Cultural Heritage in South-East Europe: 

KOSOVO

Protection and Conservation of a Multi-Ethnic Heritage in Danger

Mission Report
26-30 April 2004
This publication follows a previous report prepared by a Mission dispatched by UNESCO to Kosovo from 12 to 18 March 2003. That report is available on the site: http://www.unesco.org/venice

The reader of the present report will find numerous references made thereto, including descriptive passages of three sites visited by the 2003 mission.

In both reports, the term Kosovo designates the area as defined by the relevant resolutions adopted by the Security Council of the United Nations.

1 The authors are responsible for the choice and the presentation of the facts contained in this report and for the opinions expressed therein, which are not necessarily those of UNESCO and do not commit the Organization. The designations employed and the presentation of material throughout this report do not imply the expression of any opinion whatsoever on the part of UNESCO concerning the legal status of any country, territory, city or area, and its authorities, or concerning the delimitation of its frontiers or boundaries.
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Foreword
by the Director-General of UNESCO

This report arises from the fact-finding mission of high-level specialists that I dispatched to Kosovo in April 2004 in the wake of the outburst of violence and destruction that had occurred there one month earlier. The mission’s task was to make recommendations on priority projects for the restoration, rehabilitation and reconstruction of cultural monuments in Kosovo, in consultation with the Government of Serbia and Montenegro and in cooperation with the United Nations Interim Administration Mission in Kosovo (UNMIK). This report follows and complements a previous one that had resulted from a mission of UNESCO specialists sent to Kosovo in 2003. Both are published in the series of documents on “Cultural Heritage in South-East Europe”.

In agreement with the Secretary-General of the United Nations, I have decided to organize a conference of donors early in 2005 with a view to eliciting support for and encouraging collaboration with UNESCO in its efforts to implement the recommendations made in the two reports. Indeed, this meeting will provide an opportunity to develop a framework for coordinating the contributions of the international community towards the restoration, reconstruction and protection of cultural heritage in Kosovo. Moreover, the conference will serve as a concrete step in UNESCO’s overall effort to encourage intercultural and inter-ethnic dialogue in South-East Europe.

Let me take this opportunity to appeal once again to Governments, international organizations and donors from the private sector to join with UNESCO in the task of restoring and protecting the invaluable cultural treasures in Kosovo.

Koïchiro Matsuura
Introduction

Responding to the events of 17-19 March 2004 in Kosovo, Serbia and Montenegro, the Director-General of UNESCO, Mr. Koichiro Matsuura, strongly condemned the attacks on the region’s rich cultural heritage, declaring that it was not only monuments but also “memory and cultural identity” that were being destroyed. He recalled the spirit of the Ohrid Declaration, approved by all the Heads of State of the region in August 2003, in which they stressed the role that cultural heritage could play as a potent symbol of the identity of peoples and as a factor of reconciliation.

At the request of President Marović of Serbia and Montenegro and Mr Holkeri, Special Representative of the Secretary-General and Head of United Nations Interim Administration Mission in Kosovo, the Director-General approved the dispatch of a mission from 26 to 30 April 2004 to assess the damages in Kosovo within the framework of UNESCO’s programme for the safeguarding of the cultural heritage in post-conflict situations (see Annex IV). Under the leadership of the Culture Section of the UNESCO Venice Office, the mission had as its remit to:

a) prepare a mission report (in English) comprising:
- descriptions of the current state of each monument and site visited, with specific reference to the damage to the cultural heritage mentioned by 2003 UNESCO mission in the report entitled “Cultural heritage in Kosovo – Protection and conservation of a multi-ethnic heritage in danger” (UNESCO 2004);
- recommendations for urgent interventions on the sites in immediate danger of further damage;
- estimates of the cost of the restoration work and intervention required;
- photographs, illustrations and plans (where possible);

b) cooperate with UNMIK and the local authorities and specialists responsible for managing cultural heritage resources in Kosovo;

c) undertake an impartial assessment of the damage to the cultural heritage, sites and monuments.

The composition of the mission is in Annex I.
The itinerary of the mission, as agreed between UNMIK and UNESCO, is in Annex II.
The summary of the cost estimates for restoration and rehabilitation is in Annex III.
Recommendations of the Mission

1. The principle recommendation is that the international community in Kosovo should proceed without delay to develop a new strategy and early warning mechanisms for protection of the cultural heritage. The events of March 17-19 demonstrated that existing mechanisms and strategies were not adequate to the task of protecting the monuments and furthering reconciliation processes in the area.

2. Before initiating any restoration/rehabilitation activities, it is necessary to address the question of the sustainability of restorations/rehabilitations so as to avoid further destruction. What is at stake is not simply the monumental heritage of the region but also loss and degradation of the intangible heritage in the form of the unique history of Kosovo.

3. While technical recommendations for the restoration and preservation of the cultural heritage are of great importance, they could prove pointless in the absence of a broad and multifaceted programme for the protection of monuments. As matters stand, cultural sites could be destroyed the very day following their restoration. In this precarious situation, UNESCO’s concerns cannot be confined to technical problems. Although it is not a political organization, UNESCO can collaborate on a regular base with UNMIK in devising a programme for the protection of cultural heritage, which might include educational and other such measures.

4. Another aspect of UNESCO protective mission could involve the publication of materials concerning the cultural treasures of Kosovo, which are not well known outside the region despite being unique in many ways. It is significant that the destruction of the two Bamyan Buddhas in Afghanistan some years ago attracted much more media and public attention than the destruction of Kosovo’s Bogorodica Ljeviska Church in Prizren, which is wholly comparable with these Asian monuments from the artistic/historical standpoint. A wider appreciation of the universal significance of Kosovo heritage, embodying as it does an important aspect of Byzantine civilisation, would constitute an additional protective measure. The initiation of an information and publication project by UNESCO could be most valuable in that regard.

5. The members of the UNESCO mission strongly recommended the inclusion in the UNESCO World Heritage List, in addition to the Dečani monastery (inscribed June 2004), of the Gračanica Monastery near Priština (the most beautiful Byzantine church dating from the fourteenth century) and the Peć Patriarchate Monastery (a unique complex of churches with outstanding 13th and 14th century fresco cycles, one of the major historical centres of the Serbian Orthodox Church), as well possibly as the Virgin Ljeviska Church in Prizren, whose highly original thirteenth-century iconography and style fill an important gap in the history of Byzantine painting. Such international recognition of major Kosovo monuments would appear to be an urgent matter insofar as it could deliver a message to potential vandals who might be plotting further destruction of the cultural heritage.

6. Furthermore it is recommended the introduction of a system for annual monitoring of the cultural heritage in Kosovo through a permanent committee of UNESCO experts, who would be able to check all aspects of the Organization’s programme, from restoration work to educational projects. Such monitoring would seem necessary over the next five years at least.
Reports on the sites visited

1. During their mission to Kosovo from April 26-30, the UNESCO team visited 27 sites on the list of 35 prepared by UNESCO. All the sites belonged to the Serbian Orthodox Church, the only exception being the Open Gallery and Museum of Agim Çavdarbasha in Caglavica/Çagllavica Municipality, destroyed accidentally by mobs. Fourteen of the 27 sites visited involved twentieth-century edifices.

2. The monasteries of Peć, Dečani and Gračanica were checked during the 2003 UNESCO mission and were included in the 2004 report. Since they were not the target of attacks during the March riots and their condition remains unchanged (although they remain endangered), mention of them might have been omitted in the present document. However, their pre-eminence among Balkan heritage sites, and their crucial importance for the Serbian cultural heritage in Kosovo in particular, dictated otherwise. It may be noted in this connection that conservation work on the Peć Patriarchate and the Dečani Monastery, together with the rebuilding of its ancient Konak, will be soon undertaken by the Italian nongovernmental organization INTERSOS, under the supervision and project leadership of the Istituto Centrale per il Restauro (attached to the Italian Ministry for Cultural Heritage and Activities) using funds provided by the Italian Ministry for Foreign Affairs.

3. In the case of major monuments or technically difficult interventions, the work-time estimate includes provision for a project leader, who will run the workshop and decide on the methodological approach to be adopted. This applies in particular to:
   - The Church of the Holy Virgin of Ljeviska in Prizren
   - The Church of St George – Runović’s Church in Prizren
   - The Church of the Presentation of the Virgin in Lipljan

   These monuments are the most seriously affected as regards their wall paintings, and interventions are urgently needed if further decay is to be prevented.

4. For various reasons, it was not possible to visit every monument included in the list drawn up by the Venice Office. The following sites were not inspected:
Prizren/Prizren Municipality
1) The Church of St Kyriake
2) Church of Sveta Nedelja
3) Serbian Orthodox Seminary of Sts Cyril and Methodius (complex)

Podujevo/Podujevë Municipality
4) Church of St Elias

Uroševac/Ferizaj Municipality
5) Church of Varos
6) Church of Softe
7) Church of Talinovac

Vitina/Viti Municipality
8) Church of Viti/Vitina

Mitrovica/Mitrovicë Municipality
9) Church of St Sava

Kamenica/Kamenicë Municipality
10) Church of Donja Slapasnica

Vucitrn/Vushtrri Municipality
11) Church of St Elias

Obilić/Obiliq Municipality
12) Church of St Michael
1. Church of The Holy Virgin of Ljeviska 14th century

Brief description of the monument

The Bogorodica (Mother of God) Ljeviska Cathedral is one of the most important churches to have survived in the entire region and one of the finest examples of Late Byzantine architecture anywhere. It is indeed the only surviving Serbian Orthodox medieval urban cathedral.

The history of the Bogorodica Ljeviska church reaches back to the 9th-11th century. The original construction was a three-aisled basilica built over an early Christian shrine, elements of which remain within the existing structure. Commissioned by King Milutin of Serbia, the church was remodelled in 1306-07 under the supervision of the local bishops Damjan and Sava when a cross-in-square design was incorporated into the central nave of the old basilica. The result is a highly developed Late Byzantine church with a central dome and four smaller accompanying cupolas at the corners of the incorporated rectangular nave. The apse is vaulted with a blind dome and the aisles and the transept have barrel vaults. The edifice is no longer in the Raska tradition of Serbian architecture (single-aisled with a transept at the presbytery), but reflects the Late Byzantine architectural form of the five-domed cross-in-square church, which bears a marked resemblance to the architecture of Northern Greece, especially Epiros, from where the master builder probably came. The belfry is original and unique in having survived in an urban environment throughout the Ottoman rule.

The Church’s most famous feature is its decorative wall painting, which is of the very highest quality. Its historical and artistic value is of the same order as the contemporaneous frescoes in the Parekklesion of the Chora Monastery (Kariye Camii) in Istanbul. The decoration comprises two different phases. The first dates from the third decade of the 13th century and, as a rare example of wall painting belonging to the period immediately following the Fourth Crusade, bridges the gap between the late Comnenian and Early Palaeologan styles, i.e. between Middle and Late Byzantine art. It includes scenes such as the Wedding at Canaa and the Healing of the Blind, which evince a new classical poise after the agitated mannerism of late twelfth-century Byzantine art. The best-known (and tragically now partially lost) panel is the “Virgin Eleousa with the Christ child nourishing the people with honey”, a revered and soulful icon of late Middle Byzantine and early Late Byzantine religious art. The narrative content of the image is dense and engaging. The second phase dates from 1310-1313 and comprises a number of different cycles – a major Christological one, the Akathistos or Hymn to the Virgin Mary, the Seven Ecumenical Christian Councils, and the Life of St Nicholas. The exonarthex contains representations of the Nemanjic Dynasty, including outstandingly expressive portraits of King Milutin and St Symeon. The exonarthex features the Last Judgement, the Baptism of Christ, portraits of prophets and ancient philosophers, etc. The wall paintings of the second phase are associated with the “protomaster Astrapas”, a Greek from a
famous atelier also linked with the names of the painters Michael and Eutychios, who executed various wall decorations in edifices endowed by King Milutin (Bogorodica Peribleptos in Ohrid, Bogorodica Ljeviska in Prizren, Sveti Nikita in Ćučer, and Staro Nagoričino). The decoration of Bogorodica Ljeviska is inspired by the sophisticated tradition of intellectualism and learning cultivated on Holy Mount Athos. Within the refined school of painting developed under King Milutin, the monument occupies a prominent position as an early exemplar of the new tendencies in Serbia, Macedonia and Northern Greece. The paintings highlight the new relations between King Milutin and the Byzantine imperial Court of Andronikos II Paleologos, whose daughter Simonida had been taken in marriage by Milutin.

In Ottoman times the church was transformed into a mosque, but was reconstituted in 1912.

**Observations of the mission**

The massive destruction that has taken place at the church of Bogorodica Ljeviska is more than the consequence of an uncivilized riot; it is an unpardonable attack on the one of the most important mediaeval monuments in the Balkans.

The huge church has been heavily damaged by the various fires that burned within it. These seem to have been started by different methods, including incendiary bombs and Molotov cocktails. The outside of the building shows traces of fire around the windows, which are broken and framed with soot left by the outgoing smoke. Doors and wooden architraves were burned. The open exonarthex did not suffer very greatly in the course of the devastation.

The interior of the church is full of soot and the frescoes appear almost black on every section, wall, pillar and vault of the church’s inner surface. The high central dome is likewise polluted with soot. Moreover, the paint surface of the frescoes as a whole – and not simply the worst affected areas – is pitted and marked by innumerable fine cracks, which do not augur well for the future of the decorations.

The most grievous damage is found in the middle of the narthex, where the walls, the wooden ceiling to the level of the upper floor gallery, and the façade of the belfry have been destroyed. The biforium of the nave was also damaged and shows deep cracks and fractures.

The whole belfry and narthex construction would seem to be in grave danger of collapsing, and it is obvious that the roof of the tower and the floor divisions are threatened. The collapse of the ceilings/floors of the narthex gallery and of the belfry located above them has caused extensive damage to the wall paintings on the ground floor of the narthex, especially at the top end beneath the now destroyed wooden ceiling. Parts of the frescoes have become detached and this, together with water seepage, has caused serious loss and damage. The dynastic portraits of the Nemanjics, including the outstanding images of their ancestor St Symeon and the endower of the decorations, King Milutin, have unfortunately been badly affected.

Several fires were started in other areas of the church, in the nave and the sanctuary as well as in the aisles. In the southern aisle at the middle pillar, the famous image of the “Virgin Eleousa with the Christ child nourishing the people with honey”, dating from the third decade of the 13th century, has been partially destroyed, with the result that the lower part of the icon surface has been lost and the ground below is littered with small fragments.
Recommendation for emergency intervention/preventive conservation

a) Architectural restoration measures needed

i) Preparatory phase
   – Static analysis of the condition of the church structure, with special attention to certain fire-damaged parts (the bell tower, narthex, etc);
   – Implementation of the structural restoration work.

   Important note
   Implementation of this phase is a matter of urgency and it is therefore recommended that this phase should be completed before the onset of winter to prevent further deterioration of the wall paintings and the Church building.

ii) Second-phase restoration work
   – Preparation of the preliminary design for the architectural restoration work should provide for the following:
   – Replacement of the entire roof covering
   – Covering of the entire roof with lead
   – Restoration or replacement of the windows on the pendentives of the domes
   – Restoration of the entrance area
   – Reconstruction of the main entrance door
   – Restoration of the floor structure damaged by the fire
   – Restoration of the windows in the lower part of the building
   – Restoration of the enclosure walls around the Church
   – Preparation of the main design for the architectural restoration project
   – Implementation of the restoration project including constant supervision of the restoration work.
Important note
During the restoration and structural renovation works, special attention should be paid to protection of the wall paintings in order to avoid further damage.

b) Measures required for restoration of the wall paintings

i) Preparatory phase
– Collect and store the fresco fragments fallen from the Virgin and Child painting in the southern nave; protect the painted surfaces in the esonarthex by means of glued gauzes and props if necessary; consolidate the painted layer in the narthex, especially at the detached edges.
– Preparation of the detailed plan for the restoration of the wall paintings.

ii) Restoration of the entire surface of the wall paintings
– Restoration of the paintings damaged in the central and southern naves and in the narthex, upon completion of the detailed design.

Estimated cost
US$ 4,044,544, including preparation of the documentation and implementation of the emergency works as well as the restoration work.
2. Cathedral Church of Christ the Savior 14th century

Brief description of the monument

The church is situated in the northern part of Prizren, below the fortress. It was built around 1330 in the time of Dušan’s rule and is an endowment of landowner Mladen Vladojevic and his parents. The complex of Christ the Savior’s Church consists of two major architectural parts, the older and smaller 14th century church building at the southeastern corner, and the more recent and expansive annex with a belfry, which were attached in 1836 and have remained unfinished.

The old Church of Christ the Savior was founded by the nobleman Mladen Vladojevic in the second quarter of the 14th century. One finds mention of it in 1348, when Car Dušan incorporated the edifice in the estates of the newly founded Monastery of Holy Archangels near Prizren. The church consists of a single-aisled longitudinal naos with a dome over the centrally inscribed cross-in-square structure and of a narthex with a cross vault culminating in a blind dome. The facades illustrate a masonry technique involving the decorative use of bricks bands alternating with recessed brick layers filled with mortar and stone rows.

The decoration of the church was carried out in two phases. The Apostles Communion, the Melismos (liturgical adoration of Christ as the sacrifice) and the enthroned Christ in the sanctuary were executed first, and the rest was decorated shortly after 1348. By the middle of the 14th century, the frescoes in the narthex had been painted.

General view of the complex
and the ensemble completed. The latter (second phase of the naos and narthex) are of outstanding quality (Theotokos Paraklesis and Christ Antiphonetes, etc.), whereas the initial decoration of the naos is of lesser artistic value.

The church stands as an important testimony to late Byzantine architecture and medieval Serbian wall painting. It occupies a significant place in the history of art, architecture and culture, and the site must be listed among the major Serbian cultural monuments in Kosovo affected by the tragic events of March 2004.

The old church was used by the Tzintzar community. They started to enlarge it with a wide three-aisled hall with stone walls and stone drum columns, an edifice more than twice the size of the existing old church. The project was interrupted, the vaults were never built and the walls remained as a monumental courtyard enclosure. In the centre of the western side, a concrete bell-tower was erected over four of the columns.

**Observations of the mission**

While the exterior of the old Church of Christ the Savior is in good condition, the inside of the building suffered devastating fire damage. The interior walls and the pavement were partially destroyed by the fire. Windows and the wooden door were also destroyed. But the most serious damage was to the fourteenth-century wall paintings, especially in the naos. They had been partially restored and were in a good state of preservation before being exposed to severe fire damage. The whole naos was gutted, the surface is blackened by soot and the frescoes have been critically damaged, as shown by the cracks on the surface and the pitting of the plaster. The situation is somewhat better in the narthex, where the original fourteenth-century decoration was only partially preserved (the Eastern wall, vault and blind dome); however, the fresco panels are still affected. Inside the naos the metal scaffolding is still apparent and at the highest point where work was proceeding in the dome wooden plates are still in place, indicating that the restoration work had not yet finished. All the frescoes require urgent protective measures; and immediate restoration of the church decoration as a whole is vital.

![The Dome](image1.jpg)  
**The Dome**

![Scaffolding](image2.jpg)  
**Scaffolding for restoration inside the dome**
The nineteenth-century annex walls display fire damage, particularly those of the belfry, where a fire was lit directly underneath. The belfry seems to have been rendered unstable as a result of the damage.

**Recommendation for emergency intervention/preventive conservation**

- Repair the windows and doors of the old church and consolidate the mortar surface of the inner walls. Check the waterproofing of old church’s roof to prevent further damage. Constructing a perimeter wall would be useful.
- The wall paintings require urgent protective measures. Immediate restoration of the church decoration as a whole is vital.
- To avoid the belfry collapsing in the nineteenth-century part of the building, it should be repaired. The stability of the perimeter walls of the building needs to be checked.

**Estimated cost**

US$ 150,000, including preparation of the documentation and implementation of the emergency works as well as the restoration work.
3. Episcopal Church of St George  19th century

Brief description of the monument

The Episcopal church of Prizren is located in the very centre of the town. It was built in 1887 on the site of an older church foundation. The building is substantial in size, with three aisles, the middle nave being higher than the two adjoining aisles, thereby giving the impression of a basilica (which it is not since there is no clerestory area with light-admitting windows above the nave). It has an incorporated transept and the junction of the nave and the transept was crowned by a dome. On its western side the church had a dome-shaped belfry, which was probably a later addition. The apses and the lintels at the entrance to the building have fine ornamental reliefs. The interior had a nineteenth-century wall painting decorating the dome and the pendentives, marble floor with inlays, an inlay marble altar, wooden pews and a carved bishop’s throne, a huge nineteenth-century iconostasis with an 18th century cross and various icons, some of them originating from elsewhere and deposited in the church.

The door and the windows are surrounded by stone plastics typical of the 19th century.

Observations of the mission

The Episcopal church escaped damage in October 1999 and remained intact before being completely burned down during the riots of 17 March. Only the outer walls and the columns and pillars were left standing. The dome, the barrel vaults, the galleries and the belfry collapsed completely, together with the roofs, and the interior was gutted. The stone drum columns and the pillars were heavily damaged in the process. Attacks by hammer-wielding vandals destroyed them still further, along with the perimeter walls. Doors and windows were effaced. The interior as a whole was destroyed, with the irretrievable loss of the wall paintings in the dome and the pendentives, substantial destruction of the inlaid marble floor and altar. The wooden furniture and the bishop’s throne have totally vanished. The nineteenth-century iconostasis with its eighteenth-century crucifix have likewise disappeared, along with older icons and icons deposited from other churches.

The church is part of a sacred ensemble of Serbian Orthodox buildings situated in the heart of Prizren, consisting of the Cathedral, the St Nicholas/Tutic’s Church and the St George/Runovic’s Church. In view of the disastrous nature of the riots in Prizren and the involvement of so many people, the site in the crowded heart of the city must be given close protection by the security forces to prevent further attacks.
Recommendation for emergency intervention/preventive conservation

The site must be cleared of all rubble. The whole building needs to be completely reconstructed. If possible (as it would seem to be the case), the existing walls, pillars and columns should be reused following necessary consolidation so that reconstruction of the vaults and dome can proceed on a secure and stable basis. The entrances to the site and the church alike need to be sturdy, with perimeter walls or solid fences and heavy doors and windows fortified by gratings.

Architectural restoration measures required

i) Preparatory phase
- Preparation of a study on the condition of the church structures that have survived the fire.
- The study should include static analysis of the wall and foundation structures:
  - Consolidation and strengthening of the wall structures
  - Protection of the consolidated walls
  - Cleaning of the building
- Implementation of the structural restoration works

ii) Second-phase restoration work
- Preparation of the preliminary design for the architectural restoration work
- Preparation of the main design for the architectural restoration project
- Implementation of the restoration project, to include constant supervision of the restoration work
- Refurbishing of the church
- Finally, it will be necessary to redecorate the Church with wall paintings and with the iconostasis beams and to refurbish it according to the functions it will serve.
Important note:
Further information is needed concerning lost treasury items, icons, iconostases, equipment, furniture, etc.

Estimated cost
US$ 2,500,000, including preparation of the documentation and implementation of the emergency works as well as restoration work.
Prizren/Prizren Municipality

4. Church of St Nicholas-Tutic’s Church 14th century

Short description of the monument

The Church of St Nicholas-Tutic’s Church is a typical feudal family church with wonderful architecture and good if fragmentary paintings. It is a cultural monument of national importance.

According to a preserved stone inscription, the church was built and decorated by a local landowner Dragoslav Tutic (Nicholas as a monk) and his wife Bela in 1331-1332. The church was decorated by the painters who executed the first-phase frescoes of St Savior in Prizren. It was given as a gift (probably in the Middle Ages) to the Dečani monastery, whose property it remains to the present day. The church is situated in front of the bishop’s residence in Prizren. It is a small cruciform building of the compact cross type. The masonry is mixed stone and brick and has been executed carefully and professionally. The walls correspond to the late Byzantine technique of alternating layers of square stones and decorative brick courses. The harmonious wall paintings, although incomplete (time having taken its toll), were executed by a very skilled master craftsman shortly after the erection of the building and illustrate a wealth of iconographic themes.

The architectural structure is that of a single-aisled nave with a central dome, supported by corbels, over a cross-in-square ground plan and with a small narthex.
Observations of the mission

The church, which had emerged unscathed from the 1999 war, was damaged during the riots of March 2004. The outside walls, especially around the apse and the lower part of the dome drum, were attacked and smashed by rioters with hammers or similar objects, as well as probably being bombed. The lead cover of the roof was partially removed. The inside, which remained closed during the mission’s visit, was set on fire, as evidenced by the demolished windows and the soot surrounding them. According to the report of the Department of Conservation and World Heritage Without Borders, the inner walls have been partly destroyed and the wall paintings are severely fire-damaged. The church pavement was also destroyed. We have no information about treasury items, icons and the iconostasis.

Since it has not been possible to enter the building, the condition of the wall paintings has not been verified.

Recommendation for emergency intervention/ preventive conservation

– Protect the monument to avoid further depredation and damage. The church is a very important cultural heritage site and needs military protection.
– Repair the walls, roofs, windows and doors of the old church and consolidate the mortar surface of the inner walls. Check the waterproofing of the roof of the old church to prevent further damage. Building a perimeter wall would be useful rather than repairing the destroyed fence.
– We imagine that the wall paintings need urgent protective measures. Immediate restoration of the whole church decoration may be vital.

1. Preparation of the preliminary design
2. Preparation of the main design
3. Immediate repair of the roof structure and cover
4. Installation of the new windows and door
5. Analyses of the state of the wall paintings and their restoration.

Estimated cost

US$ 150,000 including preparation of the documentation and implementation of the emergency works as well as the restoration work.
5. Church of St George – Runovic’s Church
15th century

Brief description of the monument

The church stands some 10 metres to the south of the cathedral church of Prizren. It is a single-nave domed building with an apse and a separate zone in the southern part containing the tombs of two Prizren bishops on its eastern and western sides respectively. The northern wall has four large arched openings.

The 14th-16th century church of St George/Runović’s Church belongs to the cathedral complex. In contrast to the huge cathedral, the small and picturesque chapel is a single-aisled church with a barrel vault, to which additions (lost at an earlier period) had been made on the northern side and where there are now open arches. In the north-western part is a burial place with a sarcophagus, now destroyed. The interior houses a valuable and almost complete set of wall paintings from the 16th century, rich in iconographic content and featuring miniature-like scenes and images.

Although damaged, it is a very interesting and important monument of post-Byzantine Balkan art.

Observations of the mission

The small church was burned during the March events. The doors and windows have been destroyed. The tomb located on the right side of the entrance door has been desecrated. The interior of the church was damaged by fires and explosions. It is completely devastated. The sarcophagus at the south-eastern corner is desecrated and
destroyed. The walls of the church are damaged and have visible cracks; doors and windows are gone. The interior wall paintings do not seem to be smoke-blackened, as one might have expected. On the contrary, they would seem to be completely faded.

During a visit made in October 1999 on behalf of the Italian Missione Arcobaleno, Carlo Giantomassi and Donatella Zari noticed a scaffold resting on three beams anchored to the walls. The paintings were undergoing restoration work, probably started before the war. The walls showed traces of cleaning tests, and a temporary gauze was glued onto some sections. The painted layer under the dirt was at that time almost intact, whereas today it is totally faded. It seems probable that the marked deterioration in the state of the paintings is due to poor intervention methods.

It is also possible that the fresco paintings have been subjected to “strappo” techniques.

The fire destroyed the beams, resulting in the collapse of the scaffolding and thereby extinguishing the fire. It would be desirable to obtain data on the methodologies and procedures used in the intervention, which has resulted in the almost total obliteration of the paintings.

**Recommendation for emergency intervention/preventive conservation**

1. Analysis of the stability of the fire-damaged building structure
2. Preparation of the preliminary design
3. Preparation of the main design
4. Immediate repair of the roof structure and cover
5. Installation of new windows and door
6. Restoration of the floor structure
7. Restoration of the stone slab over the tomb inside the church
8. Restoration of the wooden sealing structure burned in the fire
9. Analysis of the state of the wall paintings and their restoration

**Estimated cost**

US$ 200,000, including preparation of the documentation and implementation of the urgent works as well as the restoration work.
Prizren/Prizren Municipality

6. Holy Archangels Monastery
14th century

Brief description of the monument

The archaeological site on the river banks of the narrow gorge in the Bistrica valley near Prizren is of major cultural and historical importance, the Monastery being a pious endowment and the burial place of King Stefan Dušan (1343-1352), constructed on the site of an earlier Christian edifice. The ruins were excavated in 1927 and restored at the end of the 1970s. The monumental Archangel’s church had the form of a Greek cross and was vaulted with a central dome. The monastery had previously been destroyed under the Ottoman rule and the stones of its churches were used to build the Sinan Pasha Mosque in Prizren in the early 17th century. The surviving ruins include the ground walls of the monastery’s two churches (Archangel’s church and St Nicholas church), buildings such as the refectory, and the fortification of the complex, which was connected with a citadel in the neighbouring Višegrád mountains. Recently the old monastic property was reinstated as a Serbian Orthodox monastery. The new church (a small chapel) was built in 1998 together with the cells and storage lodge. The road to the Monastery crosses the river over a small stone bridge. The Monastery complex was once surrounded by stone walls. Dormitories and farm buildings were later added to the walls.

The main monastery church houses the tomb of a king, Dušan, who later became emperor. The church, which measures 17m x 28.5m, was once a spacious tripartite building incorporating a cross-shaped design and with a narthex. Four strong square pillars supported the dome. The facade was covered with red and white marble slabs. The church was decorated with murals and stone-plastic art, particularly around the king’s

[Image of Holy Archangels Monastery, Prizren]

The monastery before the attacks
tomb. The mosaic floor of the church is unique for medieval Serbia. Located to the south-east of the main church is the church of St Nicolas; and to the west the brotherhood’s refectory.

After the Ottoman invasion the Monastery was deserted and the stone blocks of the main church were used for the building of the Sinan Pasha’s mosque in Prizren. Archaeological investigation of the site started in 1929, and the complex was conserved after the Second World War. The contemporary Monastery buildings, laid out in concatenated form, are situated to the east of the main church.

**Observations of the mission**

The residential buildings of the Monastery, built in the 1990s, are burned down. The chapel where services were held has also been gutted. The brotherhood earned its living by woodcarving, and the woodcarving workshop of the St Nicolas church has similarly been destroyed. The lightweight bell tower has been demolished and the bell is lying alongside the main church. The tomb of emperor Stefan Dušan has been destroyed and desecrated.

The original Byzantine archaeological site (the remains of the walls and pillars) was not damaged. The living quarters of the monastic complex have been substantially destroyed and burned. Only the basic structure, together with some cells and common rooms, have survived. Nearly every floor is damaged or has collapsed.

**Recommendation for emergency intervention/preventive conservation**

The monastery buildings should be restored to ensure minimal living conditions for the monks. The function of the complex as a religious and archaeological monument should be safeguarded. Provision should be made to complete the archaeological research as well as to conserve, preserve and restore the archaeological remains.

Restoration of the desecrated ruins of the Archangels Church with the tomb of King Stefan Dušan should be undertaken immediately.
**Important note**

In the event of the monastery being rebuilt, it will be necessary to carry out a careful examination of the possible negative environmental impact on the valuable ruins of the ancient monastery.

**Estimated cost**

US$ 2,000,000, including preparation of the documentation and implementation of the urgent works as well as the archaeological, conservation and restoration work.
7. Episcopal residence – Bishop’s residence
(Former Russian Consulate)

Brief description of the monument
The twentieth-century building is the part of the larger complex of the Cathedral of St Nicholas in Prizren. It was used as the bishop’s residence.

Observations of the mission
The bishop’s palace has been heavily damaged by fire.

Recommendation for emergency intervention/preventive conservation
Restoration of the palace in the framework of the restoration of the entire monumental complex (Cathedral of St Nicholas and Churches of St George-Runovic and St Nicholas-Tutic).

Estimated cost
US$ 450,000, including preparation of the documentation, carrying out the reconstruction work, and equipping the building.
Prizren/Prizren Municipality

8. Serb vernacular heritage, Prizren 19th-20th centuries

**Brief description of the monument**

Located in the south-western part of the town on the hill above the Bistrica river and below the castle, extending from the Sinan Pasha Mosque to the Church of Christ the Savior at the top, the Serbian Quarter was a unique and most picturesque ensemble, forming a major part of the old town. Its loss is a real catastrophe, depriving Prizren of some of its historic character and of the beauty for which it was renowned in the Balkans and further afield. As well as various houses, it also contains significant cultural and historical monuments like the Serbian Orthodox Seminary of Sts Cyril and Methodius and the Bishop’s Residence.

**Observations of the mission**

The whole Serbian quarter of the Old Town of Prizren was devastated by the mob during the riots of March 2004. The houses were destroyed by fire, bomb and other forms of assault, causing particularly heavy damage to wood and brick constructions, the collapse of roofs, and the destruction of all interiors. The walls that remain are in an unstable condition.

The historical Serbian area on the slope of the mountain beneath the Savior monastery in Prizren should be considered a cultural heritage and protected by all possible means. The complex reconstruction of the district seems a reasonable goal in the context of the return of Serbian population to Prizren.

**Recommendation for emergency intervention/preventive conservation**

Every effort should be made to repair the loss of a major cultural heritage in the Kosovo region and to re-establish its former status from the historical, ethnic and cultural standpoint. It is important to avoid any misuse of the terrain through its conversion into real estate or through so-called social or communal housing projects. Full reconstruction of the Serbian Quarter, preserving with the original shape and vernacular architectural character of its houses should be undertaken.

**Estimated cost**

US$ 2,500,000, including preparation of the documentation and implementation of the restoration/reconstruction works and equipping of the buildings/houses.
9. Gračanica Monastery

Brief description of the monument

The monastery of Gračanica, surrounded by the Serbian enclave village close to Priština, is nowadays organized as two institutions, a monastery for monks and a nunnery, and houses the seat of the Serbian episcopate in Kosovo. The main church of the medieval monastery is its only remaining original part. Built during the second decade of the 14th century by the Serbian King Stefan Uroš II Milutin (1282-1321), it is one of the finest buildings associated with his patronage and one of the very best examples of late Byzantine architecture anywhere. The church, built over the remains of two older structures, was constructed as the seat of the 14th century Bishop of Lipljan. It consists of two parts – the impressive five-domed structure, and a somewhat younger (but also 14th century) exonarthex. Originally open and marked by a tall belfry, the exonarthex was damaged in an early (1383) Ottoman raid in the area. A remodelling that followed was but one of the known historical interventions on this part of the building, which has as a result substantially changed its original appearance. Fortunately, the main part of the church preserves its original form intact. The original fresco decoration in the interior of the church survives almost in its entirety. The frescoes were painted by the best Byzantine artists of the time. Among the innumerable scenes are also the invaluable historical portraits of King
Milutin with the painted model of the church in his hands and his wife Queen Simonis, daughter of the Byzantine Emperor Andronikos II (1282-1328).

A particularly important document – a painted faithful copy of the monastic charter – is preserved in the west wall of the south chapel flanking the sanctuary of the church.

Observations of the mission

At the present time, the architecture and frescoes are in a relatively good condition. However, the monument, as one of the world masterpieces, should be under the continuous control and protection of UNESCO experts. The mission recommends annual monitoring of the Gračanica monastery with regular visits by restorers and art historians to check all possible needs that may arise at any moment.

Recommendation for emergency intervention/preventive conservation

The entire Gračanica Monastery complex is a monument of extraordinary cultural and historical importance, transcending national frontiers. As such, its preservation and protection of its status should be a matter of special concern. One way of achieving this would be to inscribe the complex on the World Heritage List.

Carry out a detailed survey and prepare studies/reports concerning the structural stability of the church and the condition of the wall paintings.

Estimated cost

US$ 550,000, including preparation of the documentation and implementation of the necessary work in keeping with the conclusions of the above-mentioned studies.
10. Dečani Monastery

Brief description of the monument

Situated in a picturesque, wooded valley, the Monastery of Dečani was the foundation of the Serbian King Stefan Uroš III Dečanski (1321-31) and was finished by his son, Stefan Dušan. The main building of the monastery, its great church dedicated to the Saviour, was built between 1327 and 1335, while its frescoes took another two decades to finish. The building of the church was entrusted to a Franciscan Friar by the name of Vita (Vitus) from Kotor, whose name is recorded on an inscription on the south portal of the church. The architecture of the church betrays the western origins of its master builder. A Romanesque church with a few Gothic details, the building reveals similarities with architecture of the Adriatic littoral. Only the position of the main dome elevated on a tall drum suggests links with the contemporary Byzantine tradition. The church was constructed as the mausoleum of King Stefan Dečanski, who died before the building of the church was completed.

The church is faced externally with exquisitely executed alternating bands of ashlars made of different types of marble – one yellowish and the other purplish in colour. The exterior is richly decorated with sculpture, while its interior is clad with Byzantine frescoes. Several hundreds of compositions, organized is a number of different cycles bedeck the walls and the vaults of the church interior. The church still has most of its original marble furniture (altar tables, iconostasis screens, two royal sarcophagi, the royal throne, etc.) in situ, a unique occurrence among Balkan churches of this period.

The church survived the hostilities of 1999 unharmed, though the monastery was threatened by hostile neighbours until its security was put into the hands of KFOR troops that guard the complex around the clock. The monastery complex is surrounded by a tall wall with a massive barrel-vaulted gate above which once rose a large monastic tower. Other monastic buildings, including a refectory, kitchen, dormitories, as well as utilitarian buildings are organized peripherally against the outer wall of the monastery.

In recognition of its extraordinary qualities, the monastery church of Dečani was one of the sites inscribed in 2004 on UNESCO’s World Heritage List.

Observations of the mission

At the present time, the architecture and frescoes are in a relatively good condition. However, the monument, as one of the world masterpieces, should be under the continuous control and protection of UNESCO experts. The mission recommends annual monitoring of the Dečani monastery with regular visits by restorers and art historians to check all possible needs that may arise at any moment. Thought should also be given as to how to help a very important icon-painting workshop visited by the mission. The work, which is a traditional form of Byzantine monastic activity, merits UNESCO’s protection as an aspect of the cultural heritage. The same may be said of the outstanding chant of the monastery. If UNESCO were to help in its promotion abroad, this could be good propaganda for Kosovo’s heritage and for the survival of Serbian culture in that context.
The reception accorded to the UNESCO mission by the monastic community and the dialogue with the Vice-Abbot, Father Sava, was crucial in helping the mission to comprehend the precarious situation of the monastic community and the Serbian minority in their cultural homeland of Kosovo, the cradle of Serbian cultural identity, as well as the situation and concerns of the Serbian Orthodox Church in the region. The striking tolerance of the monks and their efforts to bring about communal reconciliation in a multi-ethnic and multi-religious region was most impressive and was in stark contrast with the humiliating circumstances of their threatened lives and ghetto-like existence. The fact that grenades had reportedly already exploded close to the monastery area and that it was only by chance that the monument had escaped damage, together with the deplorable fact of the riots of March 2004, from whose violence and devastation even monuments of the utmost importance such as Bogorodica Ljeviska in Prizren were not spared, underlines the need for constructive intercultural measures and vigorous and effective protection by the KFOR military forces to avoid any further damage and to safeguard human life. Any hesitancy or half-hearted measures on the part of the institutions and powers concerned giving rise to danger or damage will be wholly inexcusable.

**Recommendation for emergency intervention/preventive conservation**

The entire Dečani Monastery complex is a monument of extraordinary cultural and historical importance, transcending national frontiers. Its preservation and protection of its status should accordingly be a focus of special concern. The inscription of the complex on the World Heritage List should contribute to this end.

A detailed survey should be carried out and studies/reports should be prepared concerning the structural stability of the church and the condition of the wall paintings.

**Estimated cost**

US$ 550,000, including preparation of the documentation and implementation of the necessary works in keeping with the conclusions of by the above mentioned studies.
Orahovac/Rrahovec Municipality

11. Church of St Kyriake
20th century

Brief description of the monument
The church is a small cruciform building made of stone, with a brick drum and a dome. The old church was destroyed in 1946 and the present one built in the 1970s. The iconostasis screen and the icons have no historical or artistic value. In the yard, to the south of the church, there is another religious building, which was damaged by a fierce fire.

Observations of the mission
The complex consists of a church and a refectory with living rooms. The church has not been damaged. Water seepage is evident on the vaults. The refectory building has been burned. Its perimeter walls are intact, as well as the larger part of the roof. It was not possible to determine whether the refectory had been damaged in 1999.

Recommendation for emergency intervention/preventive conservation
Reconstruction of the damaged refectory.

Estimated cost
US$ 35,000, including preparation of the documentation and implementation of the necessary works.
12. Chapel of St Lazarus

Brief description of the monument

The twentieth-century chapel was erected as a small funerary shrine in the form of a triconch cross set in a square church with a dome over its vaulted centre and a three-apsidal sanctuary zone. According to Cultural Heritage without Borders documentation, it was designed by the architect Ljubiša Folić and built between 1991 and 1994.

Observations of the mission

The Chapel was completely destroyed and razed in the course of the vandalistic acts of 17-18 March 2004. The cemetery was desecrated and vandalized.

Recommendation for emergency intervention/preventive conservation

The church is beyond repair and would require complete rebuilding. No evidence of internal decorations or loss of movable artefacts was available. Further information is needed.

As a religious site and part of the identity of an ethnic minority, the church and the cemetery are of cultural importance. While the destruction of the property as such represented a considerable loss, the church cannot be classified architectural monument.

Estimated cost

US$ 200,000.
13. Cathedral Church of the Holy Trinity 19th century

**Brief description of the monument**

The Cathedral Church of the Holy Trinity was built on the foundations of an older memorial church between 1994 and 1999. Its architectural form was a high vaulted building with a central dome and domes over the western towers.

**Observations of the mission**

The Cathedral Church was largely destroyed in the summer of 1999 and only ruins and dome-vaults remained. They were finally razed and removed on March 18th 2004.

As an important religious site, the Cathedral Church is naturally part of Kosovo’s Serbian cultural heritage; and, with its prominent location in the middle of the town, it is of distinct cultural interest as well as being of high property value to the owner, the Serbian Orthodox Church. Without undervaluing its religious significance, it has to be said that the building is of no great artistic or historical importance as an architectural monument. It has of course to be borne in mind that it probably contained important wall paintings, icons, liturgical objects and shrines, but this is a question that relates to 1999.

**Recommendation for emergency intervention/preventive conservation**

The building is completely destroyed and beyond repair. The only possibility is to rebuild it completely or to erect a new church to serve simultaneously as a cathedral and as a memorial to the events of 1999.

**Estimated cost**

US$ 1,250,000, on the supposition that the church is to be reconstructed.
Đakovica/Gjakovë Municipality

14. Church of the Assumption of the Virgin Mary
16th-19th centuries

Brief description of the monument
The church was erected in the 19th century on the site of a church dating from the 16th century. According to older photographic evidence, it must have been a single-aisled building with a ceiling and with a bell-tower on its western side over the narthex area.

Observations of the mission
The church of the Assumption of the Mother of God was completely destroyed during the vandalism of 17-18 March 2004, together with the parish house alongside it, and the terrain was subsequently razed. The only surviving parts are the remnants of the new parish home, which was dynamited.

Recommendation for emergency intervention/preventive conservation
The only measure that can be envisaged is the complete reconstruction of the church.

Estimated cost
US$ 850,000, in the event of the church and parish house being reconstructed.
Đakovica/Gjakovë Municipality

15. Church of St Elias in Bistrazin village  20th century

Brief description of the monument
The Church of the Holy Prophet Elijah was erected between the two World Wars on the foundations of an older church. In 1941 it was set alight and demolished by extremists. In 1991 the building was restored. According to the photographic evidence, it was a single-aisled building with a semicircular apse and a belfry in the middle of the western part. The façade or at least the surface of the outer walls was of chiselled square stones.

Observations of the mission
Although its interior had been vandalized in 1999, the church remained largely intact until it was blown up and destroyed in the riots of March 2004.

Recommendation for emergency intervention/preventive conservation
The recommendations are to be subject of an agreement with the Serbian Orthodox Church. The building is beyond repair and the only possible course is to rebuild it entirely.

Estimated cost
US$ 300,000, in the event of the Church being reconstructed

Church of St. Elias, Đakovica

The church before destruction  The church ruins
**Lipljan/Lipjan Municipality**

### 16. Church of the Presentation of the Virgin 14th century

**Brief description of the monument**

The church was erected prior to 1331 on the foundations of a Byzantine basilica and, through the monastic site of Pyrgos tou Soteros, formed part of the properties of the Chilandar Monastery on Holy Mount Athos. The single-vaulted nave is separated by a mural iconostasis from the sanctuary compartments, where the oldest section of wall paintings is located.

The highly important wall paintings date back to the 1470s or 1480s. Their Greek inscriptions point to a time shortly after 1375 when the reconciliation between the Serbian Orthodox Church and the Ecumenical Patriarchate in Constantinople took place. In any case, they must have been finalized before 1389, the year of the battle of Kosovo Polje. The fresco decoration was the endowment of an unknown nobleman whose portrait remained alongside the image of St Nicholas on the northern wall of the church. After the reconstruction of parts of the building in the 16th century, a further fresco decoration was added to the west of the mural iconostasis. These paintings are likewise of considerable value.

The entire building, with its excellent but poorly preserved decoration, is a very important monument of Serbian cultural heritage in Kosovo.

The frescoes as a whole, and more specifically those in the narthex, have not been sufficiently studied. The last thorough study of the church dates from 1955-1958, when conservation work was carried out on the architecture and the frescoes.
Observations of the mission

The church bears no signs of damage arising from recent events. Only the outer entrance has suffered slight damage. Restored under the responsibility of M. Medic in the 1980s, it is currently in good condition. The frescoes are in no immediate danger, even if their restoration does not conform to current technical standards.

Recommendation for emergency intervention/preventive conservation

Restoration of the painted cycle (about 100 m2) would require 16 work/weeks for 4 restorers and 2 assistants. Provision would also have to be made for three weeks' project leader time.

Estimated cost

US$ 110,000, for the restoration of the frescoes.
Lipljan/Lipjan Municipality

17. Church of Sts Florus and Laurus 20th century

Brief description of the monument

While the Church of Sts Florus and Laurus is part of the Serbian cultural heritage in Kosovo, it cannot be classified as one of the region’s important monuments from the artistic/historical standpoint. It was built in the 20th century on a cruciform ground plan, vaulted with a central dome. The iconostasis screen bears valuable icons.

Observations of the mission

The church was only slightly damaged by the vandalistic acts of March 2004, with the exception of the wooden door that came under attack. The Serbian community of Lipljan stayed inside the building during the riots and the priest was wounded in the attacks.

Recommendation for emergency intervention/preventive conservation

As the local Serbian community will move to Gračanica at the end of the current school year for reasons of security, the church will require direct protection by the international force.

Estimated cost

No funds required.
18. Church of St Archangel Michael 20th century

Brief description of the monument

The church was built in the first quarter of the 20th century on the foundations of an older Christian monument. It is of importance for the Serbian cultural heritage in Kosovo, but it cannot be classified as an important artistic/historical site. The architectural form is a cross—in-square building with a high dome at its centre. The belfry stands apart on the hillside.

The Church was built to the designs of Serbia’s first female architect, Jelisaveta Načić.

Observations of the mission

The church has been damaged and looted on several occasions. The entire floor is covered by pigeon droppings. The iconostasis is missing and the images of saints in the frescoes have been deliberately scraped. The upper part of the bell tower has been burned. The entrance door has been destroyed and the church interior has been vandalized. (The iconostasis paintings are made of acrylic on copper).

The paintings on the entrance pilasters have also been vandalized. The church was abandoned in 1999. The sacred books and icons have been collected and handed over to bishop Artemis to ensure their safekeeping. In the apse a painting depicting God the Father can be seen.
Recommendation for emergency intervention/preventive conservation

To ensure the safety of the wall paintings, even if they are not extremely valuable, provision for two weeks’ work by two restorers needs to be made.

Estimated cost
US$ 125,000

Church of
St Archangel Michael,
Stimlje

Painting vandalized on entrance pilaster
19. Cathedral of St Uroš, the Emperor 1928-1933

Brief description of the monument
The domed church was built in the 1930s. As a place of worship occupying a central position in the town, it forms part of the Serbian cultural heritage. In terms of its artistic/historical, it cannot be classified as an important monument.

Observations of the mission
The church came under intensive attack during the riots of March 2004. Fortunately, damage by mob violence was restricted to the main entrance, which has been repaired by the American forces, who also halted the attacks.

Recommendation for emergency intervention/preventive conservation
Repair of the damaged parts of the exterior of the church.

Estimated cost
US$ 20,000, including preparation of the documentation and implementation of the necessary works on the basis of the relevant studies.
20. Church of St John the Baptist
20th century

Brief description of the monument

The church, constructed in the 20th century, is a cross-in-square domed structure with a belfry over the narthex. As a religious site located in the centre of Peć, the church forms part of the Serbian cultural heritage in Kosovo. However, in artistic/historical terms it cannot be defined as important monument.

Observations of the mission

The church suffered greatly during the riots of March 2004. The exterior as well as the interior of the building is fire-damaged. The interior in particular has been demolished and looted, the main door has been burnt down and the windows and the pavement destroyed. The wooden structure of the old Metropolitan building has been completely burned out and the new parish hall heavily damaged.

Recommendation for emergency intervention/preventive conservation

Reconstruction of the church and Metropolitan building

Estimated cost

US$ 200,000.
Peć/Pejë Municipality

21. Church of the Holy Mother of God 19th century

Brief description of the monument
The Church of the Presentation of the Holy Virgin was built in the 16th century and restored in 1866 under the patronage of the Empress of Russia, Maria Alexandrovna.

Observations of the mission
The roof is visibly damaged and the iconostasis has been overturned. New traces of burning and ashes subsequent to 17 March are visible. Old grave markers from the 16th and 17th centuries have also been overturned and broken. The new cemetery restored by returnees has also been desecrated.

Recommendation for emergency intervention/preventive conservation
Four icons (18th -19th century.) seriously damaged by the fire should be urgently restored. They can be taken outside Kosovo for restoration – to Belgrade, Rome, Moscow, Athens or elsewhere.

Estimated cost
US$ 150,000 for the restoration of the icons and the reconstruction of the church building.
Peć/Pejë Municipality

22. Peć Patriarchate

Brief description of the monument

The Patriarchate of Peć is one of the oldest monastic centres of the Serbian Orthodox Church and, by virtue of its monastic tradition and historical importance, the nominal see of the Serbian Orthodox Patriarch. Marvelously located where the Bistrica and the Rugova rivers emerge from the mountains that lead to Montenegro, it constitutes one of the most splendid ensembles of medieval art and Orthodox culture in the Balkans. The church district is a complex consisting of conglomerated and connected buildings (Apostles Church, Church of St Demetrios, Holy Virgin Hodegetria Church) dating from the 11th -12th to the 14th centuries. The Apostles Church, initiated in the pre-Nemanjic era and completed most probably by the first Archbishop of Serbia, St Sava, in the first half of the 13th century, consists of a barrel-vaulted longitudinal nave crossed at its eastern end by a low transept culminating at their junction in a dome and leading to the eastern sanctuary zone with the apse and two lateral apsidal chapels, the pastophoria. The Church of St Demetrios – a single-aisled domed structure, to the north - and the Church of the Holy Virgin Hodegetria – a cross-in-square building, to the south - were erected to flank the western part of the Apostles Church in the first third of the 14th century, along with the wide single narthex of the three churches at the western edge and the Chapel of St Nicholas at the southern end of the complex. The St Demetrios Church was commissioned by Archbishop Nikodim (1317-24) and the Hodegetria Church, the Chapel of Saint Nicholas and the Narthex by Archbishop Danilo II. (1324-37). All the church buildings contain very important wall paintings of the highest artistic value. Those of the Apostles Church date from the mid-13th to the late 13th - early 14th centuries.

The earliest ones are instrumental in incorporating Byzantine painting into Serbian art, imparting to it a specific iconography and style, and bridging a gap in the
development of Byzantine art during the Latin rule in Constantinople following the Fourth Crusade. The later ones are associated with the celebrated painters school of King Milutin, founded around that time. Under Danilo II, the decoration of the new buildings began with the Narthex (~1330). It makes reference to the relations between the archiepiscopate and Kings Stefan Dečanski and Dušan, who were crowned in this church. Patriarch Joanikije completed the ensemble with the frescoes of the Hodegetria Church (~1337), the Demetrius Church (~1345) and with a layer to be found in the Apostles Church (~1350).

From the first century of its existence, the monastery served as the seat of the Serbian Archbishops after its displacement from Žiča in 1292 and since 1346 as the see of the Serbian Patriarch. In addition to its outstanding significance as an architectural monument, the monastery has numerous shrines, much venerated icons, manuscripts, liturgical objects and other treasures that contribute to its historical and religious importance as the holiest place of the Serbian people.

Observations of the mission

As the Peć Patriarchate complex was not damaged during the military conflict in 1999 nor in the years that followed, including the violent riots of March 2004, the main emphasis must be placed (as in the previous UNESCO report) on preservation of the monument and its environment, including its ethnic, religious, historic and art historical attributes, as a magnificent cultural heritage site. We underline the vital need for all responsible institutions to reinforce protection of all kinds so as to forestall any danger to the monument and actively promote a widespread recognition of the genus loci along with its cultural identity. We consider the site to be one the most valuable cultural heritage monuments not only in Kosov/Serbia-Montenegro but in all Europe, and we recommend that UNESCO accord it due recognition among World Heritage sites both for its importance as a monument and also as a safeguard against any future danger. The international scientific community can be very helpful in showing – by means of events such as symposia, exhibitions or ecumenical dialogues with the participation of international experts – that the monument not only concerns Serbs, to whom it belongs, but is a European cultural responsibility.

Recommendation for emergency intervention/preventive conservation

The entire Peć Patriarchate complex is a monument of extraordinary cultural and historical importance, transcending national frontiers. As such, its preservation and the protection of its status should be the focus of special attention. One way of achieving this would be to declare the complex part of the common heritage and include it on the World Heritage List.

A detailed survey should be carried out and studies/reports should be prepared on the structural stability of the church and the condition of the wall paintings.

Estimated cost

US$ 550,000, including preparation of the documentation and implementation of the necessary works on the basis of the conclusions of the above-mentioned studies.
Istok/Istog Municipality

23. The Church of Sts Peter and Paul 20th century

Brief description of the monument

The domed church on a cross-in-square ground plan with a narthex and belfry was constructed in 1929. It is naturally part of the Serbian cultural heritage in Kosovo, but it cannot be classified as important monument from the standpoint of the history of art.

Observations of the mission

The church was partially damaged as a result of the attacks in March 2004. Bomb explosions destroyed a small section of the walls at the south-eastern corner and damaged the windows and the entrance door. The interior was damaged by fire, the iconostasis burnt, the pavement and the altar destroyed. The priest’s house close to the church building was totally devastated.

Recommendation for emergency intervention/preventive conservation

1. The religious site should be protected to prevent further damage and desecration.
2. Damage to the church should be repaired.
3. The priest’s house should be reconstructed.

Estimated cost

US$ 250,000, including preparation of the documentation and implementation the necessary works.

Church of Sts Peter and Paul, Istok
Priest house burnt and vandalized
24. Monastery of Devič
15th - 20th centuries

Brief description of the monument

The Monastery of Devič is a site of fundamental importance to the cultural and historical heritage of Serbia in Kosovo. The oldest parts of the church date from the 15th century and the monastery goes back to the 16th century and flourished down the ages. The catholicon, with a wide nave and a northern aisle, is annexed to the early-fifteenth-century parecclesion on the south-east side of the church complex and is a nineteenth-century construction. Damaged in World War Two, the nunnery was rebuilt in 1947-1960.

The tomb of St Joakinije of Devič (a local hermit who died in 1430 and who made the monastery a revered shrine and place of worship) is situated in a narrow paraclise, which was added at a later date to the east of the church along with the northern paraclise. Fragments of its frescoes can be seen in the apse of the paraclise and above the tomb of the saint. From the 16th to the 17th century, the monastery was a centre of literary activity. In 1863 frescoes were added using new oil techniques.

The wall paintings of the parecclesion date back to the 15th century and include various standing figures of saints. Fresco layers in the church were later reused and attached in the nave.

Observations of the mission

The nunnery of Devič was comprehensively destroyed during the riots of March 2004. Following the evacuation of the nuns, which took place at the last moment, the mob remained in the monastery and cruelly ravaged the whole site. The monastery was completely devastated, all the buildings, including the cells, refectory, storerooms, stables and garages were totally destroyed by fire. The surviving perimeter walls appear most unstable and pose a further danger. The complete rebuilding of these edifices seems more practicable than any attempt to repair them. The main church was badly burned, the interiors gutted and desecrated, the walls damaged and the roofs collapsed. The interior wall paintings of the church were heavily damaged by the heat and soot from the fires. The vandals subsequently daubed disgusting graffiti on the already darkened walls. The damaged wall paintings unfortunately include those in the small annex room in the northeastern part of the church, where the oldest frescoes were to be found. The pavement was demolished, tombstones and marble plaques were destroyed, the altar desecrated, the iconostasis demolished, and other treasury items (such as icons) removed.

The church has to be restored and the wall paintings must be cleaned and given extensive conservation treatment. The nuns, following their return, are living in containers and have begun the task of cleaning of the site and tracking down sacred pieces and memorial objects belonging to their monastery.
Recommendation for emergency intervention/preventive conservation

1. The nunnery is one of the most important Serbian Orthodox institutions in Kosovo. Given the disastrous nature of the riots in Devič, the monastic site, which is remote from any village, must be afforded close protection by the security forces to prevent further attacks and safeguard the nunnery convent that is still endangered.

2. The rubble must be cleared away from the whole site. The buildings require complete reconstruction.

3. The church must be carefully restored and its wall paintings need careful conservation work. The doors and windows, the furnishings, the sanctuary and the iconostasis must be completely renewed.

Estimated cost

US$ 2,650,000, including preparation of the documentation and implementation of the necessary work.
Priština/Prishtinë Municipality

25. Church of St Nicholas

19th century

Brief description of the monument
The church of Saint Nicholas was constructed as a broad single-aisled hall with three apsidal choirs to the east and a bell tower with a dome to the west, framed by a broad narthex not only on the western but also its southern side, where there is also a parecclesion. The church was built in the 19th century. Besides sculptures and wall paintings, there was a famous iconostasis with panel paintings by Dibran craftsmen.

Observations of the mission
The building was not damaged during the war. Most of the church structure was destroyed as a result of the vandalistic acts of 18 March. Only the outer walls, the narthexes and the belfry with its dome are still standing but are heavily damaged. The church was completely burnt out, its interior devastated, the roof collapsed. The cemetery was desecrated as two tombstones were destroyed. The adjoining three-storey priest’s house was also heavily fire-damaged. The church was the only functioning one in Priština.

The two layers of wall paintings were also damaged. The first, in tempera, dated from the first half of the 19th century; the second, more recent, was said to be painted in oil (or acrylic).

Recommendation for emergency intervention/preventive conservation
– Restoration and refurbishing of the church and adjoining buildings
– Restoration of the walls paintings (300 m2)

Estimated cost
US$ 955,000, including preparation of the documentation and implementation of the necessary works.
Kosovo Polje/Fushe Kosove Municipality

26. Church of St Nicholas
20th century

Brief description of the monument
The domed church of Saint Nicolas in Kosovo Polje was built in the 20th century. The site is valuable as part of the Serbian cultural historic heritage in Kosovo but it cannot be classified as a monument of artistic/historical importance.

Observations of the mission
The church was damaged during the violent anti-Serb attacks of March 2004. The main door and windows have been destroyed. The interior has been partially damaged by the fires that were set alight at the main entrance.

Recommendation for emergency intervention/preventive conservation
– Reconstruction of the entrance door
– Glassing of the windows

Estimated cost
US$ 20,000, including preparation of the documentation and implementation of the necessary works.
Caglavica/Çagllavica Municipality

27. Atelier, Open Gallery and Museum of Agim Çavdharbasha

20th century

Brief description of the monument

The house of the celebrated Kosovo-Albanian sculptor, the late Agim Çavdharbasha, now the property of his widow, was used as a gallery for storing stone and wooden artefacts.

Observations of the mission

Until recently, the collection had been preserved intact, and it was inspected several times between 2000 and 2002. It was attacked during the latest events, together with some Serbian houses located nearby.

As a consequence almost every sculpture stored in the house and most of those located in the garden have been destroyed. Only the marble statues in the garden have escaped severe damage. Of those made in perishable material only a few fragments have survived.

Recommendation for emergency intervention/preventive conservation

– Surveillance to prevent theft or further vandalism
– Reconstruction of the museum building and protection of the exhibits from the effects of climate.

Estimated cost

US$ 75,000, including preparation of the documentation and implementation of the necessary works.
ANNEXES

ANNEX I
COMPOSITION OF THE MISSION

Marie-Paule ROUDIL, Head of Mission
Chief, Culture Section
UNESCO Venice Office

Alexei LIDOVA (RUS)
Director of the Research Centre for Eastern Christian Culture, Moscow

Biserka PENKOVA (BUL)
National Academy of Arts, Sofia

Thomas STEFAN (AUS)
Professor of the Institute for Art History, Innsbruck University, Innsbruck

Donatella ZARI (ITA)
Restorer, Rome

with the cooperation of:
Alessandro BIANCHI
Italian Ministry for Cultural Heritage and Activities,
Central Institute for Restoration, Rome

and the assistance of:
Sinisa SESUM
UNESCO Venice Office
Project Officer in Sarajevo

The mission was accompanied by:
Juozas KAZLAS
Acting Principal International Officer,
Ministry of Culture, Youth and Sports, UNMIK

Dmitry SHLAPACHENKO
Political Affairs Officer, Office of the SRS, UNMIK

Yelena BALDANOVA
Coordination & International Cooperation Officer/PIO’s office,
Ministry of Culture, Youth & Sports, UNMIK

Stefano SGOBBA
Department of Culture, Ministry of Culture, Youth and Sports, UNMIK

Jeromonah Andrej SAJC and Nikola MALJM
Representatives of the Serbian Orthodox Church in Kosovo
ANNEX II
PROGRAMME OF THE MISSION

26 April 2004
Arrival, briefing, dinner

27 April 2004
Holy Archangels Monastery, Prizren/Prizren Municipality
Church of St Kyriake, Orahovac/Rrahovec Municipality
Church of the Assumption of the Virgin Mary, Đakovica/Gjakovë Municipality
Cathedral Church of the Holy Trinity, Đakovica/Gjakovë Municipality
Chapel of St Lazarus, Đakovica/Gjakovë Municipality
Church of St Elias in Bistrazin village, Đakovica/Gjakovë Municipality
Church of the Archangel Michael, Štimljë/Shëtime Municipality

28 April 2004
Gračanica Monastery, Gračanica Municipality
Church of the Presentation of the Virgin, Lipljan/Lipjan Municipality
Church of St Florus and Laurus, Lipljan/Lipjan Municipality
Monastery of Dević, Srbica/Skenderaj Municipality
Church of Sts Peter and Paul, Istok/Istog Municipality
Sveti Jovan Church, Peć/Pejë Municipality
Church of the Holy Mother of God, Peć/Pejë Municipality
Peć Patriarchate, Peć/Pejë Municipality
Dečani Monastery, Peć/Pejë Municipality

29 April 2004
The Holy Virgin of Ljeviska, the Church of the Holy Virgin, Prizren/Prizren Municipality
The Church of St Savior, Prizren/Prizren Municipality
The Episcopal Church of St George, Prizren/Prizren Municipality
The Church of St Nicholas-Tutic’s Church, Prizren/Prizren Municipality
The Church of St George-Runovic’s Church, Prizren/Prizren Municipality
Episcopal residence - Bishop’s residence (Former Russian Consulate), Prizren/Prizren Municipality
Serb vernacular heritage, Prizren/Prizren Municipality
Church of King Uroš, Uroševac/Ferizaj Municipality
Atelier, Open Gallery and Museum of Agim Cavdharbasha, Caglavica/Cagllavica Municipality
Church of St Nicholas, Priština/Prishtinë Municipality
Church of St Nicholas Kosovo Polje/Fushe Kosovo Municipality

30 April 2004
Debriefing, departure
### ANNEX III

**BUDGET REQUIREMENTS**

<table>
<thead>
<tr>
<th>No</th>
<th>Name of the monument or site</th>
<th>Location</th>
<th>Amount in USD</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Church of the Holy Virgin of Ljeviska</td>
<td>Prizren</td>
<td>4,044,544.00</td>
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<tr>
<td>2</td>
<td>Church of St Savior</td>
<td>Prizren</td>
<td>150,000.00</td>
</tr>
<tr>
<td>3</td>
<td>Episcopal Church of St George</td>
<td>Prizren</td>
<td>2,500,000.00</td>
</tr>
<tr>
<td>4</td>
<td>Church of St Nicholas-Tutic’s Church</td>
<td>Prizren</td>
<td>150,000.00</td>
</tr>
<tr>
<td>5</td>
<td>Church of St George-Runovic’s Church</td>
<td>Prizren</td>
<td>200,000.00</td>
</tr>
<tr>
<td>6</td>
<td>Holy Archangels Monastery</td>
<td>Prizren</td>
<td>2,000,000.00</td>
</tr>
<tr>
<td>7</td>
<td>Episcopal residence-Bishop’s residence (Former Russian Consulate)</td>
<td>Prizren</td>
<td>450,000.00</td>
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<tr>
<td>8</td>
<td>Serb vernacular heritage</td>
<td>Prizren</td>
<td>2,500,000.00</td>
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<tr>
<td>9</td>
<td>Gračanica Monastery</td>
<td>Gračanica</td>
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<td>10</td>
<td>Dečani Monastery</td>
<td>Dečani</td>
<td>550,000.00</td>
</tr>
<tr>
<td>11</td>
<td>Church of St Kyriake</td>
<td>Orahovac</td>
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<td>12</td>
<td>Chapel of St Lazarus</td>
<td>Đakovica</td>
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<td>13</td>
<td>Cathedral Church of the Holy Trinity</td>
<td>Đakovica</td>
<td>1,250,000.00</td>
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<td>14</td>
<td>Church of the Assumption of the Virgin Mary</td>
<td>Đakovica</td>
<td>850,000.00</td>
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<td>15</td>
<td>Church of St Elias in Bistrazin village</td>
<td>Đakovica</td>
<td>300,000.00</td>
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<tr>
<td>16</td>
<td>The Church of the Presentation of the Virgin</td>
<td>Lipljan</td>
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<tr>
<td>17</td>
<td>The Church of Sts Florus and Laurus</td>
<td>Lipljan</td>
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<tr>
<td>18</td>
<td>Church of the Archangel Michael</td>
<td>Stumlje</td>
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<td>19</td>
<td>Church of King Uroš, 1928-1933</td>
<td>Uroševac</td>
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</tr>
<tr>
<td>20</td>
<td>St John Church</td>
<td>Peć</td>
<td>200,000.00</td>
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<td>21</td>
<td>Church of the Holy Mother of God</td>
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<td>22</td>
<td>Peć Patriarchate</td>
<td>Peć</td>
<td>550,000.00</td>
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<td>23</td>
<td>Church of Sts Peter and Paul</td>
<td>Istok</td>
<td>250,000.00</td>
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<td>24</td>
<td>Monastery of Devič</td>
<td>Srbica</td>
<td>2,650,000.00</td>
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<tr>
<td>25</td>
<td>Church of St Nicholas</td>
<td>Priština</td>
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<td>26</td>
<td>Church of St Nicholas</td>
<td>Kosovo Polje</td>
<td>20,000.00</td>
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<tr>
<td>27</td>
<td>Atelier, Open Gallery and Museum of Agim Çavdharbasha</td>
<td>Caglavica</td>
<td>75,000.00</td>
</tr>
<tr>
<td>28</td>
<td>Expected requirements for eleven sites that were not visited during the mission, due to the security reasons</td>
<td>Podujevo, Uroševac, Mitrovica, Kosovo Polje</td>
<td>2,500,000.00</td>
</tr>
</tbody>
</table>

**Total budget needed** 23,334,544.00

With 13% included 26,368,034.72
ANNEX IV
OFFICIAL CORRESPONDENCE CONCERNING
THE PREPARATION OF THE MISSION

a) Letter of the President of Serbia and Montenegro, H. E. Mr Svetozar Marović to the Director-General of UNESCO requesting him to send a mission to Kosovo (19 March 2004)

Svetozar Marović
President

Dear Director-General,

I am sending you, with this message, a copy of the letter that I have written to the President of the Government of the Republic of Kosovo, Mr. Vojislav Koštunica. The purpose of this letter is to express our deep concern over the situation in the Province of Kosovo, and to request a mission of experts to be sent to Kosovo to assess the situation and to make recommendations for the stabilization, recovery and reconstruction of the Province.

We believe that such a mission is necessary to provide a clear and comprehensive picture of the current situation in Kosovo. We attach great importance to the strengthening of international cooperation in the process of stabilizing the Province.

Thank you for your attention to this matter.

Sincerely yours,

Svetozar Marović
President

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Le roi demande également de connaître le rapport de la situation qui se trouve pratiquée par votre gouvernement en ce qui concerne la conservation des monuments historiques et culturels dans le territoire de la Province. Il est absolument nécessaire de mettre en place des mesures pour assurer la sauvegarde de ces biens culturels importants.

Il est également nécessaire de prendre des mesures pour garantir la sécurité et la liberté des minorités ethniques présentes dans la Province. Cela est particulièrement important dans le contexte actuel de tensions et de conflits dans le monde.

Le roi demande également de connaître les mesures prises pour assurer la liberté et l'égalité des droits des femmes dans la Province.

Veuillez agréer, Monseigneur, l'expression de mes sentiments respectueux.

[Signature]

[Nombre]
b) Letter of the Director-General of UNESCO, Mr Koïchiro Matsuura to the President of Serbia and Montenegro (23 March 2004)

Le Directeur général

23 MARS 2004

Monsieur le Président de la République,

Puisque nous avons travaillé ensemble sur le plan d'action pour le renforcement des institutions de la République de Serbie et de Montenegro et pour la mise en œuvre des besoins exprimés par le peuple de cette région, je suis heureux de vous adresser cette lettre pour vous informer que l'UNESCO a décidé de mettre en œuvre d'urgence un plan de coopération en matière de développement de la région, qui vise à soutenir les efforts des autorités pour l'instauration d'un cadre institutionnel qui favorise la stabilité et la paix dans la région.

Dans cette perspective, l'UNESCO a engagé des négociations avec les autorités serbes et monténégrines sur la mise en place d'un plan de coopération qui vise à renforcer les institutions de la République de Serbie et de Montenegro et à favoriser le développement durable de la région.

J'espère que ce plan de coopération sera bénéfique pour la région et contribuera à l'amélioration de la situation actuelle.

Sincèrement votre trésorier,

Koïchiro Matsuura

Président de la République
BELGRADE
Serbie et Montenegro
c) Letter of the Director-General of UNESCO to the President of Serbia and Montenegro announcing the sending of a UNESCO mission to Kosovo (23 April 2004)

23 APR 2004

Your Excellency,

Further to my letter of 23 March expressing my deep concern about the recent events in Kosovo, I am pleased to inform you that I have decided, in response to your request and that of UNMIK, to send a fact-finding mission of experts to the region, with the aim in particular of making an assessment of the damage sustained by cultural property there.

The team of experts, which will visit Belgrade and Kosovo from 26 to 30 April under the leadership of Mr. Mario Paolo Cossutta, Chief of the Chimeres Section in the UNESCO Venice Office, will work in close cooperation with UNMIK, particularly in elaborating the mission report.

I take this opportunity to forward to you the report “Cultural Heritage in Kosovo: Protection and conservation of a multi-ethnic heritage in danger”, prepared by the experts sent to Kosovo in 2001 to evaluate the state of monuments and propose a plan of action to safeguard them.

I trust that the results of the forthcoming UNESCO mission for damage assessment and the recommendations set out in the above-mentioned report will facilitate the raising of the reconstruction process and enhance the protection of cultural heritage as a tool for reconciliation in Kosovo. It is hoped, in particular, that these UNESCO initiatives will offer a moral basis for attracting contributions from donors for the restoration of the damaged sites.

I thank you in advance for any assistance that your authorities can give to this mission and look forward to meeting you in Belgrade in a week’s time.

Please accept, Your Excellency, the assurances of my highest consideration.

Kosovo Mission

Fascinating:

President 1

H.E. Mr. Svetozar Marović
President of the Republic
Belgrade
Belgrade and Montenegro
d) Letter of the special representative of the Secretary-General of the United Nations in Kosovo to the Director-General of UNESCO (2 April 2004).

I would greatly appreciate if the report could be given early consideration and a view to considering the damage assessment as soon as possible. In this regard, we would prefer that these experts be deployed to Kosovo as early as the last or second week in April.

Given our concern for its prompt delivery to UNESCO, UNMIK will make the necessary arrangements to enable these experts to join an advance team sent to Kosovo.

I look forward to your comments and co-operation.

Yours sincerely,

[Signature]

Special Representative of the Secretary-General
e) Reply from the Director-General of UNESCO to the special representative of the Secretary-General of the United Nations in Kosovo (26 April 2004).

DG/04/03

26 APR 2004

Dear Mr. Holbrooke,

Thank you for your letter of 2 April drawing my attention to the urgent need for a comprehensive assessment to be made of the damage caused, especially to cultural heritage in Kosovo. I have also received requests for action in this connection from the international community and, in particular, from President Milosevic of Serbia and Montenegro.

As you have already been informed, a UNESCO mission of experts headed by Mrs. Kristina-Paula Randielli, Chief of the Cultural Section in the UNESCO Venice Office, is currently visiting Belgrade and Kosovo from 26 to 30 April. I am, as always, counting on UNESCO’s valuable cooperation in this mission.

I am pleased to endorse hereewith the final report "Cultural heritage in Kosovo - Protection and conservation of a multi-cultural heritage in danger", prepared by the experts sent to Kosovo in 2003 to evaluate the state of monuments and progress in plan of action as arranged then. Let me again convey to you my deep appreciation of UNMIK’s contribution to the preparation of and follow-up to this report.

I trust that the results of this forthcoming UNESCO mission for damage assessment will further advance the reconstruction process and enhance the protection of cultural heritage as a tool for reconciliation in Kosovo. It is hoped, in particular, that these UNESCO findings will offer a sound basis for attracting contributions from donors for the restoration of the damaged sites.

I thank you in advance for UNMIK’s continued cooperation in this matter and for its involvement in this mission.

Yours sincerely,

Kosovo Institute

Directorate 1.

Mr. Harel Holbrook
Special Representative of the Secretary-General
United Nations Interim Administration Mission in Kosovo
Telefax 491-3122 991.1109