

Beskrivning av KuG:s restaureringsprinciper



Den vita kakelugnen och den mörka träinredningen hör till traditionell bosnisk inredning. Rum på nedervåningen. Foto Pål Anders Stensson, november 1999.

Respecting the existing elements of the building, whatever period they date from, CHwB insisted on preserving as many of the old, original elements of the house as possible, while ensuring that new elements were incorporated as naturally and yet as obviously as possible, given that they are something new. Thus in the room used for theatrical performances, the painted roof-beams were cut only where they were in such poor condition that they could not be left in place, while the rest were preserved and rest on a new load-bearing roof structure.

At the same time, natural materials have been used, the same as those used at the same time the house was first built. Thus the façade had to be colour-washed, and the interior walls whitewashed, as was the custom formerly, as well as the use of the old wooden floors, existing woodworks, and so on.

These restoration principles called for particular care both by the contractor, Neimari, and subcontractors, who in working on the building found the optimal solutions that did not do violence to these postulates (for example the walls, particularly in the central, oldest part of the building, were not chiselled to allow for wiring etc, the floors were carefully hand-sanded and polished, and so on).

Respecting the heritage, regardless of when it dates from, a principle that CHwB propagates in its work, can be best seen in the preservation of existing elements, even when they are relatively recent, such as plastered walls on the upper floor, which for a certain time was regarded as an important part of our heritage in Bosnia-Herzegovina.

Selma Begic, graduate architect
Project assistant

In selecting this building, CHwB wished not only to invest funds in such a valuable cultural and historical building, but also to transfer know-how, in the form of state-of-the-art global approaches to restoration. As a result, a detailed analysis of each segment of the house was carried out, both as to construction and as to an analysis of the materials used.

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Rum på övervåningen efter restaurering. Foto Susanne Wik, december 2001.