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STILSKI IZRAZI U ARHITEKTURI DŽAMIJE
20. STOLJEĆA

STYLISTIC EXPRESSIONS IN THE 20TH CENTURY
MOSQUE ARCHITECTURE

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SL. 1. K. TANGE: DZAMIJA FONDACIJE KRALJA FEJSALA,
RIYADH, 1982.

FIG. 1 K. TANGE: MOSQUE OF KING FEISAL FOUNDATION,
RIYADH, 1982

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STILSKI IZRAZI U ARHITEKTURI DŽAMIJE 20. STOLJEĆA

STYLISTIC EXPRESSIONS IN THE 20TH CENTURY MOSQUE ARCHITECTURE*

DŽAMIJA
HISTORICIZMI
MODERNISTIČKI IZRAZ
REGIONALIZAM
VERNAKULARNA GRADNJA

MOSQUE
HISTORICISMS
MODERN EXPRESSION
REGIONALISM
VERNACULAR ARCHITECTURE

U radu se iznose problemi i odlike izrastanja arhitekture suvremene džamije u svijetu od 50-ih godina prošloga stoljeća. Kao rezultat specifičnih političkih, kulturnih i ekonomskih prilika s kraja 19. i početka 20. stoljeća javljaju se različita stajališta o stilskim izrazima novih džamija. Na temelju analize karakterističnih suvremenih ostvarenja iznesen je kritički sud u kojem se, između dva krajnja shvaćanja, tradicionalnoga i modernoga, uočavaju četiri glavna stilska pravca u sljedećem slijedu: vernakularna gradnja → historicizmi → regionalizam kao moderni pristup kreaciji → modernistički izraz.

The paper focuses upon problems and distinctive characteristics of the development of contemporary mosque architecture in the world from the 1950s. Specific political, cultural and economic circumstances at the end of the 19th and the beginning of the 20th century gave birth to different views on stylistic expressions of newly built mosques. A critical analysis of characteristic contemporary buildings suggests the existence of four main stylistic expressions between two extreme views, traditional and modern. Vernacular architecture → historicisms → regionalism as a modern approach to creation → modern expression.

* Translated by Željka Miklošević, BA in English and Art History

Uvod

Suvremena je džamija specifičan izraz muslimanskih društava, koji se počinje javljati od početka 20. stoljeća, a svoju ekspanziju doživljava tijekom druge polovice stoljeća, posebno nakon Drugoga svjetskog rata, odnosno stjecanja neovisnosti većega dijela islamskoga svijeta. Za razliku od monumentalne džamije prošlosti koja je predstavljala izraz elite, današnja džamija oslikava različite slojeve i kategorije društva – od pojedinca pa čak do vrha države. Po svojoj biti i karakteru, u odnosu na ostale tipove građevina u okruženju, suvremena džamija nosi izraženu duhovnu i tradicijsku pozadinu i simboličku poruku.

Dileme oko primjerenoga stilskog izraza suvremene džamije često pobuđuju visok stupanj kritičke polemike.¹ Na samom početku dvadeset prvog stoljeća možemo sa sigurnošću tvrditi da dosadašnja raznolikost pristupa potvrđuje kako se radi o kompleksnom, ali i aktualnom pitanju. Pitanje na koje pokušavamo danas dati odgovor ostaje: koji arhitektonski pristup najdosljednije oslikava naše vrijeme?²

Tijekom druge polovice 20. stoljeća uočavaju se različiti stilski pristupi koji uključuju mnogobrojne forme, konstrukcije, dekoracije, simbole i tehnologiju. Raznolikost stilova unutar iste kulturne sredine susreće se u mnogim područjima, odnosno moderno ili tradicionalno rješenje džamije može biti podjednako rezultat shvaćanja arhitekata koji

grade unutar svoje kulturne sredine, ali i onih stranih. Uzroke pojave različitih viđenja suvremene džamije treba tražiti u biti dva udaljena, premda ne i obvezatno sukobljena stajališta – tradicije i modernizma. Ona se mogu promatrati kroz odnos univerzalnog i partikularnog, modernog i tradicionalnog, internacionalnog i regionalnog. Univerzalno označava globalni razvitak i vrijednosti svijeta u cjelini, dok je partikularno vezano za određenu sredinu, kulturu i regiju.

Ponekad se modernizam u arhitekturi džamije poistovjećuje s internacionalnim stilom. Međutim moderno nije isključivo vezano za univerzalne oblikovne principe internacionalizma. U arhitektonskom izrazu moderno je sve što je inovativno u danome trenutku i prostoru. U islamskoj arhitekturi prošlosti modernizacija se javlja kroz uvođenje novih principa i oblika sa ciljem rješavanja novih zahtjeva društva, prostora i vremena. Inovativna rješenja danas ne treba shvatiti kao apriorno prihvaćanje zapadnih modela i vrijednosti, niti se ona moraju isključivo vezivati za napredne tehnologije. Tako možemo naći i džamije u tradicionalnom stilu koje su građene suvremenim materijalima i konstrukcijama, kao i moderne u dizajniranju kojih su na uspješan način korišteni tradicionalni materijali. Ako su napredne tehnologije općenito prihvaćene od strane većine muslimanskih društava i primjenjuju se kod gradnje aerodroma, komercijalnih, rezidencijalnih i drugih zgrada, onda nema razloga njihovu zanemarivanju kad je u pitanju arhitektura džamije, posebno u urbanim sredinama. Na postavljenu Khanovu dilemu „...da li zgrade shvatiti kao tradicionalne ili moderne na način kako izgledaju ili na način kako su proizvedene?”³ možemo odgovoriti da kod projektiranja suvremenih džamija nije presudna tehnologija, nego arhitektonski izraz.

Nasuprot modernome shvaćanju rašireno je kompleksno stajalište o tradicionalnom izrazu kao jedinome validnom načinu iskazivanja arhitekture današnje džamije. Ovakvom mišljenju često se priklanja svećenstvo kojega stajališta potvrđuju i mnogi arhitekti. Zagovornici takvoga stajališta smatraju da džamija može biti prepoznatljiva jedino uz primjenu tradicionalnoga jezika regionalnih škola pro-

¹ Posebnost arhitekture džamije Serageldin u svome uvodnom članku knjige „Arhitektura suvremene džamije” ističe sljedećim riječima: „Ni jedna druga građevina nije tako nabijena simbolizmom, tako ograničena arhitektonskom konvencijom i tako rado proučavana do najsitnijeg detalja od strane prijatelja ali i kritike.” (prijevod autora) SERAGELDIN, STEELE, 1996: 7

² Pitanje arhitektonskog izraza u arhitekturi suvremene džamije srž je doktorske disertacije pod naslovom „Funkcionalne i oblikovne karakteristike džamije kao izraz suvremenog arhitektonskog stvaralaštva”, koja je obranjena na Arhitektonskom fakultetu u Sarajevu 2006. godine.

³ KHAN, 1989: 57

INTRODUCTION

The contemporary mosque represents a specific expression of Islamic societies which started emerging at the beginning and expanded during the second half of the 20th century, especially after the Second World War, that is, after a large part of the Islamic world gained its independence. In contrast to the monumental mosques of the past that represented the elite, today's mosques reflect different social classes and groups, ranging from an individual to the government. Compared to other types of buildings in its environment, the contemporary mosque has in its essence and character a pronounced spiritual and traditional background and carries a symbolic message. Dilemmas about which expression is appropriate for the contemporary mosque have caused a considerable amount of critical discussion.¹

At the very beginning of the 21st century, we can safely state that the variety of approa-

ches adopted so far can prove this issue to be a complex and current one. The question which we still try to answer today remains: Which architectural approach most consistently reflects our age?² The second half of the 20th century saw different approaches in styles including a myriad of forms, constructions, symbols, types of decoration and technology.

Diversity of styles within one cultural environment is evident in numerous regions. In other words, a modern or traditional style of the mosque can result equally from the views of architects working within their own cultural environment as well as in other cultures. The reasons for the development of different views on contemporary mosque architecture should be looked for in essentially two distant, although not necessarily contrary approaches – tradition and modernity.

Those approaches can be observed through relationships between the universal and particular, modern and traditional, international and regional. The universal signifies a global development and values of the world in its entirety, whereas the particular is related to a specific environment, culture and region.

Modernity in mosque architecture is at times identified with the international style. However, the quality of being modern is not exclusively linked to the universal formal principles of internationalism. In architecture modern is everything that is innovative at a given time and in a given space. In medieval Islamic architecture modernisation was manifested through new principles and shapes introduced in order to meet new needs of society, space and time. Innovative designs should not today be regarded as a priori accepted western models and values or exclusively related to advanced technologies. We can find both mosques built in traditional styles with contemporary materials and structures and modern mosques whose designs were successfully carried out with traditional materials. If advanced technologies are generally accepted by a majority of Muslim societies and used in the construction of airports, commercial and residential buildings, then there is no reason they should be avoided in mosque architecture, especially in urban areas.

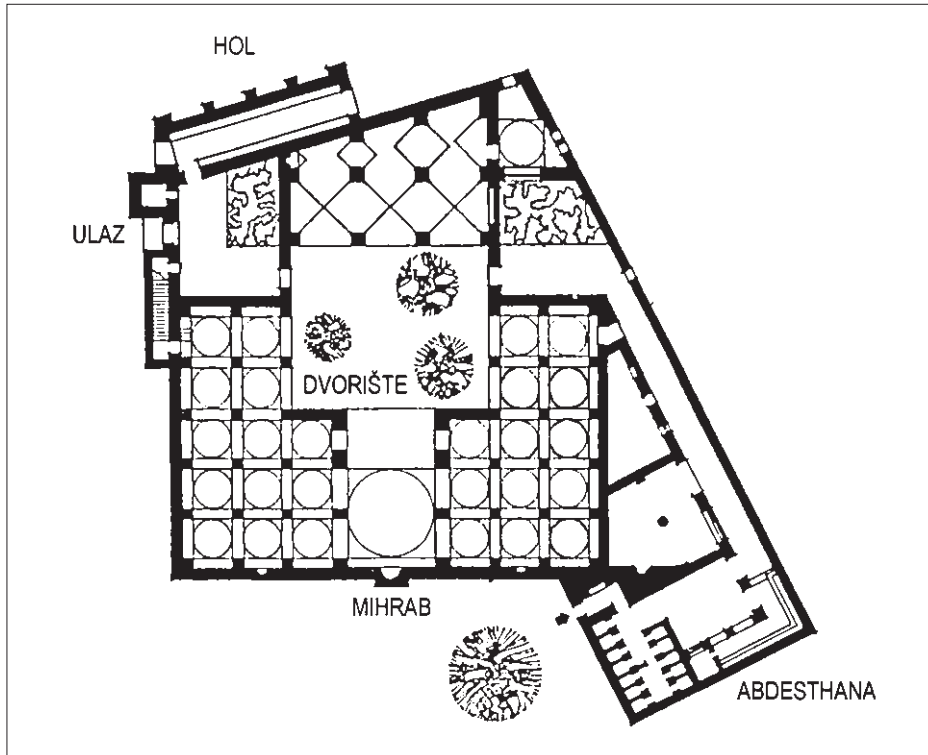
The answer to Kahn's dilemma "...are buildings to be understood as traditional or modern on account of how they appear or on account of how they are produced?..."³ can be found in the view that architectural expression, and not technology, is crucial in contemporary mosques designs.

In contrast to modern views, widespread is a complex opinion on traditional architectural

¹ In the introduction to his book *Architecture of the Contemporary Mosque* Serageldin stresses the particularities of mosque architecture by saying: "No other building is so charged with symbolism, so hemmed in by established architectural convention, and so likely to be scrutinised in the minutest detail by friend and critic alike." SERAGELDIN, STEELE, 1996: 7

² Stylistic expressions in contemporary mosque architecture form the core of the doctoral thesis titled *Functional and Formal Characteristics of the Mosque as a Contemporary Architectural Expression* which was defended at the Faculty of Architecture in Sarajevo in 2006

³ KHAN, 1989: 57



Sl. 2. H. FATHY: PLAN DŽAMIJE U NOVOJ GOURNI, LUXOR, 1946.

Fig. 2 H. FATHY: NEW GOURNA MOSQUE, PLAN, LUXOR, 1946

stlosti. Razlike se uočavaju jedino u interpretaciji tradicionalnih motiva – od ekstenzivnog do fragmentarnog, kreativnog ili konvencionalnog, pseudostilskog ili slobodnog. Među njima postoje i pojedini arhitekti koji pokušavaju napraviti sintezu „staroga” i „novoga”, kao i određenu mješavinu pojedinih islamskih elemenata u vidu takozvanoga „panislamskog” stila.

Tijekom pet posljednjih desetljeća protekloga stoljeća nastao je niz arhitektonskih ostva-

Sl. 3. H. FATHY: DŽAMIJA, NOVA GOURNA, LUXOR, 1946.
Fig. 3 H. FATHY: MOSQUE, NEW GOURNA, LUXOR, 1946



renja koja nam pružaju mogućnost davanja kritičkoga suda o arhitekturi suvremene džamije. Ipak, ne treba zanemariti činjenicu da se radi o razdoblju koje nije zaokruženo, nego se produžava u doba u kojem i mi živimo. Arhitektura džamije specifično je kreativno polje unutar kojeg se nisu dogodile velike promjene od 1950-ih do danas.

Na temelju analize niza istaknutih projekata, arhitektura suvremene džamije prepoznaje se unutar nekoliko karakterističnih pravaca koji se po svojim cjelovitim arhitektonskim vrijednostima nalaze u sljedećem slijedu: vernakularna gradnja → historicizmi → regionalizam kao moderni pristup kreaciji → modernistički izraz.

Ovakvo sistematiziranje u polju suvremene arhitekture džamije može sadržavati i određene nedostatke i ograničenja. Ponajprije zbog toga što postoje primjeri džamija koji više ili manje izlaze iz obujma jednoga od definiranih izraza ili čak pokazuju kombinaciju više njih. Ipak, ono je neophodno u kontekstu definiranja slike suvremene sakralne arhitekture islama.⁴

VERNAKULARNA GRADNJA

Vernakularni izraz u arhitekturi suvremene džamije najčešće se vezuje za ruralne sredine sa živom tradicijom koje nisu zahvaćene suvremenim društvenim tokovima i tehnologijama. Tu spadaju pojedina područja afričkoga kontinenta, u prvom redu zapadnoafrička subsaharska regija, a zatim Tunis, Egipat, Alžir i neke druge zemlje. Džamije građene na ovaj način djela su lokalnih majstora, ali i pojedinih arhitekata. One su izraz neupitne autentičnosti narodne tradicije, sasvim razumljive i jasne onima kojima služe, a nerijetko i oku stranoga promatrača. Ova arhitektura ne može se bezbolno transplantirati u stranu sredinu niti se može prenijeti, primjerice, iz ruralnoga u urbano okruženje.

Velika džamija u Nionu, u Maliju, jedan je od nekoliko primjera koji su postali sinonim vernakularne gradnje (Sl. 4.). Ona spada u red lokalnih kongregacijskih džamija, hipostilnog tlocrta s arkadama i ravnom masivnom tavanicom. Konstrukcije i materijali pripadaju autohtonom rječniku, a arhitektonski izraz proizlazi iz kontinuirane tradicije zapadne subsa-

⁴ Nekoliko autora bavi se stilskim izrazima u arhitekturi suvremene džamije i pritom navodi klasifikaciju u kojoj je sadržano četiri do pet definicija s karakterističnim primjerima. Praveći usporedbu, oni se djelomično razlikuju iako se kod svih može uočiti raspon od tradicionalno-konvencionalnih shvaćanja pa do suvremenih i inovativnih rješenja. Primjerice, Fethijev „konvencionalno/konzervativni” Serageldin naziva „tradicionalnim pristupom”. Između Serageldinova „adaptivnoga modernog pristupa” mogao bi se povući znak jednakosti s Khanovim „Suvremenim klasičnim”, koji on u zapadnoj varijanti označava još kao „post-moderni klasicizam”. FETHI, 1985: 55-57; SERAGELDIN, 1990: 19-20; KHAN, 1990: 124

expression as the only valid way of portraying the architecture of today's mosque.

Such opinion is often advocated by the clergy, but also confirmed by many architects as well. Those who share such a view think the mosque can be recognizable only by possessing features that belong to the traditional language of regional architectural schools of the past. Differences are discernible only with regard to the interpretation of traditional motifs, from the extensive to the fragmentary, creative or conventional, pseudo-stylistic or individual. There are also architects among them who try to create a synthesis of the "new" and "old" as well as a certain mixture of individual Islamic elements, the so called "Panislamic" style.

The last fifty years of the 20th century saw a number of architectural accomplishments which offer us an opportunity to critically evaluate contemporary mosque architecture. Nevertheless, it should not be disregarded that the mentioned period is not strictly defined but that it extends into the period in which we live. Mosque architecture is a specific creative field which has not witnessed major changes from the 1950s to the present day. Based on the analysis of several prominent designs, contemporary mosque architecture is reflected in several characteristic stylistic expressions whose integral architectural values place them in the following order: vernacular architecture? historicisms? regionalism as a modern approach to creation? modern expression. Such systematization of contemporary mosque architecture can partially contain certain deficiencies and limitations. This is due to the existence of mosques which move more or less away from one of the defined expressions or show a combination of two or more expressions. Nonetheless, this classification is necessary in order to define the state of contemporary religious architecture in the Islamic world.⁴

⁴ Several authors are concerned with stylistic expression in contemporary mosque architecture and they give the classification that contains four to five definitions illustrated with characteristic examples. The definitions partially differ although they all show designs ranging from the traditional and conventional to contemporary and innovative ones. For example, Serageldin calls Fethi's "conventional/conservative" approach "traditional". Serageldin's "modern adaptive approach" can be equalled with Khan's "contemporary classic" which the latter author defines in its western version as "post-modern classicism". FETHI, 1985: 55-57; SERAGELDIN, 1990: 19-20; KHAN, 1990: 124

⁵ "Fathy articulated cultural authenticity as a main theme of his message. He rejected architecture that is not indigenous, rooted in the location and the culture of the area, which in his mind found its truest expression in the vernacular architecture of a society. He opposed his indigenous architecture with its vernacular heritage to an imported internationalism, rooted in a common technology rather than a common humanism. (...) Fathy therefore rejected the elements of internationalism that were to try to unify the world in a common pattern of living derived from a common technology." SERAGELDIN, 1985: 16-17

VERNACULAR ARCHITECTURE

Vernacular expression in contemporary mosque architecture is most frequently related to rural areas where the living tradition has not been affected by contemporary social trends and technologies. The areas include certain African regions, primarily Sub-Saharan West Africa, Tunisia, Egypt, Algeria and some other countries.

Such mosques were built by both local master masons and individual architects. They doubtlessly express authenticity of the indigenous tradition, entirely understandable and clear to those who use them, and very often to random observers as well. This architecture can neither be simply transferred into a different environment nor moved, for example, from a rural into an urban area.

The Great Mosque of Niono, Mali, is one of several examples which have become synonymous with vernacular architecture (Fig. 4). It belongs to a group of local congregational hypostyle mosques with arcades and a massive flat roof. The construction technique and materials belong to the indigenous vocabulary whereas the architectural expression arises from the continuous tradition of Sub-Saharan West Africa. Its concept, simple function, indigenous materials, technique and style unambiguously place this mosque into the environment it belongs to and clearly show the continuity of the region's dynamic architecture.

A valuable contribution to the vernacular approach to mosque architecture was made by the contemporary Egyptian architect Hassan Fathy (1900-1989). He is rightly considered one of the biggest promoters of indigenous values of traditional architecture.⁵

Soon after the Second World War, Egyptian authorities commissioned from Fathy the construction of New Gournia village in Luxor. This specific project was designed to actively involve the population in the creation and realisation of the idea. The residential area had been planned to contain a mosque which was, for that matter, the first finished building (Fig. 2, 3) in the area. Fathy modelled the mosque on rural Nubian architecture as well as on the examples of mosques to which he was frequently exposed. Simple forms and a logical idea which were carried out with natural materials and local building techniques created an astonishing environment that exudes unconventional tranquillity which corresponds exactly to the key principles of Islamic sacred space. As the most telling expression of his valuable architectural legacy, Fathy's "poorly" simple mosque influenced numerous architects to use the same language in creating and representing contemporary ar-



SL 4. L. MINTA: VELIKA DŽAMIJA, NIONO, 1973.

FIG. 4 L. MINTA: GREAT MOSQUE, NIONO, 1973

SL 5. M. ROSSI, M. AL-HARIRI: ISLAMSKI CENTAR, WASHINGTON, 1947.-1957.

FIG. 5 M. ROSSI, M. AL-HARIRI: ISLAMIC CENTRE, WASHINGTON, 1947-1957





Sl. 6. M. PINSEAU: DŽAMIJA KRALJA HASANA II., CASABLANCA, 1985.-1993.

Fig. 6 M. PINSEAU: KING HASSAN II MOSQUE, CASABLANCA, 1985-1993

harske regije. Svojom konceptom, jednostavnom funkcijom, autohtonim materijalima, tehnikom i izrazom nedvosmisleno pripada svojoj sredini i jasno govori o kontinuitetu dinamične arhitekture toga područja.

Vrijedan doprinos vernakularnome pristupu džamiji dao je suvremeni egipatski arhitekt Hassan Fathy (1900.-1989.). On se s pravom smatra jednim od najvećih promotora autohtonih vrijednosti narodne arhitekture.⁵ Ubrzo po završetku Drugoga svjetskog rata Fathy je od strane egipatskih vlasti bio angažiran na gradnji sela Nova Gourna u Luxoru. Ovaj specifični projekt predviđao je aktivno sudjelovanje stanovništva u kreaciji i realizaciji ideje. U stambenom naselju planirana je i džamija koja je ujedno bila i prva završena građevina (Sl. 2., 3.). Fathy je džamiju koncipirao po uzoru na tradicionalnu ruralnu nubijsku arhitekturu i prema uzorima s kojima se često susretao. Jednostavnost oblika i logičnost ideje, realizirani prirodnim materijalima i domaćim metodama građenja, stvorili su izvanredan ambijent koji odiše nesvakidašnjim spokojem i čistom jednostavnošću, upravo svojstvenom općim shvaćanjima islamskoga sakralnog prostora. Fathyjeva „siromašno“ jednostavna džamija, kao najznakovitiji izraz njegova vrijednog arhitektonskog legata, utjecala je na mnoge arhitekta u stvaranju i predstavljanju suvremene arhitekture jezikom koji je on izražavao jezikom velikoga majstora.⁶

HISTORICIZMI

Historicizmi u arhitekturi suvremene džamije označavaju izraze koji inspiraciju crpe iz stilova islamske prošlosti. Ovakav pristup prilično je heterogen. U njemu se susreću primjeri koji teže doslovnoj interpretaciji jedne od regionalnih škola islamske arhitekture, dok drugi pokazuju slobodniji ili ograničen pristup. Neka rješenja iskazuju sintezu dvaju ili više stilova, a kod nekih se uočavaju pseudohistorijske kreacije. Historicističke odlike uglavnom su ograničene na formu i vanjski plast, dok je manji broj onih arhitekata koji džamiju vide u cjelovitoj primjeni tradicionalnih oblika, konstrukcija i materijala. Džamije građene prema ovakvim obrascima rezultat su shvaćanja klijenata, kao i samih arhitekata koji svoja opredjeljenja obrazlažu razlozima prepoznatljivosti i izražavanja identiteta. Džamije su danas jedine građevine muslimanskih sredina koje se još uvijek u značajnom opsegu grade oponašanjem historijskih uzora.

Historicistički izraz je proizvod raširenoga nekritičkog shvaćanja o vezanosti biti džamije i tradicionalnih formi. On je dijelom rezultat diskontinuiteta u arhitekturi, nastalog kao posljedica političkih i društvenih prilika u uvjetima kolonijalizma ili, eksplicitno, utjecaja zapadne modernizacije.

Traženje inspiracije za dizajn novih džamija unutar tradicionalnih stilova nema nikakva uporišta u islamskim načelima, ni s općim razvitkom islamske sakralne arhitekture. Jedini uvjet molitvenoga prostora je pravac i smjer molitve te čistoca. Džamija prošlosti obilježena je kontinuiranom evolucijom u smislu konceptata, funkcija, formi i konstrukcija. Prema tome, suvremeno stvaralaštvo treba iskazivati kontinuitet u arhitekturi džamije, ali ne primjenom ili imitacijom tradicionalnih formi, nego traženjem novih rješenja koja su odraz vremena kojem ono pripada.

Gradnja džamija u stilovima prošlosti prisutna je u nekim sredinama još od prvih desetljeća 20. stoljeća. Među arhitektima koji su projektirali džamije u Egiptu u prvoj polovici proteklog stoljeća važno je navesti djelovanje Marija Rossija, talijanskog arhitekta (1897.-1961.). Rossijev stil u principu je konzervativan i uveliko oslonjen na modele bogatog povijesnog naslijeđa Sjeverne Afrike.⁷ Ovakav se pristup uočava kod džamija Zamalik i Omar Mukarram u Kairu te rješenju džamije Abu al-Abbas al-Mursi u Aleksandriji. Prvobitni prijedlog Marija Rossija za Islamski centar u Washingtonu datira iz 1940-ih. Iako je pretrpio značajnije izmjene, u biti je zadržana originalna zamisao. Analizirajući ovaj specifični projekt, a imajući u vidu gotovo pola stoljeća od njegova nastanka, mogu se izdvojiti nekoliko primjedbi koje bi koristile ovovremenim shvaćanjima osmišljavanja islamskih centara u zapadnim sredinama. Stilski izraz washingtonske džamije zasnovan je na primjeni dekorativnih i formalnih elemenata mamelučke i andaluzijsko-magrepske tradicije te kao takav predstavlja pokušaj da se prisutnost muslimana izrazi prepoznatljivom historicističkom manirnom (Sl. 5.). Ovakav način izražavanja nije sveobuhvatno izrazio susret dviju kultura. Cjelovit dojam koji ostavlja ova džamija može biti prihvatljiv za običnoga posjetioća, bio musliman ili ne, no za cjelovit rezultat moralo se učiniti daleko više od arhitekture prosječne džamije Istoka. Washingtonski projekt morao je izražavati univerzalni smisao islamske tradicije u kontekstu danog okruženja, transcendirajući oprečnosti izme-

5 „Fathy je artikulirao *kulturnu izvornost* kao glavnu temu svoje poruke. On je odbacio arhitekturu koja nije autohtona, ukorijenjena u mjestu i kulturi područja, a koja prema njegovom mišljenju nalazi svoj najistinitiji izraz u vernakularnoj arhitekturi društva. On je suprotstavljao svoju narodnu arhitekturu s autohtonim naslijeđem uvezenom internacionalizmu, ukorijenjenom u općoj tehnologiji umjesto u općem humanizmu. (...) Fathy se zato suprotstavljao elementima internacionalizma kojima se pokušava ujediniti svijet prema općem obrascu življenja proizaslom iz opće tehnologije.” SERAGELDIN, 1985: 16-17

6 SERAGELDIN, STEELE, 1996: 79

7 Upoznavši do perfekcije stilske slojeve Egipta, Rossi se držao mamelučkog, andaluzijskog i osmanskog stila te na temelju osobnih shvaćanja težio kreirati i poseban izraz. FETHI, 1985: 58-59

chitecture as he did in expressing his great mastery.⁶

HISTORICISMS

Revival styles in contemporary mosque architecture draw inspiration from medieval Islamic styles. This approach is rather heterogeneous since it comprises both the buildings which lean towards the literal interpretation of regional architectural schools and those that show a more or less individual approach. Some mosque designs show a synthesis of two or more styles whereas some are pseudo-historic creations. Historicist features are mainly limited to the form and the exterior wall surface. There are few architects who apply entirely traditional forms, constructions and materials when designing a mosque. Mosque designs modelled on such examples ensue from the views of the clients, as well as architects whose choice of styles is justified on the grounds of recognisability and expression of identity. Mosques are the only building types in Muslim societies whose designs still largely follow historic models. Historicist expression in mosque architecture is a product of widespread uncritical views on the ties between the mosque's essential nature and traditional forms. It partly results from the discontinuity in architecture that occurred due to the political and social circumstances during colonialism, or explicitly, to the influence of western modernisation.

Searching inspiration for new mosque designs within traditional styles has no point of reference in Islamic principles or links to the general development of Islamic sacral architecture. The only condition the space for prayer has to meet is cleanliness and the direction in which worshippers perform their prayers. The historic mosque is characterised by a continuous evolution of concept, functions, forms and structures. Therefore, contemporary mosque architecture should express the continuity not by imitating traditional forms but by searching for new designs that reflect the age to which it belongs.

Mosques built in medieval styles have been present in some places since the first decades of the 20th century. Among architects who designed mosques in Egypt in the first half of the last century, Mario Rossi (1897-1961), an Italian architect, should certainly be mentioned. Rossi's style is, in principle, conservative and considerably reliant on the models of the rich

North African historic heritage.⁷ Such an approach is discernible at the Zamalek and Omar Mukarram Mosques in Cairo and at the Abu al-Abbas al-Mursi Mosque in Alexandria. Mario Rossi's first proposing design for the Islamic Centre in Washington dates to the 1940s. Although the building went through significant changes the original idea was in essence retained. By analyzing this specific design and at the same time bearing in mind half a century from its construction, it is possible to make some observation which could be useful in conceiving contemporary designs of Islamic centres in the western world. The stylistic expression of the Washington mosque was based on the application of decorative and formal elements of the Mamluk and Andalusian – Maghrebi traditions. As such, it represents an attempt to make the Muslim presence visible through a recognisable historicist approach (Fig. 5). This manner of expression failed to comprehensibly show the convergence of two cultures. The overall impression of this building can be acceptable to a common visitor, whether Muslim or not. However, a lot more than just mediocre architecture of the Eastern mosque had to be created in order to achieve an integral result. The Washington project should have been given a contemporary design. It also should have expressed the universal meaning of the Islamic tradition in a given environment by transcending polarity between tradition and modernism.

A similar approach can be found several decades later at a considerably big number of mosques in the Maghreb among which the King Hassan II Mosque in Casablanca is the most important. This monumental building will most certainly be remembered far more for its modern concepts and advanced technical characteristics than for architectural and artistic values (Fig. 6). An uncritical attitude towards dependence on the local tradition and limited architectural language of historic styles stifle the creativity which could make the mosque bear the imprint of its own age. Replicating forms reduces the value of its historic models, which is especially stressed on the minaret of this building.

Adherence to recognizable traditional motifs is also present elsewhere. The Koçatepe Mosque in Ankara is the classic replica of a monumental Ottoman mosque that tried to give the old Seljuk town and the centre of modern republican government an appearance of imperial Istanbul with its nostalgic and conventional image (Fig. 7). This case shows the complexity of relationships between the participants in the construction of the contemporary mosque, as well as a great responsibility of the architect in searching for a contemporary stylistic expression. However, all that



SL. 7. H. TAYLA, F. ULUENGIN: DZAMIJA KOÇATEPE, ANKARA, 1987.

FIG. 7 H. TAYLA, F. ULUENGIN: KOÇATEPE MOSQUE, ANKARA, 1987

⁶ SERAGELDIN, STEELE, 1996: 79

⁷ As he became familiar to perfection with Egyptian stylistic layers, Rossi remained faithful to the Mamluk, Andalusian and Ottoman styles, and strived to create a particular expression based on his personal views on architecture. FETHI, 1985: 58-59



Sl. 8. A. W. EL-WAKIL: DŽAMIJA „CORNICHE”, JEDDA, 1988.
FIG. 8 A. W. EL-WAKIL: "CORNICHE" MOSQUE, JEDDAH, 1988

đu tradicije i modernizma, te dati suvremeno oblikovno rješenje.

Sličan pristup uočava se i nekoliko desetljeća kasnije kod većeg broja magrepskih džamija, među kojima je svakako najznačajnija džamija kralja Hassana II. u Casablanci. Ova monumentalna građevina zasigurno će ostati upamćena po modernim konceptima, najsuvremenijim inženjersko-tehničkim karakteristikama, a daleko manje po arhitektonskim i umjetničkim vrijednostima (Sl. 6.). Nekritička vezanost za lokalnu tradiciju i ograničavanje arhitektonskog jezika u okviru historijskih stilova, sputavaju kreativno djelovanje koje bi arhitekturi džamije dalo pečat svoga doba. Doslovno repliciranje oblika umanjuje vrijednosti historijskih uzora, što se posebno ističe kod minareta te građevine.

Privrženost prepoznatljivim tradicionalnim motivima prisutna je i u drugim sredinama. Koçatepe u Ankari klasična je replika monumentalne osmanske džamije koja je svojim nostalgično konvencionalnim imidžem pokušala starom seldžučkom gradu i središtu moderne republikanske vlasti dati izgled imperijalnog Istanbula (Sl. 7.). Ovaj slučaj pokazuje svu složenost odnosa među sudionicima u gradnji suvremene džamije, kao i posebnu odgovornost arhitekta u traženju suvremenoga stilskog izraza, koje ne mora uvijek imati pozitivan ishod.⁸ Brojna ostvarenja egipatskog arhitekta Abdela Waheda El-Wakila, dvostrukoga dobitnika Aga Khanove nagrade za arhitekturu, privlače pozornost kako običnog puka tako i šire stručne javnosti. Njegove se džamije na prvi pogled čine kao dopadljive replike modela prošlosti. On doista i nalazi određeni prototip za svoje radove, a onda ga

na vlastiti način reinterpreтира u posebno smišljenu cjelinu. U repertoaru njegovih džamija nalaze se elementi mamelučke, seldžučke, osmanske i resulidske arhitekture, često kombinirane na istoj građevini.⁹ El-Wakilov rad specifičan je po primjeni tradicionalnih materijala, konstrukcija i tehnika. Reklo bi se da je El-Wakilova arhitektura eklektička, za razliku od njegova mentora Fathyja koji je crpio inspiraciju jedino iz narodne arhitekture Egipta. U cjelini gledano, njegov bi se stil s pravom mogao okarakterizirati kao stanovit pomak od historicističke dosljednosti k postmodernom izrazu.¹⁰ Tri kompaktne džamije u Jeddi, na obali Crvenoga mora, „Otok” (Sl. 9), „Corniche”¹¹ (Sl. 8.) i „Ruweis” najbolje govore o El-Wakilovim likovnim afinitetima u arhitektonskom izražavanju. Njihove skulpturalne siluete, s obzirom na to da nisu okružene gustim urbanim okolišem, nego obalnim pejzažem s modrom pozadinom, pokazuju suptilan odnos umanjenoga mjerila i odličnoga vladanja tradicionalnim oblicima.

Među razmatranim oblicima historicizama prisutno je i krajnje nekritičko i komercijalno interpretiranje stilova prošlosti. Ovakav „populistički”¹² izraz obiluje bizarnim formama, ekstenzivnom dekoracijom i živahnim koloritom.¹³ On je rado prihvaćen u određenim sredinama od strane obične populacije. Najpoznatiji primjer takva shvaćanja suvremene džamije jest džamija Bhong u blizini Rahimyar Khana u Pakistanu (Sl. 10.). Ova građevina obiluje eklektičkom primjenom idealiziranih elemenata mogulskog stila i izrazito ekstenzivnom dekoracijom i koloritom.¹⁴

Historicističko poimanje arhitekture džamije prisutno je i u Bosni i Hercegovini posljednjih nekoliko desetljeća 20. stoljeća. Najveći broj novih džamija nastaje prema osmanskom modelu kupolne džamije i vitke munare sa šiljatim kupastim krovom. Poluloptaste betonske kupole više su rezultat pokušaja davanja prepoznatljivosti, nego li opravdana umjetni-

⁸ Turski arhitekt i bivši gradonačelnik Ankare Vedat Dalokay (1973.-1977.), autor je pobjedničkoga rješenja na natjecanju za džamiju Koçatepe u Ankari. Od njena „isuviše modernističkog” izgleda odustalo se zbog burnih protesta tradicionalnih krugova te je izgradnja na već započetim temeljima nastavljena u tradicionalnoj maniri, po uzoru na Plavu džamiju u Istanbulu. Dalokay je ideju velike džamije realizirao u Islamabadu kod Kralj Feisal mesdzida. HOLOD, KHAN, 1997: 99-100

⁹ AL-ASAD, 1992: 34

¹⁰ AL-ASAD, 1992: 39

¹¹ Prema istoimenomu obalnom pojasu u gradu Dzeddi.

¹² SERAGELDIN, 1989.b: 16

¹³ Fathy ovakav stil gradnje izdvaja kao „Arapske noci”. FETHI, 1985: 56-57

¹⁴ Osim džamije Bhong, posebno izvještacene i prenapregnute forme primjetne su i kod džamije sultana Omara Ali Saifuddina u Bandar Seri Begawanu, na Bruneima (1958.), džamije kraljice Aliye u Ammanu (1977.-1980.).

does not always have to produce positive results.⁸ Manifold works by the Egyptian architect Abdel Wahed El-Wakil, two-time winner of the Aga Khan Award for Architecture, attract attention of the general public as well as of a wide circle of experts. His mosques seem at first glance to be replicas of historic models. He indeed finds a specific prototype and then reinterprets it in his own way in order to create an integral work of architecture. The repertoire of his mosques holds elements of Mamluk, Seljuk, Ottoman and Rasulid architecture, often combined on the same building.⁹ El-Wakil's work possesses a specific quality due to the use of traditional materials, constructions and techniques. It can be said that his architecture is eclectic, compared to that by his mentor Fathy who drew inspiration wholly from Egyptian indigenous architecture. In general, his style could rightly be characterized as a certain move away from historicist consistency to post-modern expression.¹⁰ The compact design of the Island (Fig. 9), Corniche¹¹ (Fig. 8) and Al-Ruwais Mosques in Jeddah, on the Red Sea coast, show best El-Wakil's artistic inclination of his architecture. Since the mosques are not surrounded by a densely built urban area but coastline scenery with azure backdrop, their sculpture-like silhouettes show a subtle relationship of the reduced scale and the architect's excellent command of traditional forms.

Among the mentioned forms of historicism there is also an extremely uncritical and commercial interpretation of historic styles. Such a "populist"¹² expression abounds with bizarre forms, extensive decoration and lively colours.¹³ It is generally accepted in specific areas by common people. The best known example of such a view on the contemporary mosque is the Bhong Mosque in the vicinity of Rahimyar Khan, Pakistan (Fig. 10). Idealised elements of the Mughal style and pronounced decoration and colours eclectically applied on this building are plentiful.¹⁴

8 The Turkish architect and former mayor of Ankara Vedat Dalokay (1973-1977), was the creator of the winning design for the Koçatepe Mosque competition in Ankara. Strong protests staged by traditional circles were the reason the construction of this "too modern" mosque was abandoned. It was continued to be built on the already laid foundations in a traditional style, following the example of the Blue Mosque in Istanbul. Dalokay carried out his idea of a great mosque by building the King Faisal Mosque in Islamabad. HOLOD, KHAN, 1997: 99-100

9 AL-ASAD, 1992: 34

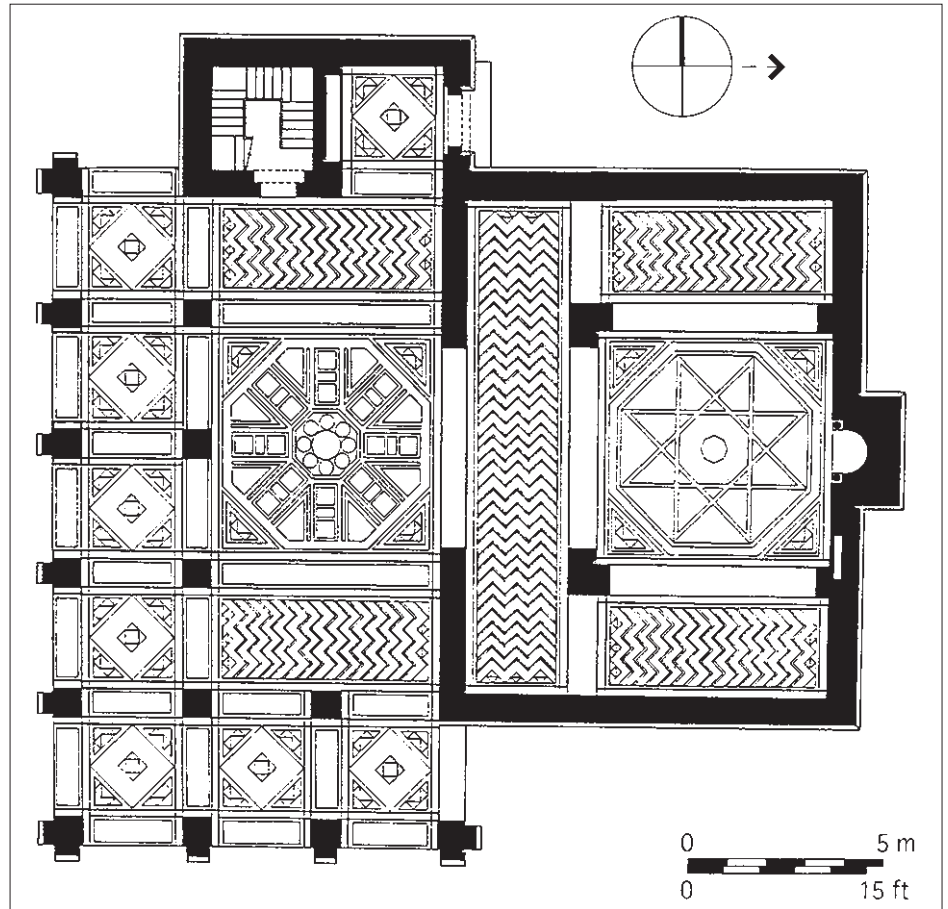
10 AL-ASAD, 1992: 39

11 Named after a coastal strip in the town of Jeddah

12 SERAGELDIN, 1989.b: 16

13 Fathy calls this building style Arabian Nights. FETHI, 1985: 56-57

14 Except at the Bhong Mosque, especially artificial and overemphasised forms are also noticeable at the Sultan Omar Ali Saifuddin Mosque in Bandar Seri Begawan, Brunei (1958), the Queen Aliya Mosque in Amman (1977-1980)



SL. 9. A. W. EL-WAKIL: PLAN DŽAMIJE „OTOK“, JEDDA, 1988.
FIG. 9 A. W. EL-WAKIL: "ISLAND" MOSQUE, PLAN, JEDDAH, 1988

The historicist principles of mosque architecture were also present in Bosnia and Herzegovina during the last several decades of the 20th century. The biggest number of mosques was modelled on the Ottoman dome mosque and a slender, pencil like minaret covered with a pointed conical roof. Semi-spherical concrete domes were used more for reasons of recognisability than for justified artistic or structural purposes. Minarets are usually disproportionately more slender than their Ottoman models, which disturbs the logical relationship between their proportions and those of the mosque. The traditional Ottoman tripartite porticos were replaced with closed antechambers usually covered with three considerably small domes without any sense or logic. When all this is combined with strange shapes of windows, inappropriate colours and decoration, these mosques show that they pursued a completely wrong path (Fig. 11).

REGIONALISM AS A MODERN APPROACH TO CREATION

Regionalism represents a wide range of practices that are based on the respect of the so-



SL. 10. R. G. MOHAMMED: DŽAMIJA BHONG, RAHIMYAR KHAN, PAKISTAN

FIG. 10 R. G. MOHAMMED: BHONG MOSQUE, RAHIMYAR KHAN, PAKISTAN

ka i konstruktivna svrha. Minareti su obično nesrazmjerno vitkiji od svojih osmanskih uzora, čime su daleko od logičnog proporcijskog odnosa s tijelom građevine. Tradicionalni trodijelni osmanski trijemovi zamijenjeni su zatvorenim predprostorima, nad kojima se obično ističu tri manje kupole, lišene svakog smisla i logike. Kada se svemu tome dodaju neobični oblici prozora, neprikladne boje i dekoracija, ovakvi primjeri džamija pokazuju sasvim pogrešan put (Sl. 11.).

REGIONALIZAM KAO MODERNI PRISTUP KREACIJI

Regionalizam predstavlja široko polje djelovanja zasnovano na poštivanju društvenoga i fizičkoga konteksta jednog područja, odnosno njegove lokalne kulture, geografskih odlika, pa i tehnologije i materijala. Za razliku od vernakularne gradnje, koja je ograničena na lokalne, „narodne” forme, i historicizama, koji se u najvećoj mjeri zasnivaju na monumentalnim stilovima prošlosti – „moderni regionalizam”¹⁵ pruža okvire za stvaranje arhitekture koja uključuje poštovanje specifičnosti lokalnih kvaliteta, ali i upotrebu suvremenih tehnologija i oblikovnih shvaćanja. U takvim uvjetima određene tradicionalne forme katkad mogu biti apstrahirane i reinterpretirane u modernome kontekstu. Dakle, ovdje se u biti radi o modernom idiomu koji je usmjeren k postignuću sklada s lokalnim shvaćanjima i tradicijom.

U Bagdadu je 1961. godine na mjestu nekađanje džamije Khulafā iz 9. stoljeća, na veoma ograničenom prostoru, trebalo osmisliti džamiju koja će u novi dizajn integrirati historijski ostatak – minaret Suq al-Ghazi, sagrađen potkraj 13. stoljeća. Klijent je zahtijevao i to da džamija izražava historijski kontekst mjesta, ali i da istovremeno bude „moderna”. Zadatak je bio prilično zahtjevan, što se može zaključiti i iz arhitektova komentara: „Imao sam zadatak izgraditi katedralu na prostoru prihvatljivom za kapelu.”¹⁶

U uvjetima gusto izgrađene sredine i skućenoga prostora omeđenog dvjema prometnicama, postojao je i problem integracije „staroga i novoga”. Arhitekt je trebao stvoriti osjećaj veće prostranosti cjelovitoga prostora i izraziti „tradicionalni karakter u novom arhitektonskom ambijentu”.¹⁷ Cjeloviti dizajn u osnovi predstavlja modernu formulaciju volumena uz upotrebu obilježja regionalne tradicije poput lukova, geometrijske dekoracije i kaligrfskih ispisa. Opečna tekstura zuckaste boje postuje regionalnu tradiciju. U konceptualnom i funkcionalnom pogledu rješenje je moderno, ali u tretmanu vanjskih površina i oblika postignut je suprotan efekt u kojem se stari minaret stopio s novim formama i površinama (Sl. 12.). Na ovaj način minimizirano je

značenje vrijednog ostatka, uvelike nestalog abasidskog Bagdada.

U projektiranju džamije Imam Turki bin Abdullah u Riyadu, arhitekt Rasem Badran analizirao je različite utjecajne čimbenike u cilju ponovnog uspostavljanja prostornoga karaktera arhitektonskog idioma Nedžda.¹⁸ Svi elementi predstavljeni su čistim volumenima i jasnim formama, a površinske obrade pročelja i interijera karakteristične su po boji pustinjskog pijeska. Dva četvrtasta minareta sa stupnjevitim završecima, iako reinterpretirani na suvremeni način, pridonose oživljavanju regionalne tradicije. U odgovoru na postavljene zahtjeve arhitekt je poštovao lokalne vrijednosti, klimu i okoliš, dajući ovome dizajnu smisao traženoga kontinuiteta (Sl. 13.).

Uspjeh suvremene arhitekture često se ogleda u umješnosti arhitekta da uoči vrijednosti autohtone graditeljske tradicije i regionalnog idioma te da ih prevede na jezik razumljiv u sadašnjosti, ali i u budućnosti. Način na koji je arhitekt Frei Otto uspio objediniti jednostavne autohtone elemente i forme saudijskoga pustinjskog pejzaža s naprednim tehnološkim sredstvima i dostignućima, rezultirao je veoma uspješnim regionalnim dijalektom suvremenoga arhitektonskog jezika. U sastavu kompleksa hotela „Intercontinental” u Meki (1974.) izgrađena je džamija koje se prostorni koncept zasniva na uzorima stare arapske tradicije¹⁹ (Sl. 13.) Arhitekt je uspješno kombinirao autohtone oblike i materijale, kao što su puni kameni okvirni zid molitvenoga dijela, kojemu kontrastira lagana aluminijska pokrovnna konstrukcija. Posebno je uspjela forma minareta s aluminijskim rešetkastim baldahinom i tradicionalnim nagnutim stubi-tem, za što je kao uzor arhitekt uzeo minaret jedne stare džamije.²⁰ Ovaj primjer pokazuje uspješnu sintezu regionalnih karakteristika podneblja s modernim arhitektonskim mjerilima. Arhitekt je znalacki iskoristio lokalne principe formiranja prostora u uvjetima žarke klime i reinterpretirao ih na suvremeni način.

Još jedan primjer moderno interpretiranih vrijednosti domaćega podneblja pruža nam džamija Said Naum u Djakarti (Sl. 15., 16.). Ova građevina koncipirana je po uzoru na tradicionalnu javansku stambenu arhitekturu. Tipičan kvadratni molitveni hall uokviren je simetričnim dubokim verandama i natkriven kosim krovom. U uvjetima obilnih kišnih padali-

¹⁵ ÖZKAN, 1989: 282

¹⁶ HOLOD, KHAN, 1997: 144

¹⁷ HOLOD, KHAN, 1997: 142

¹⁸ STEELE, 1991: 43

¹⁹ Autori ovoga rješenja primijenili su izvorni oblik ranih džamija 8. stoljeća sa širokim poluotvorenim prostorom za molitvu i unutarnjim dvorištem.

²⁰ Mesdzid-i Bilal u Meki

SL. 11. DŽAMIJA U RIČICI, BOSNA I HERCEGOVINA

FIG. 11 MOSQUE IN RIČICA, BOSNIA AND HERZEGOVINA



cial and physical context of a region, that is, its local culture, geographical features, technology and materials. Compared to vernacular architecture which is limited to local "indigenous" forms and revival styles based on monumental historic styles, "modern regionalism"¹⁵ provides a framework for the architecture that respects specific local features but also the use of contemporary technologies and concepts of form. Under such conditions certain traditional forms can sometimes be abstracted and reinterpreted in a modern context. Therefore, this is the case of a modern idiom which strives to attain harmony with local concepts and tradition.

In 1961 in Baghdad it was decided to build a mosque in a very limited space which used to hold the former 19th century Khulafa Mosque. The design of the new mosque was planned to contain a remnant of the past, the minaret in Suq al-Ghazi which was built at the end of the 18th century. The client demanded that the mosque express the location's historic context and at the same time be "modern". That the task was challenging can be seen from the architect's comment: "I had to build a cathedral in an area suitable for a chapel".¹⁶ A densely built area and a small space surrounded by two avenues created the problem of how to integrate the "old and new". The architect's goal was to create a feeling of bigger space and express the "traditional character in a new architectural ambience".¹⁷ The entire design essentially represents a modern architectural expression along with the use of traditional regional features such as arches, geometric decoration and calligraphic inscriptions. The yellowish brickwork texture also respects the regional tradition. Conceptually and functionally, the design is modern. However, a contrary effect was created in the treatment of external surfaces and forms which merged with the old minaret (Fig. 12) thus denigrating the importance of this valuable remnant of the mostly vanished Abbasid Baghdad.

Aiming to re-establish the spatial characteristics of the Najd architectural idiom,¹⁸ the architect Rasem Badran analysed various influences in his designs for the Imam Turki bin Abdullah Mosque in Riyadh. Clear shapes and simple forms characterise all the elements of the mosque whereas the desert sand colour

gives the façades a distinctive quality. Although interpreted in a contemporary manner, two square minarets with a step-like ending contribute to the revival of the regional tradition. The architect respected the local values, climate and environment and gave the design the sense of the sought continuity (Fig. 13).

A successful contemporary work of architecture is often reflected in the architect's ability to recognise the values of indigenous building tradition and regional idiom and to translate them into a language understandable in the present, but which will be understandable in the future as well. The manner in which the architect Frei Otto managed to unite simple indigenous elements and forms of the Saudi desert landscape with the accomplishments of advanced technology resulted in a very successful regional dialect of the contemporary architectural language. The Intercontinental Hotel complex in Mekka (1974) contains the mosque whose spatial concept was based on the models of the old Arabian tradition¹⁹ (Fig. 13). The architect managed successfully to combine the indigenous shapes and materials such as a framing wall of the prayer hall in solid stone which is contrasted with a lightweight aluminium attic construction. Especially successful form is the minaret with a latticed canopy in aluminium and traditional exterior stairs, all of which was modelled on the minaret of an old mosque.²⁰ This example shows an accomplished synthesis of regional characteristics and modern architectural norms. The architect skilfully used local principles of shaping the space conditioned by a hot climate and gave them a contemporary interpretation.

The Said Naum Mosque in Jakarta (Fig. 15, 16) serves as another case of modern interpretative values of a local climate. This building followed the example of traditional Javanese residential architecture. A typical square prayer hall is encircled with wide symmetrical verandas and covered with a sloping roof. Under the climate conditions that include heavy rains and high temperatures, the broad eaves provide appropriate protection, and a row of doors combined with an opening in a rotated pyramid roof top increases desirable air circulation. This mosque without minarets can be characterised as a specific and successful contribution to the modern reinterpretation of indigenous features of regional architecture.²¹

A search for contemporary expression in mosque architecture within local cultural tradition can create positive results without imitating features of medieval mosques. Such is the case with the Al-Ghadir Mosque in Teheran (Fig. 17). The problem the architect faced there was a problem of insufficient space in



SL. 12. M. MAKIYA: DZAMIJA KHULAFĀ, BAGHDAD, 1963.
FIG. 12 M. MAKIYA: KHULAFĀ MOSQUE, BAGHDAD, 1963

SL. 13. R. BADRAN: DZAMIJA IMAM TURKI BIN ABDULLAH, RIYADH, 1992.

FIG. 13 R. BADRAN: IMAM TURKI BIN ABDULLAH MOSQUE, RIYADH, 1992



15 ÖZKAN, 1989: 282

16 HOLOD, KHAN, 1997: 144

17 HOLOD, KHAN, 1997: 142

18 STEELE, 1991: 43

19 Architects of this design noticed the authentic shape of earlier mosques from the 8th century with wide half opened space for prayer and an inner courtyard

20 Mesdzid-i Bilal in Mekka

21 SERAGELDIN, 1989: 181



SL. 14. F. OTTO, R. GUTBROD: DŽAMIJA HOTELA INTERCONTINENTAL, MEKA, 1974.

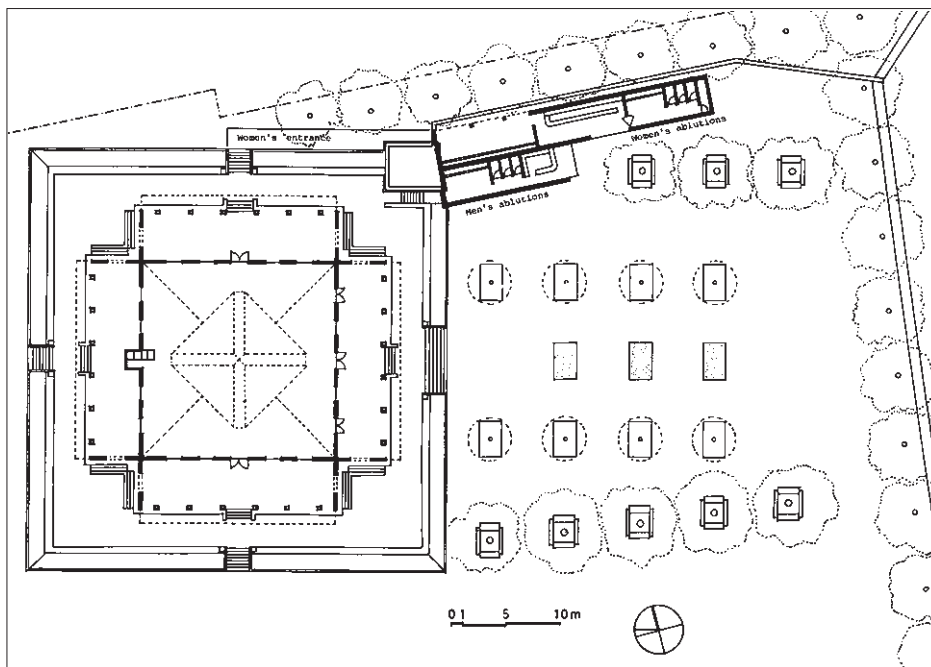
FIG. 14 F. OTTO, R. GUTBROD: MOSQUE WITHIN INTERCONTINENTAL HOTEL, MEKKA, 1974

na i visokih temperatura duboke strehe pružaju primjerenu zaštitu, a nizovi vrata u kombinaciji s otvorom u zarotiranome piramidalnom završetku omogućuju prirodno, spasosno strujanje zraka. Ova džamija bez minareta može se okarakterizirati kao specifičan i uspješan doprinos modernoj reinterpretaciji autentičnih odlika regionalne arhitekture.²¹

Traženje suvremenog izraza u arhitekturi džamije u okvirima domaće kulturne tradicije može proizvesti uspješan rezultat bez imitiranja odlika monumentalnih spomenika. Takav je slučaj s džamijom Al-Ghadir u Teheranu (Sl. 17.). Arhitekt se suočio s problemom skućenog prostora usred prometne i bučne avenije, pri čemu je inspiraciju našao u domaćoj arhitekturi iranskoga mauzoleja. Oblik stropa s kvadratnim stupnjevito superponiranim kasetama podsjeća na neke predislamske oblike pokrivanja prostora.²² U tretmanu unutarnjih i vanjskih ploha dominantna je primjena svijetle fasadne opeke, koje tekstura, s kufskim natpisima u tipičnoj plavoj nijansi i perforacijama u zidovima, podsjeća na dugu tradiciju opečne dekoracije na ovim prostorima. Kod oblikovanja interijera arhitekt se nije lisavao primjene tradicionalnih oblika, kao što je prelomljeni islamski luk. Poliedarski oblik molitvenoga prostora nije uobičajen ni pogodan za kolektivnu molitvu. Međutim njegova zatvorena forma – bez vizualne spona s eksterijerom u uvjetima bučne okoline velegrada, u kojem jedino mihrab indicira najvažniju odrednicu islamskog sakralnog prostora – predstavlja veoma uspješno rješenje. Ovaj vrijedni primjer suvremene iranske džamije pokazuje da je traganje za suvremenim izrazom u okvirima vlastita kultur-

SL. 15. A. MOERSID: PLAN SAID NAUM DŽAMIJE, DJAKARTA, 1977.

FIG. 15 A. MOERSID: SAID NAUM MOSQUE, PLAN, JAKARTA, 1977



nog identiteta težak, ali posve logičan zadatak koji stoji pred arhitektima.

MODERNISTIČKI IZRAZ

Četvrti pristup odluke se primjenom čistih geometrijskih i apstraktnih oblika, kao i odgovarajuće suvremene tehnologije. Ovakav način izražavanja podrazumijeva uvelike odricanje tradicionalnih oblika, dekoracije i simbolike. Arhitekti koji ga prakticiraju teže potpunijoj originalnosti i inovaciji. Oni nastoje zadovoljiti osnovne funkcionalne uvjete, orijentaciju, minber, mihrab i minaret, ali im daju sasvim slobodne forme. Oblik i rasponi molitvenoga prostora često rezultiraju najmodernijim konstruktorskim rješenjima. Mnogi primjeri govore da se na ovakav način mogu proizvesti veoma kvalitetni odgovori, ali isto tako i rješenja koja pokazuju nesprijetnost arhitekta za takve zadatke.

Jedno od starijih izrazito modernih rješenja susrećemo kod džamije Salman Campus Instituta za tehnologiju u Bandungu, u Indoneziji (Sl. 18.). Za razliku od zgrade Instituta, džamija je izgrađena u modernom stilu s čistim i jednostavnim oblikovnim elementima i elegantnim proporcijama. Molitveni prostor ima kvadratni tlocrtni oblik, a s tri strane okružen je verandom koja služi kao zaštitna zona od osunčanja. Cjelovita forma sadrži jednostavan kubusni oblik sa skeletnom konstrukcijom, naizmjeničnim punim i staklenim panelima te ravnim krovom koji se doima kao lebdeća ploha iznad molitvenoga prostora.

U sastavu sveučilišnog centra Jondishapour u Ahwazu nalazi se i džamija modernoga progresivnog izgleda. Njena je forma sastavljena od zakrivljenih i ravnih ploha, prezentiranih na slobodan i inovativan način. Fasade sa svijetlom fasadnom opekom oživljavaju više-stoljetnu tradiciju gradnje opekom na prostorima Irana. Glavni hal pokriven je kombinacijom bačvastog svoda i ravne tavanice, a ispred ulaza nalazi se slobodno oblikovano dvorište s vestibulom i stubištem.

Autor svjesno izostavlja tradicionalne elemente, kao što su luk, kupola i minaret. Umjesto toga on nalazi inspiraciju u drugim oblicima domaće graditeljske kulture, kao što je tradicionalni „toranj vjetra” (*badgir*). Takav oblik prilagođen je polukružnoj formi mihraba, koji se završava sferičnim svodom, unutar kojeg se nalazi otvor za uvođenje svježega zraka u unutrašnjost, ali i za indirektno osvjetljenje. Arhitektura ove džamije unutar sveučilišnoga kompleksa potvrđuje mogućnost primjene modernog izraza i njene integracije unutar višefunkcionalne sekularne strukture.

21 SERAGELDIN, 1989: 181

22 Unutrašnjost stropa uvelike podsjeća na neke sasanijske građevine. POPE, 1976: 30

the middle of a congested and noisy avenue, which he solved by finding inspiration in the local architecture of Iranian mausoleum. The ceiling with square superimposed coffers in a form of steps evokes some pre-Islamic roofing methods.²² The treatment of interior and exterior surfaces markedly shows the use of lightweight facing brick whose texture bearing Kufic inscriptions in a typical shade of blue and wall perforations is reminiscent of a long tradition of decorative brickwork in this area. When designing the interior the architect did not avoid using traditional forms such as the Islamic pointed arch. The polyhedral shape of the prayer hall is not usual or may not be appropriate for collective prayer. However, under noisy urban conditions, its closed form with no visual link to the exterior in which only the mihrab indicates the most important principle of Islamic sacral space represents an entirely successful solution. This valuable example of contemporary Iranian mosque architecture shows that it is difficult for architects to search for a contemporary expression within the context of their own cultural identity. However, it is an entirely logical task they should perform.

MODERN EXPRESSION

The fourth approach is characterised by the use of pure geometric and abstract shapes and corresponding contemporary technology. Such an architectural expression entails abandoning traditional forms, decoration and symbolism. The architects who apply it aspire to utter originality and innovation. They tend to meet the basic functional requirements such as the direction, minbar, mihrab and minaret but give those elements entirely free forms. The shape and spans of the prayer hall are often created by using the most modern methods of construction. Many examples prove that this approach results in good designs, but can show at the same time architects' inability for such endeavours.

One of exceptionally modern designs built in the past is the Salman Mosque at the Institute of Technology in Bandung, Indonesia (Fig. 18). In contrast to the institute building, the mosque was built in a modern style with simple forms and elegant proportions. The prayer hall is square in plan and encircled on three sides with a veranda which provides protection from the sun and noise. The entire building is a simple cube with a skeletal structure, alternate solid and glass panels and a flat roof which appears as a surface hovering over the prayer hall.

The modern and progressive looking mosque at the Jondishapour University Centre took the form of curved and flat surfaces which are treated in an individual and innovative manner. Light brick facades revive the centuries-old tradition of brickwork in Iran. The main hall is covered with a combination of a barrel vault and flat roof. A freely shaped courtyard with a vestibule and stairway is positioned in front of the mosque entrance. The architect willingly left out traditional elements such as the arch, dome and minaret. Instead, he found inspiration in other forms belonging to the local architecture, one of them being the traditional wind tower, *bagdir*. Such a shape corresponds to the semicircular form of the mihrab, which is covered with a domed vault, and contains an opening which provides fresh air and indirect light to the mosque interior. This mosque proves it is possible to use a modern architectural language and integrate the mosque into a multifunctional secular complex.

As a state symbol the mosque is an isolated structure that can be observed from different perspectives.²³ However, in Bangladesh's capital, Dhaka, it forms only one part of the complex that represents the state symbol, that is, Dhaka's Parliament complex whose construction started in 1962. The exterior of the mosque is most certainly individual and original. The simple cube with dominant cylindrical forms in the corners is a constituting element of the modern expression. What gives the façade its characteristic feature is the natural colour of concrete streaked with white strips of stone. The interior seems rather austere and cold. The specific quality of the design lies in the architecture of the mosque being part of one whole. In this respect it should be observed and evaluated with the secular nature of the complex in mind. If the mentioned context is disregarded, this strictly geometric design could be appreciated differently.

The concept of the state mosque in Pakistan dates to the 1960s. The design created by the Turkish architect Dalokay was singled out at an international competition for its original use of a tent-like construction (Fig. 19). The concept comprising four slender minarets stems from the Ottoman tradition and it complements the monumental white tent against a natural dark green backdrop. The spacious interior was entirely designed in a modern style with a lot of indirect lighting. The architect showed that a design based on a traditional concept can be given a completely modern appearance which can successfully express the continuity of Islamic architecture in the present times by employing contemporary construction techniques.



SL 16. A. MOERSID: SAID NAUM DZAMIJA, DJAKARTA, 1977.
FIG. 16 A. MOERSID: SAID NAUM MOSQUE, JAKARTA, 1977



SL 17. J. M. YAZDI: AL-GHADIR DZAMIJA, TEHRAN, 1980.
FIG. 17 J. M. YAZDI: AL-GHADIR MOSQUE, TEHRAN, 1980

²² The interior construction of the ceiling considerably resembles some Sassanid buildings. POPE, 1976: 30

²³ Such examples can be found in Islamabad, Kuwait, Kuala Lumpur



Sl. 18. A. NOE'MAN: DŽAMIJA, SALMAN CAMPUS, BANDUNG, 1972.

FIG. 18 A. NOE'MAN: SALMAN CAMPUS MOSQUE, BANDUNG, 1972

Džamija kao državni simbol obično je izdvoje-na struktura, saglediva iz različitih perspekti-va.²³ Međutim u glavnome gradu Bangladeša, Dacci, ona je samo jedan dio reprezentativno-ga kompleksa koji predstavlja simbol države, u ovom slučaju – kompleksa Nacionalne skupštine u Dacci, započetog 1962. godine. Vanjska forma džamije posve je slobodna i originalna. Jednostavan kubusni oblik, s do-minantnim cilindričnim formama na uglovi-ma, sastavni je dio modernog izraza cjeline. Pročelja su karakteristična po boji prirodnog betona s bijelim kamenim trcima. Interijer se doima prilično jednostavan i „hladan”. Speci-fičnost rješenja nalazi se u arhitekturi stavlje-noj u kontekst cjeline. U tome smislu potreb-no ju je i promatrati i vrjednovati, imajući u vidu sekularnu narav kompleksa. Izvan tak-vog razumijevanja, ovakav strogo geometrij-ski dizajn mogao bi biti drukčije shvaćen.

Ideja glavne državne džamije u Pakistanu seže u sezdesete godine 20. stoljeća. Rješe-nje koje je ponudio turski arhitekt Dalokay iz-dvojeno je na međunarodnom natječaju zbog originalnosti primjene šatorastog oblika kon-strukcije (Sl. 19.). Koncept s četiri vitka mina-reta potječe iz osmanske tradicije i upotpun-juje monumentalnu formu bijeloga šatora s tamnozelenom pozadinom prirodnog okoli-sa. Velik unutarnji prostor oblikovan je u cije-losti moderno, s obiljem difuznog svjetla. Au-tor je pokazao kako se ideji tradicionalnoga koncepta može dati posve moderan izgled i da se najsuvremenijim konstruktivnim dostig-nućima može uspješno izraziti kontinuitet islamske arhitekture u suvremenom dobu.

Od nekoliko modernih ostvarenja u Saudij-skoj Arabiji potrebno je izdvojiti džamiju Fon-dacije kralja Fejsala u Riyadu (Sl. 1.). Njeno rješenje ogleda se u primjeni strogih geome-trijskih oblika koji dominiraju vanjskim izgle-dom. Ovdje nema ničega što podsjeća na tra-diciju, a jedino vitak i jednoličan minaret go-vori da se radi o džamiji. Iznad jednostavnoga kubusnog prostora za molitvu izdiže se cilin-drična forma, pri vrhu zakošena tako da je s prednjeg platoa vidljiva u obliku mladoga po-lumjeseca. Skulpturalni dizajn ove džamije po-kazuje sposobnost arhitekta koji sigurno vla-da volumenima i modernim izrazom u cijelo-sti. Simplificirane forme na prvi pogled ostav-ljaju dojam skromnoga rješenja, ali dubljom analizom odnosa u prostoru i jednostavnoga tlocrtnog rješenja možemo spoznati njenu is-tinsku vrijednost i značenje.

Još jedan suvremeni izraz u kontekstu zgrada državnih organa nalazimo kod džamije Velike nacionalne skupštine u Ankari (Sl. 21.). Jedini uvjet koji je postavio klijent bio je: molitveni prostor za oko pet stotina korisnika. Posebna je vrijednost ovoga projekta način na koji su elementi tradicionalne islamske arhitekture

reinterpretirani u modernome svjetlu.²⁴ Kao uzor za prilazni plato poslužilo je tradicional-no dvorište s porticima, a zatim prepolovljeno dijagonalom, ostavljajući jedan trokut samo s „otiscima” stupova nekadašnjih natkrivenih trijemova. Stupnjevita krovna forma proizlazi iz tradicionalnoga rasporeda prostornih ele-menata carskih džamija i tako daje akcent središnjem prostoru. Apstraktno oblikovani, funkcionalni i simbolički elementi naglašava-ju razliku između tradicionalne prošlosti i da-našnje stvarnosti, pobuđujući kod vjernika unutar molitvenoga prostora osjećaj mira, spokoja i povezanosti s prirodom.

Posebna originalnost ogleda se u prozirnome kibla zidu koji podsjeća da je njegova primar-na funkcija poravnavanje redova vjernika u smjeru kible, a ne uvijek razdvajanje od vanjskoga prostora i svijeta. Oblicje džamije prikladno je zamišljeno, s izrazitom tendenci-jom da se postigne efekt različitosti, ali i poštivanja zatečenog okruženja.

Moderan pristup u traženju prigodne forme susrećemo i kod nekoliko džamija kojih je au-tor Gülzar Haider, američki arhitekt pakistan-skoga podrijetla.²⁵ On je, između ostalih, autor džamije Islamskih studenata Sjeverne Ameri-ke (ISNA) u Plainfieldu, u Indiani (Sl. 20.). U njegovu radu uočava se traganje za inovativ-nim prostornim oblicima koji proizlaze iz odno-sa kruga, kvadrata i osmerokuta. Rezultirajuća apstraktna geometrija i svjetlost koja ulazi kroz visoke otvore stvaraju potpun osjećaj mi-stičnosti i islamskoga identiteta. Njena vanj-ska forma s opečnim zidovima ne govori mno-go o namjeni građevine, dijelom i zbog toga što visok i izdvojen minaret nije nikada izve-den. Vanjski geometrijski oblici u potpunosti skrivaju unutarnje odnose u prostoru, a kada se uđe u unutrašnjost džamije, dobiva se po-sve drukčiji dojam. Unutarnji odnosi čine se kao izdubljeni u stijeni. Nijedna kupola vidljiva iznutra nema svoju vanjsku formu. Unutarnja obrada i kolorit sasvim su suprotni onomu vanjskom, pa je tako kontrast između interije-ra i eksterijera upotpunjen.

Između nekoliko bosanskohercegovačkih ar-hitekata koji džamiju vide u modernističkom stilu, svakako prednjači Zlatko Ugljen. On je autor nekoliko istaknutih projekata, od kojih je Bijela džamija u Visokom nagradena Aga Kha-novom nagradom 1983. godine. Ugljenovo po-imanje sakralnog prostora i bogomolje uopće, rezultira čistim i tehnički dotjeranim formama, od konstrukcije pa sve do najsitnijeg detalja. Projekt za džamiju Behrambegove medrese u Tuzli, predstavlja u izvjesnoj mjeri nastavak započete ali nerealizirane ideje stolacke dža-

²³ Kao što je slučaj u Islamabadu, Kuwaitu, Kuala Lum-puru.

²⁴ DAVIDSON, 1995.b: 129

²⁵ HAIDER, 1980: 123

Among several modern accomplishments in Saudi Arabia it is necessary to single out the King Faisal Foundation Mosque in Riyadh (Fig. 1). Its design implicates the use of austere geometric forms which dominate the exterior view of the mosque. There is nothing here that evokes tradition and the only element that indicates the building is a mosque is a slender and featureless minaret. Above the simple cube of the prayer hall there is a cylindrical form slanted at the top so that it seems like a new crescent moon when seen from the front plateau. This mosque's sculptural design attests to the architect's complete mastery of the shapes and modern expression in general. The first impression given by the simplified forms is that of a modest building, but a careful analysis of the mosque's simple plan and spatial relationships provides it with true significance.

Another contemporary expression within the context of state authority buildings is the of Grand National Assembly Mosque in Ankara (Fig. 21). The only requirement the client set down was to build the prayer hall large enough to hold five hundred people. The special importance of this project is the manner in which the elements of traditional Islamic architecture were given a modern reinterpretation.²⁴ The entrance plateau, modelled on the traditional courtyard with porticos, was diagonally split into two halves leaving one triangle only with "imprints" of the columns that supported the ancient porticos. The step-like roof stemming from a traditional formation of spatial elements in imperial mosques accentuates the central space. Abstractly shaped functional and symbolic elements emphasise a difference between the traditional past and the present reality evoking with the people in the prayer hall the sense of peace, tranquillity and connection with nature. What makes this building especially original is the transparent qibla wall which suggests that its primary function is to align the rows of people in the direction of the qibla and not only to separate the interior from the external world. The shape of the mosque is appropriately devised with a strong tendency to achieve diversity but also to show the respect for its environment.

Modern approaches to searching for appropriate forms can be noticed at several mosques designed by the American architect of Pakistani origin Gülzar Haider.²⁵ Alongside numerous other mosques he also created the Islamic Students of North America Mosque (ISNA) in Plainfield, Indiana (Fig. 20). His work shows a search for innovative spatial forms which arise from relationships between the

circle, square and octagon. The resulting abstract geometry and the light that enters through high openings create fully a feeling of mysticism and Islamic identity. Its exterior brick walls do not speak much of the function of the building partly because of the fact that a tall and detached minaret has never been built. The exterior geometric forms entirely mask the interior spatial relationships, and the impression is completely different upon entering the mosque. The interior spatial design seems carved in a rock since not a single dome visible from the inside has its own corresponding exterior form. The interior treatment and colours are utterly in contrast to the exterior thus completing the contrast between the interior and exterior.

Among several Bosnian and Herzegovinian architects who advocate a modern style in mosque architecture Zlatko Ugljen sets an example. He created several prominent designs, one of which was for the White Mosque in Visoko, the winner of the 1983 Aga Khan Award. Ugljen's views on sacral space and generally places of worship result in clear and technically refined forms, from the structure to the minutest detail. The design for the mosque of the Behram Bey madrasah in Tuzla follows to a certain extent the idea of the mosque in Stolac whose construction has never been completed.

The White Mosque is set in a limited space surrounded by the neighbouring buildings of the school complex. Apart from the common square prayer hall the design contains an entryway with ablution facilities and an elongated corridor which serves as an alternative prayer or exhibition hall. The simple cube with a shallow light dome marks a different formal approach from the one at the mosque in Visoko. The prayer hall is covered by wooden arched ribs with steel tension rods. Translucent roof strips allow for considerably better lighting than in the White Mosque. However, the view of the night sky brought about the problem of excessively high daily temperatures and the installation of linen curtains which had not been envisaged by the design. Strictly modern forms and details of the mihrab, minbar, pulpit and elements of mahfil form together an integral architectural expression.

Although fairly modern, the minaret shows a considerably common building approach for such a symbolic element. The architect was well aware that the height of the minaret does not play a significant part if surrounded by tall residential buildings. By opting for a proper approach in such circumstances, he placed the shape and proportions of the minaret in the context of the mosque and the buildings in the closest vicinity. This example points to

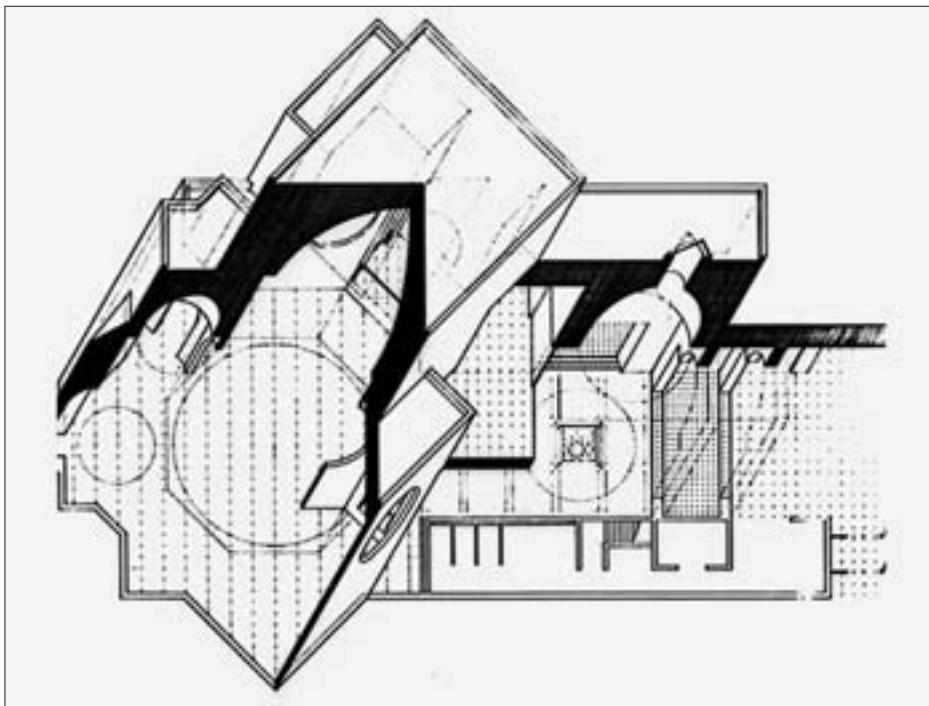


SL. 19. V. DALOKAY: KRALJ FEISAL MESDŽID, ISLAMABAD, 1986.

FIG. 19 V. DALOKAY: KING FEISAL MOSQUE, ISLAMABAD, 1986

24 DAVIDSON, 1995.b: 129

25 HAIDER, 1980: 123



Sl. 20. G. HAIDER: PLAN DŽAMIJE ISLAMSKIH STUDENATA SJEVERNE AMERIKE, PLAINFIELD, 1981.
FIG. 20 G. HAIDER: ISLAMIC STUDENTS OF NORTH AMERICA MOSQUE, PLAN, PLAINFIELD, 1981

mije. Džamija je locirana na ograničenom prostoru, okruženom susjednim blokovima školskog kompleksa. Osim uobičajenog kvadratnog molitvenog prostora, rješenje sadrži ulazni foaje sa abdesthanom te izduženi hal koji služi i kao rezervni prostor za molitvu. Jednostavna kubusna forma s plitkom i laganom kupolom, pripada sasvim drukcijem oblikovnom pristupu od džamije u Visokom. Molitveni hal natkriljuje sistem lučnih drvenih rebara s čeličnim zategnutim uzadima. Prozirne krovne trake omogućavaju znatno više svjetlosti nego u interijeru Bijele džamije. Međutim, slobodan pogled k noćnom zvjezdanom nebu donio je i problem prekomjernog dnevnog zagrijavanja, te neplanirano instaliranje platnenih zastora. Forma i detalji mihraba, minbera, čursa, te elemenata mahfila, svojom strogo modernom formom sasvim se uklapaju u cjelovit izraz.

Minaret, premda sasvim moderan, znatno je bliži uobičajenom shvaćanju ovog simboličkog elementa. Arhitekt je dobro znao da u okruženju visokih stambenih zgrada visina minareta ne igra nikakvu ulogu. On je, kako to i priliči ispravnom pristupu, stavio oblik i proporcije minareta u kontekst džamije i najbližih izgrađenih volumena. Ovaj primjer ukazuje na problem koji nastaje kod gradnje džamije u gusto izgrađenim sredinama. Njena arhitektura zasigurno bi imala veću vrijednost kada bi bila saglediva iz različitih perspektiva (Sl. 22.).

* * *

Niz karakterističnih projekata ilustrira kompleksnost problema, među kojima se uočavaju

različita shvaćanja arhitekture džamije. Jedni zastupaju mišljenje da treba slijediti tradicionalne obrasce, dok drugi vide džamiju kao potpuno modernu građevinu, očišćenu od slojeva prošlosti. Između ova dva krajnja stajališta nalaze se i oni koji pokušavaju naći adekvatan izraz. U rješavanju jednog ovakvog zadatka gotovo svi uspijevaju zadovoljiti određene formalne uvjete – prostor, kiblu, mihrab, minber, ritualno pranje. Ostaje pitanje izraza džamije i smisla islamskoga molitvenog prostora, odnosno što on pobuđuje kod njenih korisnika, a zatim i kod običnih promatrača.

U tradicionalnoj islamskoj arhitekturi ne postoji forma koja bi sadržavala univerzalnu simboličku poruku podjednako prema svima. Specifičan oblik minareta proizlazi iz kulturne sredine u kojoj je kreiran. Primjerice, četvrtasti minaret Tunisa daleko je od shvaćanja forme minareta za muslimana Indije. Suvremeno oblikovani minaret treba biti jednako jasan unutar određenoga kulturnog okruženja, ali istovremeno težiti k univerzalnom. Nove forme dolaze umjesto starih, a njihovo shvaćanje i prihvatanje vodi postupnom stjecanju simboličkih vrijednosti. Jedino kroz analizu prošlosti ovaj proces može biti shvaćen.

Pitanje tradicionalnog izraza u arhitekturi suvremenih muslimanskih sredina gotovo jedino je aktualno kod džamija. Razlog tome može se tražiti u njoj simboličkoj prirodi, i to je činjenica koja mora biti postizana. Druga objektivna okolnost jest prisutnost moderne tehnologije, posebno u urbanim sredinama, koja je jedan od uzroka gradnje modernih tipova i izgleda zgrada. Suvremeni izraz kod džamija nije stvar izbora modernoga ili regionalnoga pristupa dizajnu, nego je problem njegove interpretacije. Premda određeni tradicionalni oblici kod vjernika pobuđuju specifična duhovna stanja i emocije, repliciranje monumentalnih džamija prošlosti ne priliči suvremenome muslimanskom društvu. Ideja duhovnoga i kulturnoga kontinuiteta jest važna, ali ona ne može biti zadovoljena na način održavanja njegova formalnog aspekta. Je li džamija s kupolom tradicionalna ili nije? – pogrešno je pitanje. Pitanje bi trebalo glasiti: Na koji je način ona prezentirana? Stremljenje munare u nebo nije problem njene visine, nego izraza i simbolike. Isto tako, slijepe i nepromišljeno unošenje elemenata internacionalnoga stila – potpuno je besmisleno.

Pa ipak, simboličke forme i pojedine tradicionalne vrijednosti, iako su nastale u prošlosti, i dalje mogu poslužiti kao impuls stvaralačkom činu, ali ne na način doslovne aplikacije, nego kroz inovativan oblikovni tretman – kako bi im se dalo adekvatno suvremeno značenje. Kreativna imaginacija i potencijal trebaju biti pozitivno usmjereni prema stvaranju suvremenog izraza, kombinirajući najbolje vrijednosti regionalnoga i univerzalnoga.

Sl. 21. B. ČINICI: DŽAMIJA VELIKE NACIONALNE SKUPŠTINE, ANKARA, 1989.

FIG. 21 B. ČINICI: MOSQUE OF GRAND NATIONAL ASSEMBLY, ANKARA, 1989



the problem that emerges when a mosque is being constructed in densely built areas. Its architecture would most certainly be of greater significance if it could be observed from different perspectives.

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A series of characteristic designs illustrates complex problems which include different views on mosque architecture. Some people share a view that traditional models should be followed, whereas the others see the mosque as an entirely modern building purged from the layers of the past. Between those two extreme views there are those that try to find an adequate design in which certain formal requirements, such as space, qibla, mihrab, minbar and ritual ablution are successfully met. What remains an issue is the stylistic expression of the mosque and the meaning of the Islamic prayer hall or what it arouses within its users as well as common observers.

In traditional Islamic architecture there is not a single form that could convey a universal symbolic message equally to everybody. A specific form of the minaret arises from the cultural context in which it was created: the square form of the minaret in Tunisia is a concept foreign to an Indian Muslim. A minaret having a contemporary form should be regarded equally within a certain cultural context and simultaneously be directed towards the universal. New forms take place of the old ones and to comprehend and accept them is to make them gradually acquire symbolic values. It is only by analysing the past that this process can be understood.

The issue of the traditional expression in the contemporary architecture of Muslim areas is almost equally unresolved when mosques are concerned. This is due to the symbolic nature of the mosque and that is a fact which must be respected. Another objective circumstance is the use of modern technology in urban areas which is one of the contributing elements to the production of modern types of buildings and their appearance. A contemporary expression in mosque architecture is not a matter of choice of a modern or regional approach to the design but a problem of its interpretation. Although certain traditional forms bring out specific spiritual states and



emotions with the faithful, making replicas of monumental mosques of the past times does not correspond to contemporary Muslim society. The concept of spiritual and cultural continuity is indeed important, however, it can not be established only by maintaining its formal aspect. Is a mosque with a dome traditional or not is a wrongly posed question. The correct question would be: How is it presented? A minaret rising up to the sky has less to do with its height and more with its stylistic expression and symbolism. Similarly, it is senseless to blindly and rashly introduce the elements of the international style. Nevertheless, symbolic forms and individual traditional values, although created in the past, can serve as impetus to creativity. However, they should not be just a literal application but an innovative formal treatment in order to acquire an adequate contemporary meaning. Creative imagination and potential should be positively directed towards creating a contemporary architectural expression by combining the best features of the regional and universal.

SL. 22. Z. UGLJEN: DŽAMIJA BEHRAMBEGOVE MEDRESE U TUZLI, 1997.

FIG. 22 Z. UGLJEN: MOSQUE OF MADRASAH IN TUZLA, 1997

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SAŽETAK

SUMMARY

STILSKI IZRAZI U ARHITEKTURI DŽAMIJE 20. STOLJEĆA

STYLISTIC EXPRESSIONS IN THE 20TH CENTURY MOSQUE ARCHITECTURE

Rad predstavlja izvadak iz doktorske disertacije pod nazivom „Funkcionalne i oblikovne karakteristike džamije kao odraz suvremenog arhitektonskog stvaralaštva”, obranjene na Arhitektonskom fakultetu u Sarajevu 2006.

Cilj istraživanja navedene disertacije, kao i dijelom predmetnog rada, u osnovi predstavlja stvaranje teorijske i praktične osnovice na temelju koje je moguće ukazati na pozitivan kao i negativan pristup dizajnu suvremene džamije. Nekoliko godina sakupljanja podataka o džamijama koje su nastale u proteklih nekoliko desetljeća navele su autora na istraživanje pojave raznolikosti u oblikovnim i stilskim shvacanjima. U ovom radu analizirana su gladišta autora mnogih projekata kroz njihove pisane komentare, crteže, intervjue, tehničke izvještaje i druge dokumente. Na temelju njih i drugih izvora stručne kritike po pitanju suvremene džamije, komparirana su i analizirana rješenja, dana primjerena klasifikacija i na kraju iznesen zaključni komentar. Kriteriji vrednovanja koji su primijenjeni u istraži-

The paper is an excerpt of the doctoral thesis titled "Functional and Formal Characteristics of the Mosque as a Contemporary Architectural Expression" defended at the Sarajevo Faculty of Architecture in 2006. The research goal of the dissertation, as well as this paper, is essentially to create a theoretical and practical basis in order to indicate both positive and negative approaches to designing the contemporary mosque. Several years of collecting records on mosques which have been built in the past several decades motivated the author to explore the emergence of diversity in their formal and stylistic concepts. Views of numerous architects who created the mentioned mosque designs have been analysed in this paper through their written commentaries, drawings, interviews, technical reports and other documents. Together with other sources of professional criticism, they provided the basis for the comparison and analysis of buildings, creation of an appropriate classification system and the final conclusion.

The evaluation criteria applied in the research refer to the concept, function, forms, constructions and

vanju odnose se na koncept, funkciju, oblike, konstrukcije te na kraju stilski izraz.

Suvremenost u jeziku arhitekture džamije može se pronaći u univerzalnim islamskim principima koji utječu na oblikovanje izgrađene sredine. Sloboda arhitektonskog izraza i materijalizacije džamije, zasniva se na činjenici da izvori islama (Kur'an i islamska tradicija) ne sadrže predefiniране oblikovne upute niti kolektivna molitva zahtijeva posebne prostorne uvjete. Gotovo jedini propisani uvjet je ispravna orijentacija i čista prostora. Primordijalna džamija, nastala u Medini u 7. stoljeću, bila je veoma jednostavna struktura bez minareta, mihraba i kupole. Ona je kao prvobitni uzor, omogućila slobodan razvojni put i raznolikost džamija, tipologije i regionalnih izraza u razdoblju od 8. do 17. stoljeća. Prema tome, ne postoji niti jedan decidan razlog da se suvremena džamija kao jedini „tradicionalni” tip građevine, zamrzne u formama često idealizirane i nostalgicne prošlosti. Današnja džamija svojim konceptom, formama, materijalima i izra-

stylistic expression of mosques. Contemporary features of mosque architecture can be found in universal Islamic principles which influence the development of the built environment. The freedom of architectural expression and materialisation of the mosque is based on the fact that the sources of Islam (Qur'an and the Islamic tradition) do not contain predefined design instructions and that collective prayer does not require special conditions of space. The only prerequisite is practically the proper orientation and cleanliness of the space. The primordial mosque built in Medina in the 6th century was a very simple structure with no minaret, mihrab or dome. As the earliest model it enabled a free development and diversity in the mosque typology and regional expressions in the period from the 8th-17th century. Therefore, there is not a single specific reason to "lock" the contemporary mosque as the only "traditional building type" into forms that belong to the often idealised and nostalgic past.

With its concept, forms, materials and design, the contemporary mosque should express the age

zom, treba izražavati vrijeme u kojem mi živimo. Na taj način će svojim kontrastom u odnosu na historijske spomenike, još više istaknuti i izuzetne vrijednosti arhitektonske prošlosti.

Uvažavajući porijeklo džamije, njenu suštinu i tradicionalnu ulogu, suvremena arhitektonska shvacanja i vrijednosti, možemo zaključiti da je moderni izraz najprimjereniji način izražavanja kulturnog identiteta muslimanskih društava današnjice i kontinuiteta islamske religijske arhitekture. On podrazumijeva primjenu aktualnih funkcionalnih, oblikovnih, konstruktivnih, tehnoloških i izrazajnih principa i rješenja. Uz neophodno uvažavanje univerzalnih islamskih vrijednosti i principa, te konteksta danog okruženja, zasigurno je moguće proizvesti rezultat koji jasno oslikava vrijeme u kojem je džamija nastala.

Ovaj rad zasigurno može poslužiti arhitektima ali i svim drugima koji odlučuju o izgradnji islamskih sakralnih objekata u bilo kojoj sredini i okruženju, kako bi stekli jasnu i sažetu predodžbu o budućim projektima.

we live in. That is the manner in which its contrasting features, when compared to historic monuments, could stress exceptional values of the architectural past.

By respecting the essential nature of the mosque origins, its traditional role, contemporary views and values, we can conclude that the modern style is the most appropriate style for expressing the cultural identity of the present day Muslim societies as well as the continuity of the Islamic traditional religious architecture. It implies the use of contemporary functional, formal, constructive, technological and expressive principles and designs.

Along with the necessary respect of the universal Islamic values and principles, and the context of a given environment, it is surely possible to achieve a result which could clearly illustrate the period in which the mosque was created. This paper can certainly serve architects, as well as those who play a decision making role in designing Islamic sacred buildings in any region and environment, to get clear and concise notions on future projects.

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BIOGRAFIJA

BIOGRAPHY

Dr.sc. **EDIN JAHIĆ** diplomirao je na Arhitektonskom fakultetu Univerziteta u Sarajevu 1985. godine. Na istom sveučilištu magistrirao je 2003. godine s radom „Karakteristike razvoja i elementi kontinuiteta sakralne arhitekture islama sa posebnim naglaskom na džamije u Bosni i Hercegovini”, te 2006. godine obranio doktorsku disertaciju pod naslovom „Funkcionalne i oblikovne karakteristike džamije kao izraz suvremenog arhitektonskog stvaralaštva”. U građevinskom odsjeku Rudarsko geološko građevinskog fakulteta Univerziteta u Tuzli zaposlen je od 1998. godine, a zvanje docenta stekao je 2006. godine.

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