;

4.6.2. restoration must be reversible;

4.6.3. the re-integration of the missing parts must be visible;

4.6.4. Reintegration of deleted graphic intermediaries is prohibited;

4.6.5. All additions that have radically changed the original state of the document over time should be removed;

4.6.6. In cases of written finds, fragments or testimonies relating to the history of the document, the removed items should be conserved;

4.6.7. The use of mechanical devices for the restoration of paper documents is permissible only after careful assessment of the state of the substrate and of the graphic interventions;

4.6.8. Products and materials intended for use (adhesives, fixatives, solutions, liquids, paper, leather, etc) should meet durability, stability and reversibility requirements and be tested in practice.

4.7. Protective measures and interventions on old books and other library materials.
The design of the conservation project that refers to old books and other forms of library material is done:

4.7.1. if the material is extremely important on account of its structure, age, or artistic value, priority must be given to small protective interventions or to interventions on unstitched books;

4.7.2. if unstitching is necessary, it is necessary to carefully anticipate the use of the material, including prior verification of the original numbering;

4.7.3. The original cover may be completely or partially replaced, depending on its condition and functionality;

4.7.4. Priority precautions must be taken at the washing stage, in order to preserve fragments of material, as well as to gauge testing solubility of ink and colour;

4.7.5. drawings, miniatures, etc, which were deliberately removed in the past, as part of the historic book itself, should not be restored.

Article 11

Methodology and conditions for the design of Conservation and Restoration Projects

1. The design of conservation and restoration projects of cultural heritage assets is a complex process, which should include the following steps:

1.1. Research and Documentation of cultural heritage;

1.2. Development of the program and action plan for the design of the conservation project;

1.3. Determination of the type of intervention;

1.4. Design of the Conservation and Restoration Project;

1.5. Review / Control of the conservation project design;

1.6. In order to determine the future functions, consultations with the interested communities may be organized.

Article 12

Research and documentation of cultural heritage

1. Any conservation research, regardless of the type, as a complete process shall include the following phases:

1.1. preliminary (preparatory) activities geared to meeting conditions for approval to carry out conservation research;

1.2. carrying out conservation research;

1.3. interpretation of results.

2. Design of the Research program:

2.1. Conservation research is carried out in accordance with a research conservation program;

2.2. The research conservation program can refer to one or more protected assets, regardless of the type of research and the way they are organized;

2.3. The program shall include:

2.3.1. data on who carries out the research and the organization of the research;

2.3.2. subject, type and scope of the research;

2.3.3. purpose of the research and the expected results;

2.3.4. dynamics of the research;

2.3.5. budget;

2.3.6. technical means;

2.3.7. documentation.

2.4. Research for the purpose of designing the conservation project, regardless of the category/type of asset and/or type and the extent of the protective intervention to be undertaken, can consist of one or more types of research.

3. Types of research are:

3.1. archival – bibliographic research;

3.2. archaeological research;

3.3. conservation research;

3.4. geo-mechanical research;

3.5. research of any other field, laboratory or cabinet research.

4. The type of research and research methods and/or organisation shall be set out in the conservation research programme:

4.1. Special conditions: if the research work consists of or include in situ (in the field) archaeological and/or conservation-restoration research:

4.1.1. An integral part of the conservation research programme is an archaeological research plan, namely the program for conservation research, regardless of how the research is organized;

4.2. This research can be carried out by:

4.2.1. a research team established for this specific kind of research, without changing the composition and status of personnel in the team;

4.2.2. (a) member(s) of the project team acting as research manager(s), with or without the involvement of other participants in the research project;

4.2.3. one or more other research teams, not including the managers or members of the project team.

5. If the research work consists of or includes conducting geomechanical and/or other specific fields or laboratory research, the work is usually assigned to different researchers.

6. If the research work consists of or includes the use of the results of prior archaeological, conservation and/or other research projects, these research projects are listed in the research report(s) as well as in the Conservation Project Design Programme.

7. If the Conservation research programme involves many types of research or uses the results of previous research projects, the results of the latter shall be summarised in a report. Individual reports on the relevant research projects shall form an integral part of these summary reports.

8. Implementation of the research program:

8.1. The realization of the research work shall ensure the collection, classification and processing of the available data and relevant documentation for the specific research;

8.2. the technical assessment of the condition of the asset(s) covered by the research program;

8.3. carrying out the necessary laboratory analysis and tests;

8.4. documenting the research process, preparation of conservation research reports.

9. Documentation of the research programme and results achieved, documentation of the history and connections with other monuments, the environment and the surrounding environment.

10. The documentation of the research process is carried out in accordance with the requirements related to the category/type of assets, the aims of the research and the type and size of the

conservation research. Documentation is prepared by providing or creating descriptive, technical, photo or other relevant documentation.

11. Documentation usually refers to:

11.1. damage to assets, with a detailed presentation, giving an accurate record of the location, type and extent of the damage;

11.2. identification of assets and materials from which they are made, and in particular their composition, features and other characteristics (peculiarities);

11.3. measurements performed, surveying, testing, analysis and research;

11.4. the achieved research results.

12. Assessment of significance:

12.1. Determination of cultural heritage values;

12.2. The determination of the cultural heritage values of the cultural heritage asset are determined in accordance with the criteria set out in Regulation No. 11/2022 on the Inventory and Process of Selection of Cultural Heritage for Protection;

12.3. The main criteria regarding the current significance of cultural heritage or the significance that cultural heritage may have in the future are:

12.3.1. Historical Values;

12.3.2. Social values;

12.3.3. Aesthetic values;

12.3.4. Scientific / educational values;

12.3.5. Economic values.

12.3. Definition of the statement of significance:

12.3.1. The statement of significance in short form presents the values of a cultural heritage asset, describing its specific cultural values, synthesizing the assessment through the explanation of the relative significance of these values.

Article 13

Development of the program and action plan for the design of the conservation project

1. The program for the design of the conservation project is prepared based on the results of the research work, in accordance with the operational plan.
2. The program for the design of the conservation project includes the type and extent of conservation intervention, or architectural, artistic-technical conditions and requirements and/or other relevant conditions for the development of conservation projects.
3. The program determines the type, volume and work managers, implementation dynamics, the amount of financial resources and other issues related to conservation design, in accordance with these rules.

4. Identification of future needs for use:

4.1. The identification of future needs for use is determined based on general criteria, as to which changes regarding the function or functional adaptation of cultural heritage assets are allowed/or not. These interventions aimed at adaptation must be in full harmony with the laws and by-laws in force of the Republic of Kosovo, as well as with the International Conventions and Charters of UNESCO and ICOMOS:

4.1.1. The existing function when it is an integral part of the values and significance of the cultural heritage asset must be preserved;

4.1.2. The new function must be consistent with the values and significance of the cultural heritage asset and involve minimal changes in the valuable material, scope and environment in which it is located.

3. Identification of potentials and limitations:

3.1. Based on the results of the research and documentation, and in full harmony with the laws and by-laws in force of the Republic of Kosovo, as well as with the International Conventions and Charters of UNESCO and ICOMOS, the potentials for sustainable development of cultural heritage assets shall also be defined, and at the same time the limitations that are directly related to the preservation of the integrity and values of the cultural heritage of the asset.

Article 14

Determination of the type of intervention

1. Based on the results of the preliminary research, the conditions and circumstances in which the asset is located, and the programmatic needs, the type of intervention and the project for the relevant type of intervention shall be determined:

1.1. Projects for undertaking preventive measures and/or Project for taking protective measures;

- 1.2. Projects for carrying out conservation works;
- 1.3. Projects for carrying out works on structure of the asset and restoration works;
- 1.4. Projects for carrying out works on adaptation;
- 1.5. Projects for carrying out reconstruction works;
- 1.6. Projects for conducting other protective measures and interventions.

Article 15

Design of the Conservation and Restoration Project

1. Every conservation project, regardless of the type, contains the general and specific part:
 - 1.1. The general part of the conservation project shall include:
 - 1.1.1. front page;
 - 1.1.2. the content of the project;
 - 1.1.3. evidence for the design of the conservation project;
 - 1.1.4. results from research works;
 - 1.1.5. the program for the design of conservation project;
 - 1.1.6. clarification of project proposals/solutions and planned interventions;
 - 1.1.7. the quality and cost of the project.
 - 1.2. The specific part of the conservation project shall include the content defined in relation to the level of the plan (conceptual, main, executive project(s)).
2. The front page of the conservation project table shall contain:
 - 2.1. Full name and location of cultural heritage asset related to the project.
 - 2.2. The name of the person, or the title and address of the legal entity which is the implementer of the project, or where the project is legalized;
 - 2.3. The archive number and date of the project or legalization of the project;
Name of project:

2.3.1. by type (of the proposed intervention);

2.3.2. Place and date of the project design.

2.4. The name of the owner / occupant/ user of the cultural heritage asset

3. The content of the conservation project includes the full names/titles of the content of the project designed.

4. The supporting documentation for the design of the projects includes:

4.1. the act of registration for legal entities or persons with a code and a description of the activities that includes the preparation of conservation projects;

4.2. the instrument defining the participants in formulating the conservation projects (the project team) and their position or status;

4.3. The decision of the authority responsible for the design of the project in respect of relevant categories/types of cultural heritage;

4.4. statement of the owner/occupant of the heritage;

4.5. acts on the fulfillment of other legal requirements for the design of the conservation project.

5. Executive Summary contains elaboration of the purpose for project design and project solutions, i.e. summary of information given in the paragraph “The description of the project proposals/solutions” as well as the requested budget for implementation of the project (bill of quantities).

6. The results of the research work can be contained in one or more reports of research documents.

7. The program for designing the conservation project stipulates the type and scope of protective intervention or architectural, artistic-technical, technical-technological and/or other relevant conditions and requirements for the development of conservation projects.

8. Description of project proposals/solutions contains:

8.1. data on the identification of the related asset and its protection status;

8.2. data on the latest and any other protective interventions vis-à-vis the asset in question;

8.3. the main objectives and features of current protective interventions and expected results;

8.4. summary of several phased projects, which are an integral part of the main (basic) project;

8.5. other relevant data.

9. Project quantities and estimates:

9.1. Quantities: the state of works systematised in phases and the order of implementation, with detailed descriptions of the work, the type thereof and the quantities required;

9.2. Estimates/ bill of quantities: prices per position (unit), quantity and total cost, including taxes and other public expenses.

10. Special requirements:

10.1. If, during the implementation of the conservation projects, updates are needed owing to changes in the state of the asset or additional research, or for any other reasons, it is necessary to add an annex to the conservation project:

10.1.1. If the annex is prepared by the team or another person, the written approval of the project manager should be attached.

10.2. Conservation projects are produced on paper or other appropriate material for drawing or writing, and in electronic form;

10.3. Conservation projects must be organised in such a way that the relevant sheets are easy to use and conserve;

10.4. The preparation of the project is done in a standard project paper format in A0, A1, A2, A3 and A4 format, and their prescribed A4 format, placing the frames, stamp and label on each sheet with a photograph and with appropriate wrapping, e.g. envelope of its contents, the main project must be attached.

11. Project team:

11.1. During the design of the conservation project for a certain protected asset, one or more teams shall be created;

11.2. prepares the conservation research program;

11.3. conducts and/or organizes research work;

11.4. prepares the program for the design of the conservation project;

11.5. designs the conservation project;

11.6. ensure the timely initiation of proceedings for professional supervision of the project and act on the comments resulting from such supervision;

11.7. perform preparatory and other work relating to conservation design vis-à-vis the asset in question.

Article 16
Review / Control of the conservation project design

The evaluation and approval of conservation projects is done in accordance with Regulation (MCYS) No. 06/2017 on the Designating Public Cultural Heritage Institutions, Subordinate to the Ministry of Culture, Youth and Sports as Competent Institutions and other bylaws.

Article 17
Repeal

Upon entry into force of this Regulation, it repeals the Regulation No. 03/2008 on conservation and restoration activity of cultural heritage and any other by-law that is in contradiction with this Regulation.

Article 18
Entry into force

This Regulation shall enter into force seven (7) days after its publication in the Official Gazette of the Republic of Kosovo.


Hajrulla Ceku

Minister of the Ministry of Culture, Youth and Sports

Date: 14.06.2023