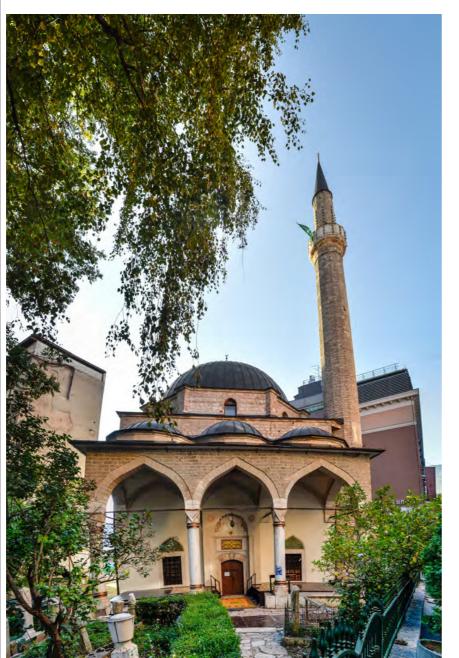
## Conservation of Ferhadija Mosque Wall Paintings

Sarajevo, Bosnia-Herzegovina

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Architects	Cultural Heritage Without
	Borders Bosnia and
	Herzegovina
	Sarajevo, Bosnia-
	Herzegovina
Client	Majlis of Islamic Community
	Sarajevo
Commission	2011
Design	2011 - 2012
Construction	2012 - 2013
Occupancy	2013
Site	949 m <sup>2</sup>
Ground Floor	$134 \text{ m}^2$
Total Floor	$134 \text{ m}^2$
Costs	USD 116,363
Programme	An important survivor of

An important survivor of Sarajevo's Islamic architecture, the mosque was targeted in the 1992-95 Bosnian War and further compromised by selfinitiated subsequent restoration attempts. This new conservation project, informed by meticulous research, set out to preserve and reversibly retouch not only the original 16th- and 18th-century murals, but also fragments of 19<sup>th</sup>-century decorative schemes and other markers witnessing the building's and area's history, such as signatures of past muezzins or foreign soldiers. Technical conservation was carried out by experts using authentic, traditional materials. Community engagement spread knowledge about this part of local cultural heritage, with volunteers, students, hobbyists and craftsmen trained and employed on the scheme's implementation. The mosque remained open throughout, with an area reserved for prayers.





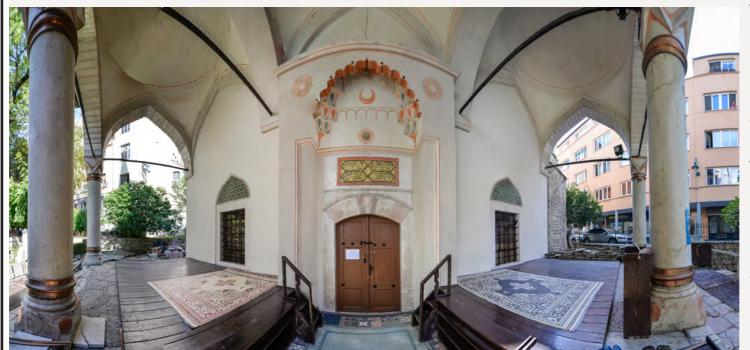








## Conservation and restoration of wall paintings Ferhadija mosque

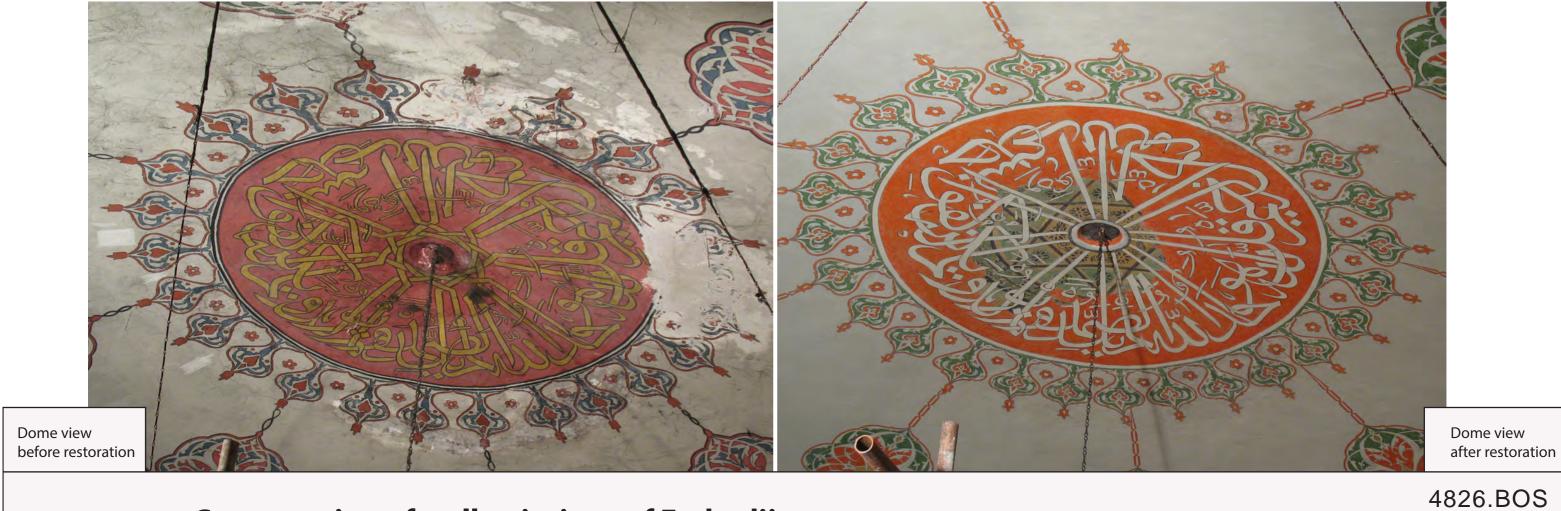


The wall decoration has been restored after detailed research of its metamorphosis through the centuries.

Following current conservational theory, original aspects of 16th and 18th century paintings are preserved and integrated with retouches, absolutely respecting the originals, while traces of the decoration from the 19th century have been left in fragments, as a witness to aesthetic changes.

The technical conservation of the underlying structure was undertaken using traditional materials, reproducing

undertaken using traditional materials, reproducing authentic materials, without additional synthetic consolidants. Furthermore, the integration and reconstruction of decoration has been realized through the utilization of a traditional technology employing a strengthened lime-based tempera, while reversible retouch has been undertaken using water-based paints



## Conservation of wall paintings of Ferhadija mosque

decorative layers \* originals from 16th century \* 18th century \* educational platform \* young heritage proffesionals, volunteers, students...

