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# The Traditional Architecture in the Function of Planning and Development of Rural Mountain Areas in Serbia as Tourist Destinations

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## ABSTRACT

National architecture has a special tourist value because it shows individual construction, which is authentic, original and rare. Traditional houses, economic facilities and wooden churches are very important in the tourism of rural mountain areas in Serbia. This paper analyzes the problems of harmonizing the protection and restoration of monuments of folk architecture with their arrangements. Folk architecture aspects as tourist values are presented through examples from other countries. Different ways of connecting the various legal, planning and tourism regulations relating to the national construction have been suggested. It is pointed to the factors which are considered in the activation of folk architecture in Serbian rural mountain areas. The relationship between national construction, protection, development and tourism functions has been analyzed. Due to the historical and ethnographic research in Serbia, the national architecture restoration activities have been undertaken. It is necessary to continue the process of studying these types of monuments, the relocation of threatened structures, the reconstruction outside of the original placement or conservation "in situ". The values of the national heritage and their cultural roles are displayed in the forming of the museum under the open sky. Tourism contributes to increased interest in the monuments of folk architecture, which is manifested in the tendency to expand the network of museums in the open (open-air museum). Above statement has been used in the most modern attempts to preserve the local characteristics of mountain villages.

## 1. INTRODUCTION

The American Rudovski humorously called spontaneous construction that shows individual ethnic heritage and traditional architecture as "architecture without architects". In the architecture of the house and the structure of rural settlements in earlier times dominate honesty and beauty, which created popular styles, typical of a certain region [1].

In defining the concept of national architecture there are many opinions. In some cases it is represented by the village architecture, generated by anonymous masters. In other nations, where such architecture has disappeared, it includes other types of monuments. In relation to time, some people include all

the monuments that were created by craftsmen, regardless of the time at which they were raised: from the Neolithic period to the present day. Other nations are limited to the period between XII and XVII century. In countries where village architecture has been kept, the monuments of folk architecture include buildings built from fourteenth to the nineteenth century [2].

Socio-historical conditions in which national construction was produced and developed are complex, because not all regions have the same historical time. Socio-political conditions will have changed throughout history. The development of architecture at various regions indicates some differences [3].

Folk architecture objects should not be only museum pieces. Their shaping and involvement in the

modern form is not pure reproduction, but the continuation in the preservation of historical relations. Numerous examples of rural mountain houses in Serbia have disappeared over the last two decades. Therefore, some actions such as recording of these facilities, protection of space in which these were built, renovation of buildings that are authentic, respecting the legal framework of house owners, should be taken, with the obligation of maintenance, management and operation of tourism [4]. The importance of keeping people's architectural heritage was highlighted in the adopted Declaration in Mexico 1999th under the auspices of ICOMOS. This Declaration refers to aspects of identity and cultural values of folk architecture, for the benefit of residents and users [5].

Tendencies that refer to the type of impact and interpretation of traditional architecture in modern architecture, are classified into two groups. The creative process is based on visual recognition, creative analytical procedure relies on the subjective experience. The creative processes include a creative copy, which is the correct method, if the total reconstruction is in the function, ie. construction of ethnoparks [6].

The interest in the folk architecture monuments in recent decades has been created as a result of the transformation in modern society and forced some states to add the new provisions for protection of these monuments, or to establish new laws for the protection and revitalization of cultural heritage. In many countries different procedures for the protection, restoration and use of monuments of folk architecture are undertaken. There have been conducted central or regional inventories, on-site protection and at open-air museums. The central, regional and local institutions that apply the law and which are authorized to determine the order at the national level have been established. There are different opinions on how to protect objects of folk architecture. Some countries are keeping monuments "in situ" (Greece, Italy, Turkey, Spain). Other countries protect folk architecture monuments of the site or displace them at open air museums (Austria, Bulgaria, Hungary, Norway, Poland, Romania, Finland, Czech Republic, Switzerland) [2].

In Romania's rural areas as an important aspect of territorial identification with traditional and authentic, the period of time is taken into account. Four time zones have been identified: before World War I, the interwar period, socialist and post-socialist period. The works of experts from different domains point to geographical features, well-preserved and authentic territorial system. It is important to create models of revitalization of rural areas adapted to local specificities and involving factors at all levels. Problem with transferring the traditional elements from the area of origin in the space of different ethnographic characteristics has been observed [7].

Architect Julia Theodoraki-Patsi, in the paper which refers to the traditional architecture in the era of tourism, notes that the traditional architecture corresponds to the elements before the nineteenth century and derives from the Byzantine era. In Greece, in the last three decades, creation of neo-traditional environment is in process [8].

In Croatia, a significant improvement in the protection of architectural heritage began at the turn of the twentieth century to XXI century. Istra's county is the first in valorised traditional stone architecture for tourism purpose. Villas and holiday apartments in stone houses have been designed in accordance with traditional architecture and the needs of tourists. Imbalance of supply and demand has caused the new trends in architecture that are different from traditional ones. This problem occurs when objects are a mixture of styles in the liberal interpretation of architects, depending on the desires of investors [9].

## 2. THEORY AND METHODOLOGY

Interdisciplinarity of work resulted in the implementation of general research methods. These methods are mainly of fundamental and theoretical importance. General methods are used in many sciences and deal with general issues of knowledge, and include analysis and synthesis methods, the comparative method, direct method of research.

Facts and knowledge related to the folk architecture research in Serbia with aspects of their care and tourism planning, have been presented by synthesis method. Causal analysis points to the causal link between the study of various aspects of construction.

The purposes of folk architecture objects in the past and now have been defined by functional analysis. Dialectical analysis followed development and changes on the objects of traditional architecture.

Reproducible synthesis represents collection and consolidation of facts, information and phenomena into a whole. Comparative method shows characteristics of individual objects of folk architecture in Serbia, and then notices the similarities and differences among them.

The method of direct investigation, identified as a field method, included the direct exploration followed by observing [10].

## 3. RESULTS AND DISCUSSION

The results of theoretical investigations are presented in the subheadings about folk architecture in tourism in the mountainous rural areas of Serbia and their protection as a basis for the use. Applied significance of traditional architecture are in the formation of the museum under the open sky. Representative examples of such museums in Serbia

have been shown: the Old Village "Sirogojno" and the memorial complex in Trsic.

### **3.1. Traditional architecture of rural mountain areas in Serbia in the function of tourism**

By diversity, richness of forms and artistic achievements, national construction belongs to the most important products of national spirit. Serbia is one of the countries in Europe, where monuments of folk architecture are preserved, while under the influence of urbanization, particularly in Western Europe, the greater part of it was destroyed [3].

The traditional architecture of the village in Serbia dates from the early seventeenth century and it was developed until the second half of the twentieth century. Initially the objects were modest and in primitive dimensions and shapes, and later reached the developed form. In spatial terms, the farmhouse has evolved from a single room, and later became two-part and three-part. The materials of which it was built were found in the immediate environment (stone, wood, clay, straw) [11].

National architecture in Serbia is characterized by rationality, regionality, consistency with the nature and customs. The most important factors affecting the diversity of folk architecture in Serbia are:

- characteristics of the environment (relief, climate, vegetation, soil type, construction material), important for the location, form of construction and method of construction,

- social and economic conditions (level of development of material and spiritual culture, lifestyle and work) [6].

Interruption of indigenous architectural heritage took place in parallel with significant social stratification. The village has ceased to be a social category burdened with historical change. Serbian village and its traditional values go down in history, old houses are disappearing. A small number of rare buildings are in ethno parks, as a testimony of the times in which they occur.

Traditional architecture is an important factor in tourist offer in rural mountain areas of Serbia. Tourism is one of the most important economic sectors in which (together with industry and agriculture) the future development of Serbia is based. This was confirmed in the latest planning document at the national level, the Spatial Plan of Serbia 2010-2014-2021 [12].

The Strategy Plan for rural development of Serbia made a SWOT analysis of the rural economy in which the preservation of tradition stands as a priority. The vision for rural Serbia is the vision of the rural economy and society in which the cultural identity of rural communities is preserved and strengthened (village with cultural identity) [13].

Objects built in Serbia in the past have not been adequately valorised, presented and used for development purposes. In scientific theory and practice there is the view that the preservation of traditional values and economic development are two opposite tendencies. In order to promote rural areas, there is need to take the view that the development and preservation of objects of folk architecture are not mutually exclusive. Proponents of this thesis consider that for sustainability of social development of ethnological and anthropological perspective an authentic culture and identity are required [14]. This is particularly important when it comes to development of rural mountain areas. Analysis of the experience of countries with a higher level of development of mountain regions leads to conclusion that there is no single model for development and regulation of these regions.

Recommendations for sustainable development should be coordinated with the specifics of mountain regions [15]. In this context we should emphasize originality, rarity and uniqueness of traditional values, which include buildings of traditional architecture.

Thanks to tourism, buildings in which traditional activities do not take place, get different purpose. They retain the old form and receive new content. Built objects are used as tourist information, restaurants and cultural spaces (galleries, exhibition rooms, theatre and concert hall).

New facilities should be adequate for the old function. Objects of folk architecture are in the function of eco-workshops, courses of traditional cooking, crafts schools. It is necessary to respect the principles of typical and specific areas in which objects of folk architecture are accommodated. In villages that have retained traditional features, tourists stay in an authentic, functional and aesthetically shaped space. If there is need for adaptation, the house must preserve the traditional architecture.

The traditional architecture of rural mountain areas are: traditional houses and economic buildings, wooden churches and windmills, which were abandoned and ruined.

Log cabin house is typical of mountain areas of the Balkan Peninsula. Logs were placed at the four stone corners and folded on the other logs. The floor was earthen, fireplace was located in the middle. Log cabin did not have an attic.

The roof was made of straw, or later shingles. Shingles represent a roof of wooden planks, which are placed one over another. Roofs were high and steep, so that the snow melted faster. Chimneys are tall and massive to perform better ventilation. Log house has a basement, a room above it. The cellars are deep to maintain constant temperature and keep food from spoiling [16].

Šumadija's house is developed form which replaced the log cabin. This house is square in plan, and has a basement. The sleeping rooms are entered through the porch stairs, which were raised from the ground. It was built of brick or stone. The roof is covered with tile or ceramics, clay roof tiles, which are formed in mould and dried in air or in kilns, and then baked at a temperature of 1200 °C. Moravian house was built in areas where there is not enough wood. This type of construction is represented from the West Morava River in the west to Timok in the east, and along South Morava valley to the Skopska Crna gora.

The largest number of Moravian type houses is preserved in villages in southern Serbia, near Prokuplje and Kursumlija. Each of these houses is 100 and more years old. Moravian home is the finale in the development of rural architecture in Serbia. It is replaced with house modelled by the houses in the city, during the twentieth century, a mixture of styles of urban and rural architecture [17].

Moravian house type is square in plan, built of wattle or adobe, covered with boards or tiles, with a chimney.

Adobe is building material like brick, which is obtained when the mud is mixed with water and added sand, straw, vegetable waste.

This material is dried for about a week. Braiding (wattle) is wickerwork plastered with mud. In the construction of the Moravian type houses baked clay was used.

The houses are painted in white. The floor was made of wooden planks or rammed earth. Moravian house is in the flat terrain. It consists of three rooms called ajat (porch), house and room.

Ajat is the covered space, through which a room where the fire is burning is entered.

Ajat is framed by segmental arched pillars. The kitchen is separated from the room in which it resides. Number of bedrooms depend on the number of families.



Fig. 1. Moravian house in the tourist offer of south Serbia.

Vajat (outbuilding) is a room that was used for sleeping or storage. Outbuildings were mostly built of logs. They are one-piece construction, no attic, covered with boards or shingles. In the outbuilding fire is not fired [16].

Number of commercial buildings around the house depends on various factors. They are located next to the house in the permanent settlements, by bačija in the mountains. Types and uses of commercial buildings depend on the type of business. Most commercial

buildings were next to log cabin. More buildings are located in areas in which agriculture developed, fruit growing and animal husbandry, less buildings where single economic activity was dominant. Commercial buildings are: mlekar (dairy), barn, koš, kačara, stable and baking oven. Čerana was built for processing flax and hemp in the South Morava River basin, hothouse in the fruits, pivnica in wine regions.

Dairy house (mlekar) is a building made of wood or wicker in which milk is processed and dairy products kept. The building is covered with shingles or boards. Barn is a building for storing grain. It was built of logs or planks, divided into sections which hold different kinds of grain. Kačara is a building in which tubs and accessories for producing brandy are placed. Koš is used for storing corn. Baking furnace is the building with masonry plinth, with arched roof, in order to spend less fuel for achieving higher temperature. Smokehouse, hothouse or misana, is made of wattle, usually in the form of cylinders, with arched roof [16].

Wooden churches have the ratio as residential houses, rectangular in shape. The outside is different from home in multi-angular or rounded end of the altar. Inside, it is divided into three parts: the narthex, or "women's church", the main space or naos and altar. The architecture of a wooden church originated in national tradition, which is indicated by ornamentation on the door, arches, naively painted saints, small window panes protected by iron bars. At the beginning of the nineteenth century, travellers in Serbia recorded about a hundred and fifty wooden churches [18].

### 3.2. Protection of objects of folk architecture in Serbia

Research and protection objects of the traditional architecture began later than in religious buildings, carrying out a lower intensity and less respect, which led to collapse of significant number of ethnographic monuments [19]. The British guide for planners, "Protecting the historic environment" (Conservation of Historic Environment), published by The Royal Town Planning Institute, the reasons for the reconstruction of architectural heritage, include:

- does not need to deny objects which can still be used;
- heritage is a reflection of people and lifestyles in a particular historical epoch;
- inherited objects have the beauty of time in which they were constructed and the continuity of life;
- reconstruction with displacement are harmful from a social point of view;
- regeneration of the area and the economic benefits are usually the result of protection and reconstruction;
- reconstruction and protection are agreed as methods to the principles of sustainable development [5].

Protection service in the preservation of monuments of folk architecture in Serbia uses the method of teaming up ethnologists, architects and other researchers. Scheme documentation that allows the reconstruction is adopted. Many conservationists believe that it is difficult to preserve objects of folk architecture due to poor material they are constructed from and change their purpose [17].

One of the protection principles of buildings of folk architecture is saving at the point where they are, in situ, retaining the original buildings on the site. Objects do not have original purpose, the layout was changed in accordance with new functions, so it does not represent a realistic record of the life and work in the past. When we are moving them, the re is least damage in a house or a wooden church, and the most damage in buildings of stone or adobe. If it is impossible for buildings to remain at source, the collection of folk architecture and housing is formed in the open air museum.

The proper approach to the study of folk architecture implies the knowledge of social, historical, economic and spiritual conditions it originated in. It is therefore essential that the researcher is aware of the cause-effect relationships between natural, social, political, economic conditions, important for the development of certain types of construction. Experts for the protection of immovable ethnological monuments discussed the criteria and principles for the protection of folk architecture or complexes. These include:

- typicality in terms of the most widespread types of objects in a particular area or culture period;
- atypical, which means less frequent types of objects, incurred as a result of cultural trends;
- cultural and historical value (attachment to the historical event or personality);
- rarity as the rest of the missing objects or types of occupations;
- ethnographic and architectural value (plan, design, detail design);
- general importance;
- traditional importance;
- preservation and purposes;
- the artistic value;
- aesthetic value [19].

The development of the Atlas of national architecture in Serbia (project of the Institute for the Protection of Cultural Monuments of Serbia) has been taking place since 2003. It means a list of objects for housing, commercial objects, cult places and tombstones. The explanation of the project emphasized that the collected material should be used to establish a systematic and designed work on the physical protection of cultural heritage. Such extensive (administrative and physical) approach to the protection does not include key questions: what is the national architectural heritage protection, why and

when it is protected, what is it? The whole household or wider areas are not usually protected, but individual objects throughout Serbia, which are located in private properties.

Perception that only putting objects under protection, means that work is complete, is one of the main problems. The fact that transport infrastructure is not done, there are no markings, objects can not be seen because they are located on private property, are some of the numerous problems. Constant maintenance is not present, nor the idea that they fit into modern life, into the tourist offer of the local area or in any other way. Placing objects of folk architecture under the protection without a goal, leads to their rapid devastation, because:

- the owner, who can not use it, has no motive to participate in its conservation;
- the state has no money to maintain the numerous number of objects;
- potential tourists do not have the information and motivation to come in inaccessible areas to see an abandoned mill or barn.

Heritage should exist because of people who live in a certain area. The essence of this idea is negated by saving, which represents its own purpose [20]. Turning objects of folk architecture in the tourist functioning can not be left only to the activities of experts of the Institute for Cultural Heritage Preservation. Multidisciplinary design should contribute to the reevaluation of national construction. It should take into account the fact that tourism as a potential user of folk building can help in the protection, maintenance and revival of the monument. In addition to these reasons, we must not neglect the role of educational and practical significance of objects of national construction in contemporary architecture [1]. Appreciation of the same principles and regional specificities, especially natural, would contribute to the quality of construction and to a lesser extent of uniformity in architecture. Numerous objects of traditional architecture with the cultural, historical and artistic value are at a considerable distance, often in areas that do not have any other landmark. Therefore, the question about their tourism promotion and presentation arises further on. The solution is to convert monuments of rural architecture in the rural ambience of the whole, forming museums in the open sky.

### 3.3. Museums in the open sky

Museum under the open sky is a natural complex that houses and protects cultural heritage of various nations. It represents arranged natural systems with original folk architecture [21]. Open air museum is a collection of settlement, construction, housing and economic forms in free space. It is a spatial entity formed by the multidisciplinary work of experts, under

the supervision, accessible to the public. The aim of creating a museum under the open sky is cultivation and preservation of folk architecture, spatial characteristics of the villages, natural heritage, folk life and creativity [22].

Museums in the open are good ways to comprehensive care and presentation of folk architecture and heritage of the total material and spiritual culture of the village in Serbia. The goal of collections in museums in the open is to show the development of thinking about local, regional and national identity, cultural values, representative samples of culture, wealth of cultural heritage and relationship to the values that people or local community hold [23].

In Serbia, in the 60s of XX century, the initiative for the formation of open-air museum was opened. The core of future ethnographic museum in the open was created: Stubicke pivnice in Negotin Krajina, Sumarice in Kragujevac, in Vladimirci, Tulba in Pozarevac. The preliminary design for the ethno-park that is supposed to be located on Avala was completed, but its implementation has not yet begun. At present there are only ideas for reviving these museums in the open sky [24].

Such tourist content allows tourists exploring the material and spiritual culture, lifestyle, customs and beliefs. Conservation and restoration should be done in museums in the open sky, a variety of cultural and tourist programs should be designed, in accordance with natural and cultural environment. Different segments of the entertainment activities include planning, design and ongoing program of evaluation and satisfaction of tourists [21].

For the formation of museums in the open sky it is necessary to perform recording, selection, transportation, installation and equipping of units or elements of folk architecture. Log homes can be moved, but there are fears that object image can be disturbed or an item from the time when it occurred ruined. Ethnographic memorial objects are often located in forced back areas, without museum or with minimal investments in museums.

For the establishment and operation of tourist open-air museum, it is necessary to determine the appropriate location in accordance with regional plans.

Then do the following:

- relocate the old buildings of folk architecture (houses, barns, sculpture, kacara, dairy, water, windmill);
- edit the interior with original furnishings and handicrafts items for everyday use;
- enable artisans to produce artefacts in the way they once used to be produced;
- the old agricultural machinery and tools set up in the yard;

- build objects to accommodate tourists in accordance with the ambience;
- build a restaurant in the open, where the guests can sit at wooden tables with wooden benches, lamps and lighted candles, and be served by caterers dressed in traditional costume;
- open a store of goods produced by the villagers;
- allow animal husbandry;
- in rural ethnographic museum display the history of each park and object;
- hire tourist guides, lecturers and external contributors;
- maintain the traditional folk and religious events.

In the process of globalization, preserving identity has an important role. Declaration of the People's architectural heritage, adopted at the XII General Assembly ICOMOS in 1999, promotes the preservation of cultural and natural regional identity. This identity is inseparable from environmental protection and tourism development based on regional characteristics of space, ecological, ethnological and economic potentials.

An example of open-air museum is Mecavnik in Mokra Gora, made by the idea of a film director Emir Kusturica. The log cabins were transferred from Serbia and Bosnia and atypically arranged around a central square, with elements of decoration that are known in the world [25].

The open-air museum in Sirogojno, is the original appearance, with the original interior. The log cabins are made of authentic material. Objects transferred from Zlatibor village are arranged in a pavilion system, characteristic of the mountainous rural area of the region and show originality and tradition. Pavilion is a decentralized system construction method, which consists of isolated or weakly connected parts of construction.

In village Sirogojno, in south-west Serbia, Museum in the open "Old Village", the most representative museum of its kind in Serbia, is housed. The specific architecture is shown in an area of 4.5 hectares, with over forty original buildings from the nineteenth and early twentieth century. The museum is made by the project and under the supervision of architect Ranko Findrik and Institute for the Protection of Cultural Monuments of Serbia. Research on the terrain, selection, purchase and removal of buildings, their transfer, conservation and reconstruction, i.e. their raising at the new location was conducted [26].

The complex consists of two households with authentic residential and commercial buildings. Cooperative rural families had this arrangement of buildings, interiors and furniture in the first half of the nineteenth century. The household consists of the main house with two-piece and roof covered with shingles. In

addition to the house are outbuildings where people slept and younger couples of family clans kept their belongings, dairy house, baking kiln, barn, farm for corn, cattle barn, an object for drying plums, kacara with cauldron for brandy, apiary. In the households there are workshops: kacara, blacksmith and pottery. Not far from households are huts - summer livestock housing, smaller in size. Kulaca is reconstructed. Kulaca is primitive livestock flat conical shape. Kućer is a movable home – bed for shepherds. In the museum there are objects whose exterior was preserved. Interiors and originally intended are changed according to the needs of the museum.

Gathering of scientists, artists, researchers at summer schools, seminars, scientific meetings, aims at studying and evaluating traditions. Part of regular program activities is revival of the spiritual heritage and reconstruction of customs. A variety of programs, exhibitions, seminars, scientific conferences, concerts, summer schools taking place in the Hall and the Summer Stage. Selling exhibition of products includes traditional crafts, which are done by village artisans and traditional herbal products prepared according to old recipes. The exhibition area is about 2000 exhibits that during the year sees about 100,000 visitors. In the summer, crafts school works in the museum. The school studying traditional architecture and processing wool began operating. In the pub, visitors can taste traditional dishes and drinks. Old buildings have been converted into residences with traditional wooden objects and fire from the fireplace. They are intended for program participants [26].

In the establishment of museum in Sirogojno most protected buildings turned into museums, one in the restaurant, and residential buildings have retained the old purpose. The original character is preserved in all buildings, structures and materials. It has changed the internal arrangement of space, which is adapted to modern needs. In the preliminary project, basic principles were appointed and within the main project these are elaborated in detail for each building. The main features of the old interior design have been preserved to the greatest possible extent, and parts of new equipment are embedded where it was necessary [27].

The memorial complex in Trsic, devoted to Vuk Stefanovic Karadzic, the creator of the azbuka (letter in Serbia), has existed since 1964. Vuk's house is half log cabin with two rooms and a door. It was built in 1933, on the site where it is assumed that Vuk's home was.

The house is a museum exhibition devoted to Vuk's life and work and depictions of rural culture in the nineteenth century. Memorial house of Vuk's has since 1979 been the immovable cultural property of outstanding significance, and the complex has been a significant place since 2002.

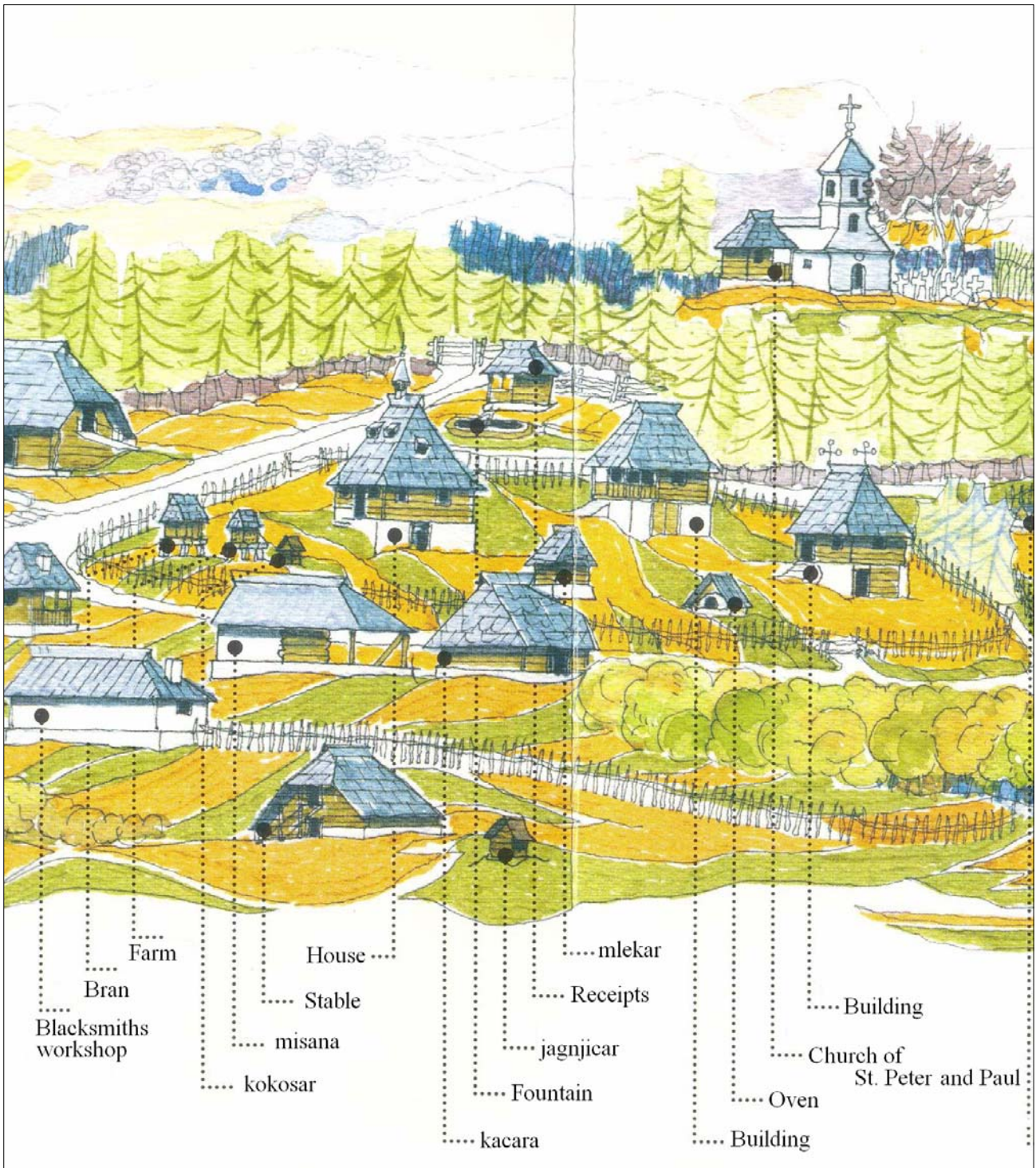


Fig. 2. Open-air museum in Sirogoino.

Annually, it is visited by more than 100,000 visitors, mainly students. To mark the hundred years since the death of Vuk Karadzic, 1964 years, outbuilding and kacara were built near the house.

By the end of 1987, the year celebrating two hundred years since the birth of the great man, basket, another outbuilding, a dairy house, water mill complex and add cottage to accommodate visitors, were built. The log cabin with the museum exhibition devoted to Dositej Obradovic was transferred. The space is

decorated by the design architect Ranko Findrik and the Institute for the Protection of Cultural Monuments. The objects are gifts from municipality of Sabac and Valjevo, institutions and individuals. The first part of the memorial complex extends from the entrance to Saborište (open stage with the audience). It includes Dositej's museum, two apartments, herbal pharmacy, souvenir shop, restaurant, guest house (cottage for visitors). The second part is a Saborište with gallery (outbuilding) in which art and sculptural works are



exposed, the Museum of Vuk's sabor, two outbuilding souvenir shops, kacara, mill. The wooden church was raised in Saborište in 2002. The third part of the complex makes the Vuk's house with a yard.

Untimely protection and damage has brought about the closure of Dositej's museum, and other buildings were threatened. Unplanned built of catering facilities have caused the appearance of a new memorial complex.

The issue of protection, organization and presentation is appointed. In order to decorate and organize the presentation in Saborište, the preliminary draft of the new museum settings has been done.

The draft contains: the museum setting - Vuk's life and work, the Museum of Vuk's Sabor and the Museum of Ethnography of the Balkans. The project is expected to be a team effort of institutions of culture and science [28].

#### 4. CONCLUSION

The influence of urban architecture in the village causes stagnation and disappearance of folk building. Therefore, there is a need to preserve, maintain, and find ways of engaging the professional community in preventing the deterioration of buildings of traditional architecture.

In order to preserve the architectural heritage, the most common way of moving objects in certain places or protection in situ is used.

Protection of buildings on the site showed a deficiency, because the owner of the protected object is responsible himself. Such facilities are often deteriorated because the owners do not maintain them. Successful implementation of reconstruction and renewal of national architecture is in accordance with the principles of sustainable development and involve defining the protection and management methodology for implementation.

In planning documents (regional spatial plans and spatial plans of local governments) folk architecture should be addressed, and its conservation and proper utilization as well.

The future development strategy for rural areas would have to take into account the national building as an element of tourism. Tourism can play a significant role in the economic development of settlements, including those that possess an attractive heritage of folk architecture.

The identity and diversity of supply can attract investors, if the local community exploit the opportunity adequately. Preservation of folk architecture as heritage that reflects the cultural identity of the area means understanding the protection of cultural heritage, aiming at a more humane and better quality of people's life.

The aim of decoration model of the objects of folk architecture is for the accommodation and guest rooms to maintain maximum preservation of the authenticity of the exterior. This includes repair and restoration of the building, whose appearance will be similar to when originally built.

Intention to the authenticity (wooden or earthen floors, fireplaces, furniture) is conducted in the interior, but the authenticity of this arrangement is limited by involving bathrooms.

Presentation of folk architecture museum in the open is important from several aspects: scientific, educational and tourist.

Scientific significance is based on the museological presentation that provides information on cultural heritage of certain areas from which it follows, and their educational functions.

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