TEXT FOR THE ANNUAL OF THE COMMISSION TO PRESERVE NATIONAL MONUMENTS 2004

Tina Wik

Reflections after eight years of restoration work in Bosnia and Herzegovina by Cultural Heritage without Borders

Introduction

The Swedish organization Cultural Heritage without Borders (CHwB) has worked in Bosnia and Herzegovina since 1996. Its initial aim was to restore war-damaged cultural monuments as disaster aid. CHwB was founded as a reaction to the destruction of cultural heritage as a war objective during the 1992-1995 conflict in Bosnia and Herzegovina. Professionals from the heritage sector, architects and art-historians in Sweden reacted strongly against the ethnic cleansing of large areas of Bosnia with the elimination of particular groups of people and their symbols and historic traces. The founding of CHwB was based on the Hague Convention of 1954 that states: '*Damage to cultural property belonging to any people whatsoever means damage to the cultural heritage of all mankind, since each people makes its contribution to the culture of the world.* ' I have worked as Project Manager for CHwB in Bosnia and Herzegovina since spring 2000 and have been responsible for our restoration and other work in the country during this time. My objectives have been to secure the aims and work of CHwB into a sustainable part of the cultural heritage sector in Bosnia and Herzegovina.

CHwB chose from the very beginning to work with the established Institutes for Protection of Cultural Historic and Natural Heritage in Sarajevo, Banja Luka and Mostar. We wanted to strengthen the existing institutions when there was a great lack of funds, as well as expertise, due to the chaotic post-war situation. At the same time we were dependent on these collaborations, since the Institutes represented the collected knowledge of the built heritage of Bosnia and Herzegovina, as they held the main body of documentation relating to historic monuments in their archives. We chose the former State Institute (now the Federation Institute) as our main collaborator and considered that one of our most important tasks was to

help it survive during the post-war transition period until the country was functioning again. The young architects employed by the Institute during the war had not received proper training and deserved the opportunity to gain practical experience and expert professional guidance.

Working with most of the principal Institutes across Bosnia and Herzegovina gave us the opportunity to work together with them jointly in relevant projects. In addition, we invited them to participate in seminars and workshops in order to enable them to re-establish partnerships and communications that had broken down due to the war. Another aim was to support a wider collaboration within the region, so we invited professionals from the countries of the former Yugoslavia to take part in the seminars. This gave the younger architects the opportunity to meet, listen to and discuss professional problems with reputable experts in their own language. During these seminars we discussed new and old restoration philosophies, with a historic reference to past restorations and the attitudes prevailing in the more recent ones. What can we learn from earlier projects? Can we identify mistakes? Are there other solutions to these mistakes or problems in the restoration process? Our most important aim was to raise a discussion to enable experts in this field to communicate and experience new approaches to their work.

Analysis of the environment for historic restoration Bosnia and Herzegovina

In Bosnia and Herzegovina the Institutes for the Protection of Monuments currently have a virtual monopoly on carrying out restoration projects. There are hardly any private consultants operating in this field. This has created a monopolistic market for the Institutes, which has undermined their other responsibilities. According to the relevant heritage law in Bosnia and Herzegovina, the Institutes have a duty to provide help to municipalities, free of charge, to maintain and restore their monuments, as well as the duty to keep their archive intact and open to the public. Instead, one finds documentation lacking, unavailable or removed to prevent architects other than those working at the Institutes to be able to undertake restoration work on particular buildings. This has resulted in a situation where those who hold the documentation are the only architects able to undertake the work. This is not a professional way to be awarded a project, nor an advisable method of protecting one’s interests. There should be open competitions for projects where the most competent party can be chosen. If the Institutes continue to carry out restoration projects, which could be difficult in an open market system where the state or municipally-employed should not compete with private

consultants, they must find a way to overcome this imbalance. The truly independent supervision of a project cannot be undertaken out by the same party carrying out the work.

When EU or European tendering systems begin to be entered, the demands on projects will be considerably higher than what is the practice in Bosnia and Herzegovina today. Currently, where the supervision and implementation of projects are carried out by the same body, the standards demanded of projects are low. Projects lack in detail and references, and there is an overall lack of description of materials and building techniques. My general impression is that project standards are not high enough to cope with a more demanding tendering process. Since Bosnian society itself has not yet identified the need for comprehensiveness in projects, except in EU tendering processes, there is a lack of awareness for these requirements. Most problems on building sites are solved *in situ*. Builders' salaries are still low so that they can even be told to tear down what is found to be incorrectly built, and made to do the job again. Many detailed decisions are left purposefully for the builders to solve. Local architects are too often deficient in their detailed and practical knowledge. There will be no change, or even a demand for a change, to more comprehensive project preparation before new tendering requirements have been more widely introduced or mistakes have proven to be too expensive. The abandoned project of the Esme Sultanija mosque in Jajce shows how expensive an imperfect project can be.

The process of analysis is the key to a successful restoration project. In this analysis many factors must be studied, considered, and discussed. The results are not easily obtained; they are reached through considerable research, and the knowledge and sharing of information by many experts. If there is a lack in this chain it will affect the results of the project. The process of analysis can seem easy when one looks at the end product. The way there is, however, not self-evident and there are many choices to be made during the working process, with as many possibilities of making a wrong decision. All decisions must be clearly proven and discussed, and all possible documentation must be used to avoid as many mistakes as possible. As I mentioned above, there are unfortunate examples in Bosnia and Herzegovina where documentation has been hidden by heritage experts, who should instead demonstrate their professional responsibility to contribute to the best possible results. Every building process is expensive with long lasting results. It is not likely that a newly restored building will soon be restored again. This enhances the responsibility of all professionals, especially the ones

working at the Institutes, to contribute with their expertise, knowledge and collected material for the best possible outcome for the restored cultural heritage.

The Aim and the Role of CHwB

Sweden, through its overseas development ministry, SIDA, has invested a considerable amount of money into Bosnia and Herzegovina through many projects and NGOs, of which CHwB is one. The overall aim of SIDA's work is to contribute to reconciliation, peace and a developing future. The work of CHwB must contribute to this overall aim. CHwB has first aimed at establishing a solid base of restoration architects, mainly at the Institutes, but also students and young architects, who are familiar with the international charters relating to cultural heritage and historic buildings and who are able to convert these charters into their practical work. A by-product of this process is the restored building themselves. They stand as examples of good practice, demonstrating how the work has been conducted, becoming in effect an archive for restoration architects to study.

Being a NGO, CHwB has a temporary presence in Bosnia and Herzegovina and cannot play any role other than being a support to the existing or future local institutions to help them carry out their duties better in the post-war period. In this regard, the aim of CHwB has been to set standards similar to other European countries, to introduce Bosnia and Herzegovina to the current restoration scene in Europe, and to upgrade the discussion of restoration principles and heritage protection regulations.

Risk factors

When investing money in projects the risk factors must be identified. How can we ensure that our aims are fulfilled and the investment of Swedish taxpayers is used successfully? If this is not the case, work should not continue. This is why there must be a continuous evaluation of our results. Investing in the knowledge and training of individuals can be risky: they can leave the country and the benefit would turn into personal gain rather than an advantage to the country. To try and avoid this state of affairs CHwB has largely worked with the architects at the Institutes to ensure an institutional development rather than a personal one. The Institutes in Bosnia and Herzegovina face many problems, however, that can put our investment at risk. With each change in political leadership the status of the Institutes change, as do their directors. Most risky of all is their poor financial situation. This means that skilful architects

can choose to leave their poorly paid jobs at the Institutes, resulting in the loss of the training we have invested in. With internal conflicts or changes of directors a smooth mutual collaboration becomes difficult. Energy is directed elsewhere than to the development of the institution. Furthermore, an efficient capacity training, where all Institutes could collaborate jointly, is jeopardized by distrust and conflicts. This can only be solved by clear definitions of everyone's role that must be supported legally.

Due to the complications mentioned above, we have chosen to spread our support both to the Institutes and to young architects who have expressed their interest in working in Bosnia and Herzegovina. We have also supported the Masters degree in historic buildings restoration at the Faculty of Architecture at University of Sarajevo. We have noticed improved results in the restorations or reconstructions conducted by many of our collaborators and recognise an awareness of the international charters relating to historic buildings in these works. Here I want to mention the successful reconstruction of Zitomislići monastery church by one of our collaborators, dipl.arch. Miljana Okilj.

The Methods of CHwB

The method CHwB has been working through what could be described as 'learning by doing'. Through carrying out practical restoration work the architects involved have the opportunity to convert theory into practise. Learning through lectures and seminars can never be as effective as learning through practical training. In the practical restoration process new problems constantly occur, which is why the ability to solve the problems through analysis based on thorough prior research is decisive for the end results. The ability to draw conclusions based on analysis and knowledge cannot be taught by textbooks alone, but must be learned through training as well. All the projects of CHwB in Bosnia and Herzegovina are restorations of important cultural historic monuments, but the main and most important aim has been the training opportunities this work has offered for the architects involved.

Our principles are based on international charters such as the Venice Charter, the Nara Charter and other ICOMOS declarations. Even if there is an awareness of these charters in Bosnia and Herzegovina, there seems to be a confusion of how to apply them. One example of this lack of understanding or respect for the charters is the present rehabilitation of the **Cejvan Cehajin** Hammam in Mostar, where among other interventions the Austro-Hungarian part was torn down, though both UNESCO and the Federation Institute were involved.

CHwB is a small organisation with limited financial means. This has forced us to limit our choices of objects to smaller public buildings that at the same time are suitable training objects with interesting restoration problems. All our choices are the result of requests from the owners, as well as from consultations with local experts about their cultural-historical relevance. In the practical restoration work we have stressed the necessity for thorough documentation and analysis as the basis for the project. The documentation relies on measuring, archival research, examining original documents, and collecting information from publications and so forth. We always stress the importance of documenting damage thoroughly before any conclusions are drawn. The projects rely on documentation, typology studies and damage analysis, as well as a restoration philosophy based on international charters. Gradually our projects have become more and more comprehensive, even if there is still more to be included to fulfil the requirements of EU tendering rules. The projects have in most cases not been complete reconstructions but conservations or restorations, which sometimes included reconstructed parts. In these we are emphasizing authenticity as the most important historic document.

Two Restoration Examples

The Zemaljski Muzej (The National Museum of Bosnia and Herzegovina)

Description of the Object

The Zemaljski Muzej is located in the newer part of Sarajevo, Marijin Dvor. It was built during the Austro-Hungarian period at the beginning of the 20th century. This building is one of the big institutional buildings built by the Austro-Hungarian administration with the aim of reorganizing and modernizing the country. Like the other Austro-Hungarian institutional buildings such as the Vijećnica, the Ashkenazi synagogue, the National Theatre, Dom Armije and the Ministry buildings, the museum plays a vital role in the city by its size and civic symbolism. This is also why the restoration of these structures is of such importance to Sarajevo. Their restoration heals the wounds of the city instead of standing as dark and sad giants in the townscape.

The Zemaljski Muzej consists of four pavilions: the Archaeological pavilion, the Ethnological pavilion, the Natural History pavilion and the Library/Administration building.
At the time when it was planned this institution was too large to be situated in the existing town centre, so it was located in the newly planned extension of the city. The planning of a new museum, to form collections and carry out research about Bosnia and Herzegovina, began with the Austrians. The Museum Society had already been founded in 1884. It quickly grew into an important institution and the planning of a museum building started in 1908. The architect Karlo Pařik was chosen for the assignment. After many discussions and debates, this Neoclassical building complex, that used very modern materials for the time (such as concrete for the balustrades and statues, and some cement in the lime plaster and terrazzo floors) was finally inaugurated in a rush in October 1913.

The buildings are not large, but are still monumental. The four pavilions are grouped around an inner courtyard where a botanical garden is located. This garden was well protected during the 1992-1995 war. The buildings, located directly on the front line, however, suffered considerable damage, both light and heavy. The roofs were perforated with shell and bullet holes, allowing rain and snow to enter the interiors. The ornaments of the facades and parts of the balustrades were in many places destroyed from being hit by shrapnel and grenades. Before the Winter Olympics in Sarajevo in 1984 all four pavilions were sprayed with Hirofa plaster and painted with acrylic paint. The cement plaster, combined with this paint, was the cause of much damage during and after the war, as the holes allowed water to enter but not to exit. Instead, the moisture continued into the building, damaging the interior Art Nouveau decorative paintings. In some areas the damage was so severe that large parts of the interior decoration has become detached from the ceiling and fallen.

Today the museum suffers severely from a lack of legal status. No government department is ready to take financial responsibility for the institution and pay for its operational expenses and maintenance costs. This concerns, for example, heating during the winter and salaries. This is a major problem for its continued existence as an institution, as well as that of the listed historic building and its important collections, the most valuable of its kind in Bosnia and Herzegovina and which have regional and international importance as well.

The Restoration work

We started our restoration work in 2000, changing the metal sheet covering of the roofs and the glass in the skylights of the Natural History pavilion. The works were carried out, as in all of our projects, in collaboration with local architects from one of the Institutes for Protection of Cultural and Historical Monuments. In this case our counterpart was dipl.arch. Mirzah Fočo, from the Federation Institute. The work was carried out during the summer periods over five years until the time of writing. Slowly each pavilion was restored, first the roofs with the skylights, then the facades of one building at a time. We were unable to find in Bosnia the glass for the skylights capable of carrying the heavy snow loads that occur in Sarajevo. Thus the glass was ordered from Sweden after reconstructing the aluminium frames and carefully measuring every pane - several hundred altogether. There was no room for mistakes in measuring since the laminated and tempered glass we had to use for structural reasons could not be cut or adjusted on site.

The challenge of the restoration was not to allow the workers to rush their work, but to demand that the work was carried out only after approved test results and investigations based on authentic documents had been carried out. We used lime plaster strengthened with a handful of cement - not what the masons working on the project were used to. Our approach was based on the earlier mentioned ICOMOS charters, using authentic documents as guidelines when choosing the materials for plaster, mortar and ornaments. The contractor, Unigradnja, set up a workshop on the site where an old master, Redžo, cast all destroyed or missing ornaments in gypsum or concrete. These ornaments were treated in a traditional way that is no longer practised, but has now been re-introduced in Bosnia and Herzegovina through this work. Master Redžo was engaged both to carry out the work and to act as a tutor for the younger workers. His workshop was situated on the site throughout the complicated work on the facades.

About 30% of the ornaments were destroyed. All the casting work was done in the workshop. Esad Vesković, the conservator of the museum, produced casting forms of rubber for the ornaments. The balustrades and sculptures were cast in concrete while the mutules, dentils and small ornaments were of pure gypsum. These were dipped in a linseed oil bath before being installed on the facade and painted with linseed oil

paint. The concrete ornaments were painted with the same silicate paint as the facade but in a different colour. Original documents at the museum gave us guidelines for which material and which recipes to use. We used, for instance, the recipes of the plaster that we found in the museum archives.

We could, however, not find any information about the type of paint or colour. Our first aim was to use lime colour, which was the most common at that time. But our tests gave such poor results that we did not dare use it. Instead, we used silicate paint, which was introduced during the time the museum was built and could theoretically have been used there, especially when considering the modern approach the project had applied in its use of other materials. The tests we carried out of the silicate colours available on the market were not satisfactory. The plastic components introduced to meet industrialized production made the paint too smooth and dull. After many tests we finally added casein and sand dust to the paint to achieve a more vivid façade, that played with light in an interesting way.

All profiles on the facades were restored with similar tools as those used when the museum was built. The sharpness of the lines in the profiles was stressed. The reconstruction of missing parts of the sculptures was carried out by the conservator of the museum, Esad Vesković. He also cleaned and conserved the wall paintings in the interior domes in the entrance hall that we restored as the last phase of our work. The entrance hall as a whole was upgraded with refreshed toilets and a coatroom. The restoration work on the museum is now completed after five years of work and was inaugurated by the Swedish Ambassador in September 2004.

Conclusion

The staff of the Zemaljski Muzej protected the building and its contents heroically throughout the war, hiding the collections in basement depots and coming to work every day, walking along ‘Snipers’ Alley’ that ran in front of the museum! The museum became a symbol of cultural survival and the preserved identity of a unified Bosnia and Herzegovina in a conflict where the country was divided into national groups fighting each other. For the Zemaljski Muzej this conflict still continues. It has still not been recognised as a state institution by all parties. There are continuing proposals to divide the collection into Bosniak, Croat and Serb collections without realising the inherent contradictions in this demand. To whom would the Butmir

collection from 2000 BC belong? Where would the Roman collection go? Is the Bosnian Church Catholic, Orthodox or neither?

Today the Zemaljski Muzej, the National Museum, stands for an intellectual and academic approach to the unity of Bosnia and Herzegovina, a country fragilely kept together by the internationally enforced Dayton Peace Agreement. Museum staff have become tired of working in cold un-heated premises during winter and not receiving their too low salaries. At the time of writing they have closed the museum in protest and hope to finally resolve the situation. Now is the time for the political leadership of Bosnia to take the responsibility for this unique collection that describes and holds the evidence of the rich, complex and multi-cultural history of Bosnia and Herzegovina and fulfil their part of the peace process. The museum staff, as the owners, have fulfilled their responsibilities by working for so long under such extremely poor conditions. But they cannot survive without the necessary financial back up from the state that they represent!

The Orthodox Church of the Monastery at Zavala

Description of the Object

32 km from Dubrovnik and 115 km south of Mostar lies the mysterious and sacred monastery church of Zavala, located in the Municipality of Ravno, in Herzegovina. Its remarkable location, partly hidden under a huge rock, overlooks the biblical landscape of Popovo Polje. The church looks as if it has been there forever but was first mentioned in 1514. The protruding rock, hanging over the church, contains cavities used by the monks for exterior chapels or cells. The landscape in the surroundings is grandiose but still tranquil. The atmosphere is highly spiritual, as if it must have been a sacred place for centuries. Indeed, archaeological findings indicate a sacral usage for the location before this church was built. During our work archaeologists found remnants of an earlier church 70 cm below the present level of the floor.

The church is a tiny irregular barrel vaulted basilica, deformed by the rock that forms its northern wall. This kind of small rectangular Orthodox church with vaulted ceilings are very common in this region, for instance in the monastery churches in Zitomislići, Pljevlje and

elsewhere in Montenegro. The whole church is constructed of local limestone: its walls, floor and roof of slates on the vault. The exterior is plastered and whitewashed, while the interior was painted by the famous fresco painter, Georgie Mitrofanović, a monk from Hilandar monastery on Mount Athos, in 1716. The church is famous for its beautiful and well-preserved frescoes and is one of the most important Orthodox monuments in Bosnia and Herzegovina. Being one of the most important Orthodox monuments, CHwB was approached by the Institute for Protection of Cultural Historic Monuments of Republika Srpska to undertake this conservation work in collaboration with them. The responsible architect from the Institute was dipl.arc. Miljana Okilj. However, since the monument is situated in the Federation, we also included the Federation Institute in the supervision of the work. This gave us the opportunity of introducing cross-entity cooperation in one of our projects. Dipl. ing. Mirzah Fočo was responsible for the supervision of behalf of the Federation Institute.

The war damage to the church was not severe, although everything in its surroundings, including the monastery complex as well as Zavala village, was completely destroyed. The church had serious cracks jeopardizing its stability that had occurred before the war. The vault above the presbytery was supported by wooden props to prevent its collapse. There was movement in the outer south-eastern corner that caused the cracks and the church was in danger of collapse. This movement was due to settlement of the ground. One reason for this could be that the earth, which was naturally packed very hard because of microscopic clay particles, was not repacked hard enough after interventions in the 1960s that aimed at strengthening the ground. We had to work quickly to save the church before it collapsed, all the while being careful not to cause any shaking movements during our restoration work.

The Restoration work

The first aim of our restoration was to stop the movement and secure the outer corner. The foundation of the church was (as they usually are) very shallow, and the western part was standing on rock while the eastern part was standing on a 13 metre layer of clay. We decided to ensure that the whole church was standing on the same foundation. After securing the frescoes (work that was carried out by Milica Kotor from the Institute for Protection of Cultural Historic and Natural Heritage of Republika Srpska), we started pressing down micro-piles around the southern wall and the apse, using a hydraulic pump both on the outside and the inside. This was carried out by a Swedish company assisted by church volunteers. The micro-piles are connected with stainless steel bars drilled through concrete beams on top of

the micro-piles, which consist of steel pipes filled with concrete, on each side of the foundation walls. In this way the church hangs from the steel bars, anchored in the concrete beam, which brings the load onto the rock through the micro-piles.

After completion of the first phase and securing the foundations, we could then begin repairing the cracks and the collapsing vault. The frescoes had to be removed from the parts of the vault where we were about to work and stored on vaulted supports. The stones were numbered before being dismantled. The exterior stone slates on the roof were also dismantled after a temporary roof was built. The main part of the work was executed in the summer of 2002, when the vault was rebuilt. In each phase we made least possible interventions using the same natural materials as the original and re-using the original parts. The masonry work of the vault was rebuilt with the original numbered stones using mortar of the same recipe as the original mortar. We had taken samples of the original mortars to be analysed in laboratories in Sweden. We followed the results of these analyses in the building work. The analyses found that there were several types of mortar used, depending on the function of the place where the mortar was applied. The roof slates were laid on a vault that was first covered with mortar and pebbles. This mortar was the one with the strongest hydraulic properties. This was important to achieve in the new mortar as well to prevent humidity reaching the valuable frescoes. We did not, however, find any naturally hydraulic lime in Bosnia and Herzegovina. This problem we solved by importing pouzzolana sand from Macedonia and testing different recipes with different types of lime. Finally, we found a lime mortar with as strong hydraulic properties as the original.

Too many of the stone slates for the roof were replaced, in my opinion. My aim was to use the original thin and large old slates to a much greater extent than was done. There seems to be a belief in Bosnia and Herzegovina that new materials are better than old ones, a belief which is very difficult to overcome. Changes to the original decisions are carried out (even though the opposite was agreed) when the site was unsupervised! The age of the stone does not change whether it is newly cut or not! Cracks in slates do not endanger the construction if they are horizontal, since they have no load bearing function. Only vertical cracks permit humidity to enter.

The frescos were dismantled in 2002 and replaced in the spring 2003. The conservation and temporary removal of the frescoes by Milica Kotor was a risky job because of the many loose

stones in the vault. Animal/fish glue was used to glue protective textiles on the frescoes. This was done in many layers. Supports were built for the frescoes with the same curve as the vault to which they were attached to be properly stored while the vault was dismantled and rebuilt. After completion of the structural works, and after letting the mortar dry out for nearly a year, Milica re-placed the frescoes, gluing them back with a polymer mass. When that was completed, the textiles could be removed and a few parts retouched. The frescoes from the very damaged parts had fallen off so that the interior looks a little patchy. We have not yet decided how to solve the problem of which colour to give this plain lime surface. It is important not to rush decisions and take time for tests to be made in order to reach the best solution.

Last same summer the clock tower was restored as well as the entrance vault under the terrace of the churchyard. The iron connections were rusty and there was a risk of collapse. We dismantled this Austro-Hungarian clock tower and replaced very cracked or deteriorated stone parts with new ones from the same quarry, which is very close to the monastery. The iron connections were cleaned and painted with anti-corrosive paint and some were changed to ones of stainless steel. The entrance vault was rebuilt with the original stones. The badly cracked and nearly collapsing structure was secured with new iron ties. The terrace above was insulated in a traditional way with lime, sand and clay in different layers. The inclinations were rebuilt to get a good evacuation of the rainwater and to put existing stone pipes into function.

All work has been executed by using local materials and original methods at a slow pace and on a small scale. We had no electricity available, which complicated the work even more. For some parts of the work we had to bring a generator to the site. Even that was complicated because of the damaged bridges and the extremely bad roads. Carrying out the work at a slow pace has helped us to find the best solutions for the damage and to find building materials as good the original.

Conclusion

The restoration work not only saved the church but also started a returnee process to the village. This forced the Croat municipality to provide services and restore electricity and hopefully, in the near future, also to repair the telephone lines to the village. Today five families have returned to this completely devastated village. They help Father Vassilij to

maintain the monastery complex. A monastery is intended to be an independent unit, as this monastery cannot be before the service buildings of the monastery are rebuilt. That work requires a management plan with all possible steps included and put into a time and financial frame. There are ongoing works with a maintenance programme for the future care of the monastery church.

There is, in particular, one problem that cannot be corrected or repaired. That is the problem of water leaking down from the rock into the structure of the church. Dehydrating devices cannot be introduced in this case. Instead, we have proposed to keep a close eye on the church and carefully ventilate it during rainy periods. Guidelines are required for this process because the same caretaker might not be there in the future, and with expansion of the monastery there certainly will be different persons in charge of the maintenance of the church. The water from the rock is not the only problem, as surface water from the hill over the church also creates humidity problems during spring and periods of heavy rain. Too much water can cause spots on the northern and western walls. This water must be conducted into different directions. Daily maintenance is required to avoid humidity damages.

Our aim was, after completion of the work, to make the owners accept a maintenance program where the authenticity of the place and the site is preserved. This demands constant supervision and this has been accepted by the priest in charge, Father Vassilij. He not only secures the future maintenance of the church, but also continues the rehabilitation work of the complex in total. For him, the Orthodox Church and the village is slowly being reborn and one important monument has been saved for future generations. By this process of restoration, where Father Vassilij has been an important participant, the future maintenance, work and rehabilitation is as secured as it can be in this situation. In addition, the village itself is gradually being rehabilitated and the process of supporting each other has begun.

Conclusion

What has CHwB achieved during its eight years of presence in Bosnia and Herzegovina? Is the only outcome (which in itself could be seen to be enough) the number of monuments restored, perhaps followed by an improved returnee process, with a recaptured cultural memory and cultural identity? Have we achieved our other main goal - improved restoration skills among young architects and better functioning cultural heritage institutions? It is

difficult to evaluate improved knowledge and even more difficult to evaluate raised awareness. The physical result is there and can easily conceal other achievements.
We can, however, notice a different approach in discussions and in expectations of the results of conservations, restorations and reconstructions. The public interest in and discussion of cultural heritage indicates this. We can also witness results of higher quality in the restorations by the architects we have collaborated with, for instance the Zitomislići monastery church by Miljana Okilj.

A requirement for functioning heritage protection is a recognized heritage law and Institutes with clear responsibilities. This has been a crucial problem in our work. The organisation of the Institutes is chaotic, giving the directors a free mandate to do what they find important without fulfilling outlined duties. The low salaries of the employees and the director him/herself forces the Institutes to try to find other financial support in a way that is not always acceptable or in line with how a heritage authority should act. Our cooperation with the Institute that later received the status as the Federation Institute for Protection of Cultural Historic and Natural Heritage, became more and more focused on financial assistance to increase salaries instead of a focus on the capacity training that the Institute is in great need of. No public calls for applicants for important posts were held when directors were changed or to improve the competence of the Institutes.

We have also collaborated with the Institute in Banja Luka, as well as the one in Mostar, with good results and good co-operation. They also face economic difficulties that affect their work, even when their aims have been the best and much effort has been made to overcome them. In my opinion, to achieve a sustainable result from capacity training, this training should include a far wider range of people. The municipality or ministry who has the responsibility for the Institute, the Director of the Institute, as well as a major part of the employees should be included and seriously make efforts to raise the quality and outcomes of their work in order to obtain a visible result. This requires a much greater training input from CHwB than what we have included in our restoration projects so far. One of the greatest deficiencies in competence concerns the ability to prepare a comprehensive project. However, to teach this requires that projects are carried out. This knowledge could be spread more widely through the Architectural Faculty, but that would require practical projects to be included in the educational program.

To conclude, I want to stress that improvements in the cultural heritage sector require more support from all parties. The responsible authorities must give sustained economic support, the Institutes must ask for external capacity support, and there must be clear legal frameworks for the responsibility of each authority. Furthermore, the private sector must become prepared to take over much more of the practical restoration work, and be willing to be trained in preparing projects that meet EU regulations. I hope the presence of CHwB in Bosnia and Herzegovina has contributed to a positive development from which architects and Institutes in the country are able to define and work towards their new goals in this post war period.