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Mme Rössler,

J'ai l'honneur de vous faire parvenir ci-joint le rapport sur l'état de conservation du bien « Monuments médiévaux au Kosovo (Serbie) » figurant sur la liste du patrimoine mondial en péril.

Je vous prie, chère Mme Rössler, de bien vouloir agréer mes salutations distinguées.


Darko Tanaskovic
Ambassadeur



Mme Mechtild Rössler
Directrice du Centre du patrimoine mondial
UNESCO
Paris

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REPUBLIC OF SERBIA

**INSTITUTE FOR THE PROTECTION
OF CULTURAL MONUMENTS**

REPORTS

**ON THE STATE OF CONSERVATION OF
MEDIEVAL MONUMENTS IN KOSOVO [SERBIA]
INSCRIBED ON THE WORLD HERITAGE LIST IN DANGER**

MEDIEVAL MONUMENTS IN KOSOVO [SERBIA] (C 724)

The Dečani monastery

The Patriarchate of Peć Monastery

The Church of the Holy Virgin of Ljeviša

The Gračanica Monastery

Belegrade, January 2017.

The Dečani monastery

Installation of Lighting and Restoration of Electrical Installations in the Church of the Assumption of Christ in Dečani

In the Monastery Church dedicated to the Assumption of Christ in Dečani and based on **the Project design for the electrical installations** approved by the Republic Institute for the Protection of Monuments in Belgrade, works were conducted to install lighting and to restore electrical installations. The above mentioned technical Project documentation was produced by the Nenvel Project Company from Belgrade (Nenvel Project d.o.o. (Ltd.), 66 Dusana Vukasovica Street, Belgrade, Serbia), in compliance with the digital draft designs, standards for this equipment and input technical data provided by the Italian Company iGuzzini Illuminazione (iGuzzini SpA. 62019 Recanati, Italy, Via Mariano Guzzini, 37) and the Devotee Company from Belgrade (Devotee d.o.o. (Ltd.), 55 Rade Koncara Street, 11080 Belgrade, Serbia).

The works in question were conducted from September 10 to November 22, 2016. They were financed by the Ministry of Justice of the Republic of Serbia, following the public Call for Tenders conducted by this Ministry.

The technical documentation was based on installations' plans that were subject to international standards and safety attests for installations and their technical and technological application. These installations comprise of a combination of light-emitting diodes fixture with diffuse and directional illumination installed on wooden beam bracing. The decorative lighting is controlled with a touch control panel and it can additionally be controlled from inside the Church by using the iPhone and iPad devices.

The functionality providing options to control each individual flood light in the Church by means of software application and to control the brightness of the illumination from 0% to 100% provides for the gradual change of light with balancing the intensity of the light, depending on the concrete requirements and rites or events in the Church. Owing to this functionality, art historians from the Republic Institute for the Protection of Cultural Monuments in Belgrade took part in the creating of different light sets in the Church, which are used to highlight the most important and artistically the most skilfully performed parts of the frescoes. During the visits of the pilgrims who are honouring the relics of St. King Stefan and St. Jelena of Dečani, special optical set for directing light beams were used to create a scenography that is highlighting the central icon and shrines in the central nave, along with the family tree of the Nemanjić Dynasty in the narthex. For the purposes of the ceremonial services, scenography is crated to shed light on the altar apse, vaults and upper zones of the church only, in order not to disturb the prayer, and to visually open, by using the light beams, liturgically the most important fresco scenes.

All the visitors of the Monastery, regardless of whether they are visiting the Dečani Monastery often or for the first time, openly show their delight and appreciation for the appropriately lighted large frescoes on the walls and vaults of the Dečani Church, and for the state of the art technology applied here.



Figure 1 – Vault of the west transept of the church of the Assumption of Christ in Decani



Figure 2 – East wall and vault of the narthex in the Church of the Assumption of Christ

The Gračanica Monastery

Report of Conservation and Restoration Treatments on Frescoes in the Assumption of the Holy Virgin Church of Gračanica Monastery in 2016

Curatorial conservation and restoration interventions on the frescoes in the Assumption of the Holy Virgin Church in Gračanica Monastery in 2016 were conducted on two occasions: the first phase took place in June and August and the second phase of the interventions took place in October and November 2016.

The interventions during the first phase included conservation and restoration treatments of the wall paintings on the preserved parts of the south choir, on the west wall of the south nave and on a part of the south wall of the Church. These interventions were financed by the Ministry of Culture and Information of the Republic of Serbia.

The second phase comprised of more extensive conservation and restoration interventions: on the remaining parts of the south nave with a small south-west dome, in the narthex, north nave and north-west dome of the Church. These interventions were financed by the Ministry of Justice of the Republic of Serbia.

All conservation and restoration interventions were conducted by the *Republic Institute for the Protection of Cultural Monuments in Belgrade*, led by the project designer and head of the expert team, Mr. Miroslav Stanojlović, painter-conservator.

Reason for conducting these curatorial works was that parts of the most valuable 14th century fresco paintings in the Church of the Assumption of the Holy Virgin in Gračanica Monastery were under threat of degradation caused by moisture, efflorescence and intense atmospheric sediments of soot and dust. These deposits caused changes and interfered with the original artistic values of these paintings by darkening and blocking them. Methodology for the removal of the deposited layers was selected based on the physico-chemical analysis, salts' characterization and determination of the properties of the dark deposited layer.

In addition to that, all the impaired parts of the fresco decoration, suffering from different levels of deterioration, were consolidated. Owing to that, these most exposed parts of the frescoes that are closest to the observers are now adequately presented. Characterized by vibrant colours and light tones, the legible iconographic content contributes to the solemnity of this space and is inspires awe with the observers. All the interventions performed, owing to use of advanced materials, adequate indoor environment of the Church should provide for the long term conservation of this valuable fresco painting, according to all indications.

In addition to these curatorial interventions, professional supervision and consultations about the electrical installations and lighting settings in the church of the Assumption of the Holy Virgin in Gračanica Monastery were conducted.

Phase 1 - Project financed by the MINISTRY OF CULTURE OF THE REPUBLIC OF SERBIA

Conservation and restoration treatments of the preserved segments of fresco paintings in the south choir, on the west wall of the south nave and on a part of the south wall of the Church:

Surface area of frescoes treated: 54m²

Surface area of decorative plaster correction: 7m²

Surface area of the old decorative plaster removal and reconstruction: 9m²

Removal of old and *seaming* of new plaster edges: 30m

Phase 2 - Project financed by the MINISTRY OF JUSTICE OF THE REPUBLIC OF SERBIA

Conservation and restoration treatments of the remaining parts of the southern nave with the small south-west dome, in the narthex, northern nave and north-west dome of the Church:

Surface area of frescoes threated: 469m²

Surface area of decorative plaster correction: 42m²

Surface area of the old decorative plaster removal and reconstruction: 42m²

Removal of old and *seaming* of the new plaster edges: 87m

Surface area of frescos consolidated by injecting: 74 m²



Figure 1 - Photo documentation following completion of the conservation and restoration treatments: south wall of the south nave - lower zone



Figure 2 - Photo documentation following completion of the conservation and restoration treatments: south choir of the south nave in the Church of the Assumption of the Holy Virgin in Gračanica - upper zone

No conservation works were performed on the the Patriarchate of Peć Monastery and the Church of the Holy Virgin of Ljeviša. Through regular inspection of the architecture of these cultural properties it has been recognized that the current conditions don't have impact on their extraordinary universal value.