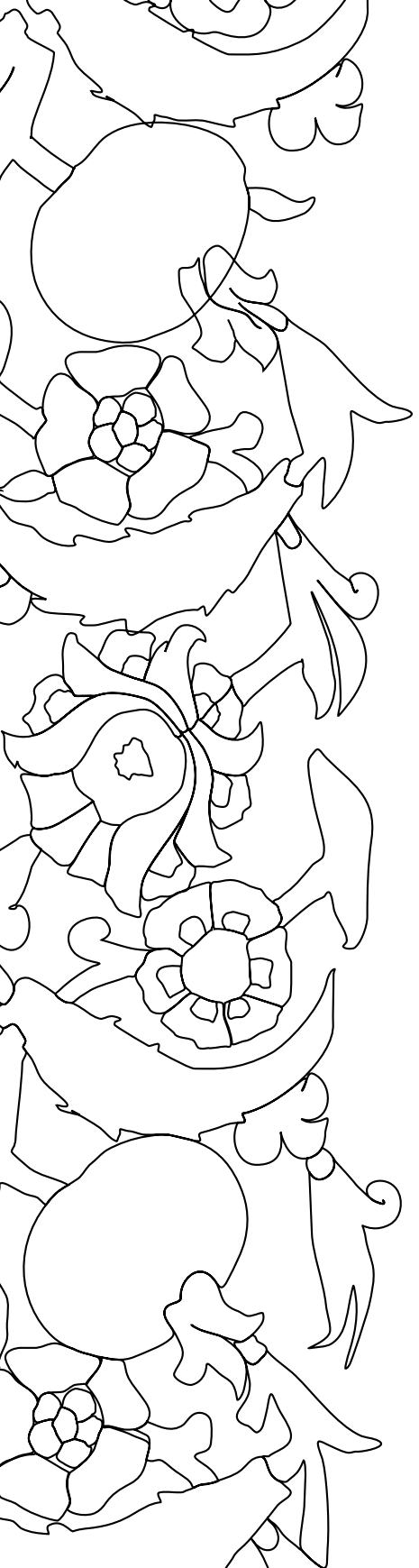


CH
wB
Cultural
Heritage without Borders

Foreword

Predgovor

CHwB was first approached in 2002 by the Imam from Donji Vakuf, ef Esad Slipac with the request to undertake the restoration of Handanija Mosque. This request was strongly supported by the architect Ferhad Mulabegović, at that time the director of the Federal Institute to Protect Cultural Historical Monuments, and Helen Walasek from the Bosnian Institute in London. Together with the above mentioned, CHwB collected information about the mosque and its role in the cultural life of Bosnia and Herzegovina and presented this material to Sida, the Swedish International Development Cooperation Agency, in 2002. We also requested financial support for CHwB to undertake this restoration and included the backing of national and international scholars in our application.

Grants were approved and we were able to start the works in August 2003. An additional grant for the documentation process came from the Barakat Trust UK through the Bosnian Institute, London.

The work was made possible by the resulting cooperation between CHwB, the Architectural Faculty at the University of Sarajevo, the Islamic Community in Donji Vakuf and especially the Imam ef Sakib Began in Prusac, the villagers who contributed with whatever they could, and the contractor Karadrvo.

We want to thank everyone who participated and contributed to this work and especially those volunteers such as the villagers and the imam. Without their devoted participation the results would not have been the same.

2002. godine Kulturnom naslijeđu bez granica (CHwB) prvi se obratio Imam iz Donjeg Vakufa, ef. Esad Slipac, sa molbom za izvođenje restauracije džamije Handanija. Ovu molbu zdušno su podržali arhitekt Ferhad Mulabegović, tadašnji direktor Federalnog zavoda za zaštitu kulturno-historijskih spomenika i Helen Walasek iz Bosanskog instituta u Londonu.

Zajedno s pomenutim osobama prikupili smo informacije o džamiji i 2002. godine prezentirali materijal Sidi (Sida), Švedskoj međunarodnoj agenciji za razvoj i saradnju, sa zahtjevom za finansijsku pomoć za izvođenje restauracije. Prezentirali smo informaciju o džamiji Handanija i njenoj ulozi u kulturnom životu Bosne i Hercegovine, a zahtjev je uključivao i podršku domaćih i međunarodnih naučnika. Sredstva su odobrena i mogli smo početi s radom u augustu 2003. Dodatna sredstva za izradu dokumentacije dobili smo od Barakat Trust UK preko Bosanskog Instituta iz Londona.

U izvršenju radova sarađivali su CHwB, Arhitektonski fakultet Univerziteta u Sarajevu, Islamska zajednica iz Donjeg Vakufa i posebno imam Sakib Began iz Prusca, stanovnici koji su učestvovali koliko god su mogli i izvođač radova "Karadrvo".

Želimo se zahvaliti svima koji su učestvovali i dali svoj doprinos u ovom poslu, a posebno onima koji su dobrovoljno radili, kao što su stanovnici i Imam. Bez njihovog predanog učešća rezultati ne bi bili isti.

Entrance porch to the Handanija mosque /
Ulazni trijem u Handanija džamiju

Content
Sadržaj

10 INTRODUCTION / UVOD

13 HISTORIC REVIEW / HISTORIJSKI PREGLED

13 History of the Place / Historijat mjesta

20 History and Description of the Handanija Mosque / Historija i opis Handanija džamije

31 Previous Legal Protection / Ranija zakonska zaštita

32 THE CHwB PROJECT 2003-2005 / CHwB PROJEKAT 2003-2005

33 The Documentation Phase / Dokumentacijska faza

39 Description of the Major Damages to the Mosque / Opis većih oštećenja na džamiji

46 Description of the Materials in the Mosque / Opis korištenih materijala na džamiji

51 The Implementation Project / Izvedbeni projekat

65 THE IMPLEMENTATION PHASE / PROCES IZVOĐENJA

65 The Exterior / Vanjski dio

66 The Construction Order of the Roof and the Dome / Konstrukcija krova i kupole

71 The Minaret / Munara

75 The Arches and Columns of the Porch / Lukovi i stubovi na ulaznom trijemu

77 The Windows / Prozori

90 The Interior / Unutrašnji dio

90 The Floor / Pod

94 The Mahvil/Gallery / Mahvil ili galerija

101 The Mihrab and Minbar / Mihrab i minber

106 The Treatement of the Materials / Tretman materijala

107 CONCLUSIONS / ZAKLJUČCI

112 FACTUAL DETAILS / ČINJENICE

114 SUMMARY / SAŽETAK

Map of Prusac
/ Mapa Prusca

Introduction

Uvod

Cultural Heritage without Borders, CHwB, has been working in Bosnia and Herzegovina since 1996, restoring cultural historical objects damaged in the war 92-95. We have been supporting and cooperating with local young professionals in the field, by offering them opportunities to gain practical experience and training in the hands-on interpretation of international conventions on restoration. In cases where the work demanded more advanced technical knowledge of structures and materials, we have arranged workshops or brought in specialists in both the project phase as well as the construction phase of the work.

Since our organisation is small and has modest means and a limited time span at its disposal, we can only undertake less extensive projects. We choose them with care in order to fulfil our criteria, such as the historic importance, the size, the damage so that the restoration works can provide qualified restoration training as well as preserving as much of the object as possible so as not to lose its authenticity value. Finally we try to choose objects that support Sida's strategy in

Kulturno nasljeđe bez granica, CHwB, radi u Bosni i Hercegovini od 1996. godine na restauraciji kulturno-historijskih objekata koji su oštećeni tokom rata 1992.-1995., a kao dio podrške mladim stručnjacima iz ove oblasti. Sarađujemo s domaćim mladim stručnjacima dajući im priliku da steknu praktično iskustvo i nauče kako tumačiti međunarodne konvencije u oblasti restauracije na terenu. Taj posao često zahtijeva dodatno tehničko znanje o građevinama i materijalima, tako da ponekad organizujemo radionice, a češće podršku stručnjaka, kako u projektnoj fazi, tako i u fazi izgradnje.

S obzirom da je naša organizacija mala i radi s malim sredstvima i ograničenim vremenom, možemo raditi samo na manjim objektima. Biramo ih pažljivo i na osnovu kriterija kao što su historijski značaj, veličina, tako da restauratorski radovi obuhvataju kvalificiranu poduku iz restauracije. Jedan od kriterija odabira je i očuvanost autentičnosti objekta, gdje objekat nakon restuarcije dobija svoj izvorni izgled.

Konačno, pokušavamo izabrati objekte koji podržavaju strategiju Sida-e u BiH. Ovo

BiH. This requires a discussion that includes many parties.

The possibility to save as much as possible of the authenticity of the object is of greatest importance because it often requires urgent actions not to lose the object nor the historical evidence. Saving authentic parts is the crucial goal due to their historical value and the understanding of the object they convey. The reasons why we do not touch or change more than what is required are purely technical such as where the structure jeopardizes the security and there is a risk of collapse, or where materials are so destroyed that they may cause further destruction or considerable discomfort.

We avoid aesthetic changes and most often leave later additions as a record of the history of the building. Sometimes there are, however, reasons for an aesthetic change, for example, if the changes are causing technical harm to the building or if they impose a negative change to the original layout and proportions and thus impede an understanding of the object. All interventions must be thoroughly analysed and discussed during the project phase and be based on a thorough knowledge of the building, obtained during the documentation phase. Since we are working with young architects in the restoration field, CHwB aims at finding objects that provide interesting restoration problems and which can be suitable educational examples for the process mentioned above.

The Handanija Mosque as a project provided these opportunities. The roof and the underlying wooden dome had been destroyed and had to be reconstructed without any physical evidence of the previous design. The mosque had suffered

zahtijeva razgovore koji uključuju više strana, većinom domaće i strane stručnjake i predstavnike Sida-e.

Kulturni i historijski značaj objekata procjenjuje se zajedno s lokalnim stručnjacima, ali i stranim kao u ovom slučaju.

Od najveće važnosti je mogućnost da se sačuva autentičnost objekta što je više moguće, jer su često potrebne hitne akcije da se objekat ili historijsko svjedočanstvo sačuvaju. Očuvanje autentičnih dijelova je ključni zadatak, zbog njihove historijske vrijednosti i razumijevanja objekta koji je oslikava. Zbog toga naš cilj nije promijeniti više nego je potrebno iz tehničkih razloga; zgrada je nesigurna, materijali su uništeni na način koji uzrokuje dalja razaranja ili znatnu smetnju. Izbjegavamo estetske promjene i najčešće ostavljamo naknadne dogradnje kao sliku historije te građevine. Ponekad ipak ima razloga za estetsku izmjenu. To su slučajevi kad izmjene uzrokuju tehničku štetu građevini, ili kad predstavljaju negativnu izmjenu originalnog izgleda, remeteći proporcije ili shvatanje objekta. Sve intervencije trebaju biti temeljito analizirane i prodiskutovane tokom projektne faze i zasnovane na temeljitom poznavanju građevine. Do ovih saznanja se dolazi u toku dokumentacijske faze.

S obzirom da radimo s mladim arhitektima iz oblasti restauracije, CHwB ima za cilj da nađe objekte koji pružaju zanimljive restauratorske probleme, i koji mogu biti pogodni pedagoški primjeri za gore pomenuti proces. Džamija Handanija je kao projekt pružila te mogućnosti. Krova i unutrašnje drvene kupole nije bilo i trebalo ih je rekonstruisati bez fizičkih dokaza o prijašnjem izgledu. Zidovi džamije i munara

major damage to its walls and minaret but this damage was not so extensive that the understanding of the mosque was lost. The main elements of its interior still managed to preserve some of its authenticity but were in bad need of repair. The mosque provided a possibility for an interesting study of analogical examples of similar roof and dome structures since we had to make an analogical reconstruction of the whole roof structure. Because the dome had been made of wood, we were able to call on expert knowledge from Sweden, where many old wooden constructions have been preserved. The damage provided us with information of the materials, the structure of the mosque as well as their joints and connections.

The mosque presented an interesting possibility for a hands-on educational study. At the same time the restoration works saved an important cultural historic object damaged during the war between 1992 and 1995.

The contractor Karadrvo was chosen after a competitive tendering process for the construction works. They started with covering the mosque and reconstructing the roof and the dome in the autumn of 2004 and the works were completed in the following autumn when the mosque was re-inaugurated in the presence of their Excellencies

Reisul – ulema Mustafa ef Cerić, the Swedish Ambassador Mr. Lars-Erik Wingren, and the vice-president of CHwB Mr. Andreas Ådahl. The opening ceremony was hosted by Imam of Prusac Sakib ef Began.

bili su veoma oštećeni, ali ta oštećenja nisu bila takvog obima da bi se izgubilo poimanje džamije. U unutrašnjosti su glavni elementi još postojali, vapili su za popravkom, ali su sačuvali autentičnost. Džamija je pružala zanimljivu mogućnost za diskusije o analogiji, jer smo morali napraviti analognu rekonstrukciju čitavog krovnog dijela. Pošto je kupola bila od drveta, mogli smo koristiti stručna znanja iz Švedske, gdje su očuvane mnoge stare drvene konstrukcije. Oštećenja su pružila podatke o materijalima, konstrukciji džamije i konstruktivnim vezama. Džamija je pružila zanimljive mogućnosti za pedagoško izučavanje, a u isto vrijeme za spašavanje značajnog kulturno-historijskog objekta u ratom razorenoj Bosni i Hercegovini.

Izvođač "Karadrvo" je bio odabran kroz poziv za izvođačke radove. Radovi su počeli rekonstrukcijom krova i kupole u jesen 2004. a završeni su u jesen 2005. kada je džamija ponovo otvorena u prisustvu ekselencija, Reisul-uleme Mustafe ef. Cerića, Švedskog ambasadora Lars-Erik Wingren-a, i potpredsjednika upravnog odbora Fondacije CHwB, gdina Andreasa Ådahla. Domaćin ceremonije otvaranja je bio Prusački Imam, Sakib ef. Began.

Historic Review

Historijski pregled

History of the Place

Prusac

The village of Prusac (pop. c. 1,800) lies on the Prusačka River approximately 5 km south-east of Donji Vakuf in Central Bosnia. Prusac holds a special place in the cultural, intellectual and spiritual history of Bosnia. The medieval Castle of Prusac lay on the main route connecting Bosnia with the Dalmatian coast. The Ottoman Turks later extended the stronghold (known now as Biograd or Akhisar in Turkish). The only settlement in the Uskoplje region developed as a town by the Ottoman administration, Prusac became a major military, administrative and legal centre. However, its transformation in the late 16th/early 17th centuries into an important cultural and religious centre was due to the activities of the renowned administrator, scholar and benefactor, Hasan Kafi Pruščak (see below). During the 17th and 18th centuries the town maintained its role as one of the most significant centres of Bosnian Islamic culture during the Ottoman period. Apart from the writers and translators who wrote in Bosančica, Arabic, Latin and Cyrillic scripts, Prusac was also the home to a famous school of

Historijat mjesta

Prusac

Selo Prusac (oko 1800 stanovnika) leži na Prusačkoj rijeci, oko 5 km jugoistočno od Donjeg Vakufa, u srednjoj Bosni. Prusac ima posebno mjesto u kulturnoj, intelektualnoj i duhovnoj historiji Bosne. Srednjevjekovna prusačka tvrđava leži na glavnom pravcu koji povezuje Bosnu s dalmatinskom obalom. Osmanlije su utvrdu naknadno proširili (sada poznata kao Biograd, ili Akhisar na turskom). Prusac, kao jedino naselje u regionu Uskoplja koje je osmanska uprava razvila kao grad, postao je glavno vojno, administrativno i pravno središte. Međutim, njegova preobrazba u važno kulturno i vjersko središte krajem 16. i početkom 17. stoljeća odigrala se zahvaljujući djelatnosti poznatog namjesnika, naučnika i dobrotvora, Hasana Kafi Pruščaka (vidi dalje). Tokom 17. i 18. stoljeća grad je zadržao ulogu jednog od najznačajnijih mjesta bosanske islamske kulture iz osmanskog perioda. Pored pisaca i prevodilaca koji su pisali bosančicom, arapskim pismom, latinicom i ćirilicom, Prusac je također bio dom čuvene škole kaligrafije.

View on the fortress from the minaret balcony / Pogled na utvrđenje sa balkona munare

calligraphy. Another element in its importance in the spiritual life of Bosnia is the town's role in the annual pilgrimage to Ajvatovica , the most important pilgrimage site in the country for Bosnian Muslims (see below). Prusac has been described as the "the Bosnian Mecca" by the noted German scholar, Dr Franz Babinger.

Hasan Kafi Pruščak
(1544 – 1615/1616)

Hasan Kafi Pruščak has been called "the most outstanding personality of Islamic academia in the intellectual life of Bosnia at the end of the 16th, beginning of the 17th century." 1. while H. T. Norris in Islam in the Balkans, states that Hasan Kafi "ranks high among Ottoman authors". Born in Prusac, he was educated in Istanbul and returned to his birthplace at the age of 30. He was a prolific scholar, writing works on philosophy, metaphysics, philology, Islamic jurisprudence, Islamic dogma, history and politics.

His best known work and masterpiece is Usul al-hikam ft nizam al-'alem ('The bases of wise maxims in regard to the systematic ordering of the world'). It was translated into French as early as 1824 by the acclaimed Oriental scholar Garcin de Tassy, as well as into Turkish, German, Hungarian and Bosnian. As a reward for his most famous work the Sultan awarded him the Prušački kadiluk. During his time as administrator Hasan Kafi Pruščak became a benefactor of his native town, building a mosque, primary and secondary Muslim religious schools (mekteb and medresah), a dervish tekija, an inn (han), and a water supply.

Drugi element, značajan za duhovni život Bosne, je uloga grada u godišnjem hodočašću na Ajvatovicu, za bosanske muslimane najvažnije mjesto hodočašća u zemlji (vidi dalje). Dr. Franz Babinger, poznati njemački naučnik, opisao je Prusac kao "bosansku Meku".

Hasan Kafi Pruščak
(1544. – 1615./1616.)

Hasan Kafi Pruščak nazvan je "najistaknutijom ličnošću islamskog akademskog svijeta u intelektualnom životu Bosne s kraja 16. i početka 17. stoljeća", a H. T. Norris, u djelu Islam na Balkanu, kaže da Hasan Kafi Pruščak "ima visoko mjesto među osmanskim autorima". Rođen u Pruscu, obrazovanje je stekao u Istanbulu i vratio se u rodni grad sa 30 godina. Bio je plodan naučnik, pisao je djela iz filozofije, metafizike, filologije, islamskog prava, islamskog učenja, historije i politike.

Njegovo najpoznatije i remek djelo je Usul al-hikam ft nizam al-'alem (Temelji mudrosti o uredbi svijeta). Već 1824. godine djelo je na francuski jezik preveo priznati orijentalist Garcin de Tassy, a prevedeno je i na turski, njemački, mađarski i bosanski jezik. Kao nagradu za njegovo najslavnije djelo Sultan mu je dodijelio Prusački kadiluk. U vrijeme kad je bio namjesnik, Hasan Kafi Pruščak postaje dobrotvorom svog rodnog grada gradeći džamiju, osnovne i srednje vjerske škole (mektebe i medrese), dervišku tekiju, han i vodovod.

The horse riders from all over BiH /
Konjanici iz cijele BiH

Ajvatovica and Ajvaz-dedo

The oldest pilgrimage site for Bosnian Muslims is located about seven kilometres from Prusac. The legend of Ajvaz-dedo and the departure for the pilgrimage near his stone on the seventh Monday of the year (Jurjevo) is a tradition which has been carried on by generations of Bosnian Muslims. It was banned during the Communist period and renewed in 1990. Since then tens of thousands of Muslim have participated in the pilgrimage to Ajvatovica to pray the "Rain Dova". The procession gathers at the Handanija Mosque before departing for Ajvatovica.

Ajvatovica

The legend says that Ajvaz-dedo came to Bosnia with Sultan Fatih charged with spreading Islam in Uskoplje; he settled in Prusac where he later died. The legend continues that Ajvaz-dedo built the water supply system in Prusac, bringing it through wooden pipes carried from as far as a spring on Mount Šuljaga. However, an enormous rock made it difficult for him to bring the water pipes to Prusac, so Ajvaz-dedo decided to go out to the mountain every morning for forty days and pray to God to create a gap in the mountain. On the fortieth morning, as he was praying, he fell asleep and dreamed of two white rams who hit the rock and split it. When he awoke, he saw the split rock and carried the water pipe through to Prusac. People called the rock after Ajvaz-Dedo and the spring was named Ajvatovica. The water supply system was rebuilt by Hasan Kafi Pruščak, who also built a domed turbe over Ajvaz-Dedo's grave.

Ajvatovica i Ajvaz-dedo

Najstarije mjsto hodočašća bosanskih muslimana smješteno je oko sedam kilometara od Prusca. Legenda o Ajvaz-dedi i odlasku na hodočašće do njegove stijene svakog sedmog ponedjeljka u godini (Jurjevo) je tradicija koju bosanski muslimani prenose generacijama. Za vrijeme komunističkog perioda bila je zabranjena, a obnovljena je 1990. godine. Od tada je hodočašće u Ajvatovicu obavilo i izmolilo "Kišnu dovu" na desetine hiljada muslimana. Hodočasnici se prije polaska za Ajvatovicu okupljaju u Handanija džamiji.

Ajvatovica

Legenda kaže da je Ajvaz-dedo došao u Bosnu sa sultanom Fatihom, sa zadatkom da širi islam u Uskoplju; nastanio se u Pruscu, gdje je kasnije i umro. Po legendi Ajvaz-dedo je u Pruscu sagradio vodovod sa drvenim cijevima koje su donosile vodu od izvora na planini Šuljaga. Međutim, ogromna stijena spriječila ga je da cijevi dovede do Prusca, pa je Ajvaz-dedo odlučio da četrdeset dana svako jutro ide u planinu i moli Boga da stvori prolaz u planini. Četrdesetog jutra, dok se molio, zaspao je i sanjao dva bijela ovna koji su udarili u stijenu i razbili je. Kad se probudio, vidio je rascjep u stijeni i tu postavio cijevi koje su odvele vodu u Prusac. Ljudi su stijenu nazvali po Ajvaz-dedi, a izvor je nazvan Ajvatovica. Vodovod je obnovio Hasan Kafi Pruščak koji je također sagradio turbe na Ajvaz-dedinom grobu.

The rock / stijena

The Site

Prusac is spread prominently along an undulating horseshoe-shaped ridge in the open hilly terrain of green fields typical of this part of Central Bosnia, surrounded on all sides by higher wooded hills. The complex around the Hasan Kafija mosque and the remains of the castle with its 17th century clock tower (sahat kula) and medieval grad roughly punctuate the two ends of the horseshoe. The mahale (neighbourhoods) cluster around the mosques whose minarets punctuate the sky. The town is characterized by the retention of local traditional principles of building placement where the original proto-urban matrix is still evident. The town forms a rich complex of historic sacral and secular monuments, among them the Handanija Mosque (1617); the complex around the Hasan Kafija Mosque (1606) with the medresa and tekija (1612) with Hasan Kafija's turbe (tomb); the Malkočeva Mosque (1829/30); Ajvaz-dedo's turbe; the clock tower (1633) and the remains of the castle of Biograd. The population of the village has remained largely unchanged over the centuries - thus the many historic monuments still retain the prominence in the urban fabric that they had during Prusac's heyday in the 1600s and 1700s. It is a sensitive site of great natural beauty with the traditional groupings of structures in the settlement and the height references of the minarets forming an harmonious ensemble, highly visible from all approaches, with the Handanija Mosque a significant element in the whole.

– Helen Walasek,
The Bosnian Institute in London, UK

Lokalitet

Prusac se proteže duž jednog potkovičastog grebena na otvorenom brdovitom terenu sa zelenim poljanama tipičnim za srednju Bosnu, a sa svih strana okružen je višim šumovitim brdima. Kompleks oko Hasan Kafijine džamije i ostaci tvrđave sa sahat kulom iz 17. stoljeća i srednjovjekovnog grada ugrubo označavaju krajeve potkovice. Mahale su zbijene oko džamija čiji se minareti uzdižu u nebo. Za grad je karakteristično da su zadržana tradicionalna lokalna načela gradnje sa i dalje vidljivom izvornom protourbanom matricom. Grad čini bogat kompleks historijskih vjerskih i svjetovnih spomenika, među kojima su Handanija džamija (1617.), kompleks oko Hasan Kafijine džamije (1606.) s medresom i tekija (1612.) s turbetom Hasana Kjafije; Malkočeva džamija (1829./30.); Ajvaz-dedino turbe; sahat-kula (1633.) i ostaci Biograda. Stanovništvo je kroz stoljeća uglavnom ostalo nepromijenjeno – tako da su mnogi historijski spomenici zadržali urbanistički značaj koji su imali u zlatnim danima Prusca u 17. i 18. stoljeću. Ovo je osjetljiv lokalitet velike prirodne ljepote, s tradicionalno grupisanim građevinama i visokim minaretima koji čine skladnu cjelinu, sa Handanija džamijom kao značajnim elementom u cjelini.

– Helen Walasek
Bosanski Institut u Londonu, UK

History and Description of the Handanija Mosque

Historijat i opis Handanija džamije

The Handanija Mosque was built in 1617 according to the chronograms found above the entrance doors to the mosque and the entrance door to the graveyard enclosure (the harem), which surrounds the mosque. The mosque received its name from its founder, Handan aga, a rich Ottoman officer (Handan-agina, Handan-begova, Handanija). The tombstone over his grave still exists in the harem, behind the mihrab wall.

The mosque is located in the centre of the village, not far from the medieval fortress on the nearby hill. Throughout its history the mosque has been a centre of cultural and religious life in Prusac.

The mosque contains the only ceramic leafs[1] that can be found in Bosnia-Herzegovina. The leafs were a gift given to the Islamic community from one of the travelling Muslim intellectu-

1 Leaf – lines taken from Qur'an written as a combination of calligraphy and scenes from religious to every day life"

* Here the Islamic community is referred to an umma, not to an official Institution, as in 17th century BiH was under the rule of the kalifat from Instanbul. The change in the organisation of the Islamic religious community happened at the end of the 19th century.

Džamija Handanija izgrađena je 1617. godine. Godina se vidi na hronogramima nađenim iznad ulaznih vrata i iznad kapije harema koji okružuje džamiju. Džamija je nazvana po svom osnivaču, Handan-agi, bogatom osmanskom službeniku (Handanagina, Handanbegova, Handanija). Danas je još vidljiv njegov nadgrobni spomenik, a nalazi se u haremu, iza zida mihraba.

Građevina zauzima središnje mjesto u selu, nedaleko od srednjevjekovne utvrde na obližnjem brdu. Džamija je kroz historiju bila središte kulturnog i vjerskog života Prusca.

U džamiji su jedine keramičke levhe[1] koje se mogu naći u BiH. Levhe su bile poklon islamskoj zajednici od jednog putujućeg muslimanskog intelektualca koji je posjetio džamiju . Tokom gotovo 300-godišnje historije džamije ove tri ukrašene keramičke ploče, od kojih dvije prikazuju Harem u Mekki i Harem u

1 Levha - stihovi iz Kur'ana napisani u kombinaciji kaligrafije i prizora iz vjerskog i svakodnevnog života

* Ovdje se islamska zajednica odnosi na ummu, a ne na zvaničnu instituciju, jer su muslimani Bosne i Hercegovine u 17. stoljeću bili pod vlašću kalifata iz Istanbula. Promjena u organizaciji Islamske vjerske zajednice dogodila se krajem 19. stoljeća

The leafs / Levhe

als who visited the mosque. Throughout the mosque's nearly 300 years of history these three decorated ceramic plaques, of which two depict the Harem in Mekka and the Harem in Medina, while the third shows quotations from Kur'an, hung on the qibla wall.

The Handanija Mosque represents an important example of Bosno-Herzegovinian Islamic heritage due to the numerous original parts from the 17th century that are found in its interior and due to its long cultural and religious history.

The mosque has a rectangular plan, which measures 16,30m x 12,70m, with the minaret partially built into the southeast wall. The interior space is a single spaced room with a wooden dome covered by a hipped roof. The building is built of stone, using four types of limestone. The walls are plastered and white

Medini, a na trećoj su citati iz Kur'ana, visile su na zidu mihraba.

Džamija Handanija predstavlja značajan primjer bosanskohercegovačkog naslijeđa, jer su brojni originalni dijelovi iz 17. stoljeća nađeni sačuvani u unutrašnjosti, a dodatnu vrijednost čini njena duga kulturna i vjerska historija.

Džamija ima četvrtastu osnovu dimenzija 16,30 m x 12,70 m, s munarom djelimično ugrađenom u jugoistočni zid. Unutrašnjost se sastoji od jedne prostorije nadsvođene drvenom unutrašnjom kupolom. Čitava građevina je izgrađena od četiri vrste kamena krečnjaka, a svi su prekrečeni i premalterisani (izuzev prozorskih arhitrava). Ovo je jedina džamija u Pruscu s kamenom munarom. Krov je danas pokriven crijepom.

Džamija Handanija je u načelu poznata kao građevina zbog dva arhitektonska elementa: izvanrednog ulaznog arkadnog trijema i

washed (with the exception of the window architraves).

It is the only mosque in Prusac with a stone minaret. The roof is today covered with terracotta tiles.

Handanija mosque has two exceptional architectonic elements: its remarkable arcaded entrance porch and an eight-sided segmented wooden dome in the interior.

The porch has five pointed arches. The arches have no carved decoration but traces show an earlier colouring with three colours in segments. The columns of the arches are short and thick with a polygonal cross section. The capitals are decorated with an ornament, known in the Ottoman architecture as a chevran. The same decoration is visible at the points where the arches meet the walls on each side of the porch. The bases of the columns are large with slightly decorated rounded corners. The columns with the capital, shaft and base are of one piece of stone. The low and strong proportions of the porch lack the slender elegance found in some other contemporary mosques. This is more an expression of regional Classical mosque architecture and can be found in other mosques in Bosnia and Herzegovina as in Travnik or Stolac although the proportions of the Handanija arcade are probably the chubbiest.

The other exceptional feature is an eight-sided segmented wooden dome that encompasses the whole interior, forming one space. The octagonal dome is broken into four segments, which causes a geometrical complication elegantly solved in the rectangular ceiling pattern. The central top part of the dome is flat and called sofraluk. A wrought iron chandelier

osmostrane segmentirane drvene kupole nad unutrašnjim prostorom.

Arkada s pet istaknutih lukova čini uočljiv ulazni trijem. Kamen lukova nema uklesanih dekoracija, ali dublji slojevi maltera na lukovima imali su tragove oslikavanja u odsječcima od tri boje. Stubovi koji nose lukove veoma su jaki, debeli i višeugaoni na poprečnom presjeku, dok su kapiteli dekorisani ukrasom poznatim u osmanskoj arhitekturi kao ševran. Ista dekoracija vidi se na mjestima gdje se lukovi spajaju s bočnim zidovima. Osnove stubova su velike, s diskretno ukrašenim zaobljenim uglovima.

Stubovi sa kapitelima, tijelom i bazom su napravljeni od jednog komada kamena. Proporcije trijema/sofa nisu izrazito elegantne, kao što je to slučaj na drugim džamijama iz istog perioda. Ovo je regionalni izraz klasične osmanske arhitekture. Slične karakteristike se mogu naći na drugim džamijama u Bosni i Hercegovini, kao u Travniku, Stocu, premda su proporcije ulaznog trijema na Handanija džamiji najzdepastije.

Još jedna iznimna karakteristika Handanija džamije je osmostrana segmentirana drvena kupola koja nadsvođuje unutrašnjost, čineći jednu prostoriju. Lukovi kupole koji su prelomljeni četiri puta, dosežu do ravnog dijela stropa, zvanog sofraluk, odakle visi luster od kovanog željeza. Stropne ploče, zakucane direktno na okvir, učvršćuju okvir kupole. Plafon je ukrašen rubnim daščicama ukrašenim ljiljanima, a polukružne daščice su zakucane za stropne ploče, čineći pravougaonu šemu. Strop

hangs here. The ceiling boards are nailed directly onto the dome frame and its stiffens. The ceiling is decorated with edge boards with lily decorations cut in wood, while semicircular mouldings that are nailed on the ceiling boards form an orthogonal pattern on the entire ceiling. It is painted in two colours, iron oxid and chrome green[2].

In the undecorated walls of the mosque the windows become important elements. They are in two rows; those on the ground floor have orthogonal stone architraves, while those on the gallery level have arched architraves of plaster. Inside the window openings are closed with wooden shutters, which protected the building from the wind before the glass panels were inserted. The shutters are made of one piece of white pine of excellent quality.

The gallery (or mahfil) is three sided with two longer sides along the south and north sides of the mosque, while the third and middle part is above entrance wall. The ceilings above and under the mahvil are flat, decorated as the dome, with wooden boards, with an orthogonal pattern of mouldings but with additional mouldings that form a star pattern on the ceiling above the entrance. In the interior the minbar and the mihrab dominate the space. The structure of the mihrab is considered to be one of the most beautiful ones in Bosnia-Herzegovina, with its muqarnas in seven layers of stone.

The Handanija mosque was damaged during the war in 1993. Due to several direct hits to its walls, roof, and minaret suffered severe

2 During the restoration process the colours that were used originally were defined as these shades of colour.

je obojen u dvije boje, željezni oksid i hrom zelenu[2].

Na nedekorisanim zidovima džamije, prozori postaju biti važan elemenat. Oni su postavljeni u dva reda : prozori na prizemlju su uokvireni kamenim šenbranama, dok su prozori na prvom spratu nadsvođeni. S unutrašnje strane prozori su zatvoreni finim drvenim kapcima koji su štitili džamiju od vjetra prije nego je ugrađeno staklo. Kapci su napravljeni od jednog komada bijele borovine izvrsne kvalitete.

Galerija (mahfil) je trostrana. Ima dvije duže strane duž južne i sjeverne strane džamije, dok je treći i srednji dio iznad ulaznog zida. Strop mahfila je ravan, ukrašen drvenim letvicama koje čine pravougaonu šemu te zvjezdastu šemu iznad vrata.

U unutrašnjosti prostorom dominiraju minber i mihrab. Struktura mihraba se smatra jednom od najljepših u Bosni i Hercegovini, s mukarnasima u sedam nivoa kamena.

Džamija Handanija oštećena je 1993. godine. Zbog nekoliko direktnih pogodaka granatama pretrpjela je ozbiljna oštećenja zidova, krova i minareta. Krovna konstrukcija je u potpunosti uništena, dok je ostatak konstrukcije bio teško oštećen. Čitav objekat je bio uzdrman. Pomijeranja nekolicine građevnih elemenata bila su vidljiva, posebno u minaretu i na zidovima pored prozora.

Zgrada nije bila zaštićena do 1998., kad je izgrađen privremeni krov radi sprečavanja daljeg propadanja. Plastika korištena za privremeni krov bila je lošeg kvaliteta i UV zraci

2 U toku restauracije ove dvije boje su definisane kao izvorno korištene boje

damage. The roof construction was completely destroyed while the rest of the structure was damaged. Some of the dislodged elements could be found in the Harem, especially from the minaret but also from the walls.

The structure was left unprotected until 1998 when a temporary emergency roof was constructed to prevent further deterioration. The plastic used on this temporary roof was of poor quality and became damaged by UV radiation. This resulted in the continuous exposure of all interior elements including the floor, walls, mahvil, mihrab and minbar, to the weather.

Due to this improper protection the condition of the mosque continued to worsen after the war.

The roof was completely destroyed by fire. The inner dome burnt down entirely. No visible traces of the dome ceiling or construction could be found except for the corner beams of ceiling.

More depredation to the interior occurred when the villagers, living under siege conditions, removed fallen wooden elements from the mosque to use for heating during the winter.

The roof of the minaret was completely lost, while the minaret shaft had several holes from grenade hits, which jeopardized its stability. Therefore the upper part had to be dismantled. This was done to the fourth layer above the minaret balcony (serefa). We noted a vertical alignment of 9 cm but have no proof of when it occurred. Three steps, between rows XV and XVIII, in the interior of the minaret were missing.

Parts of the walls were much damaged by hits that caused different size holes on all four facades. The holes ranged from more than one meter in diameter to small ones. The existing cement plaster had partly fallen, and bulged

su je oštetili. To je imalo za posljedicu da su svi unutrašnji elementi, uključujući pod, zidove, mahvil, mihrab i minber, bili stalno izloženi vremenskim uticajima. Zbog neprimjerene zaštite stanje objekta džamije bilo je gore nego nakon ratnih oštećenja.

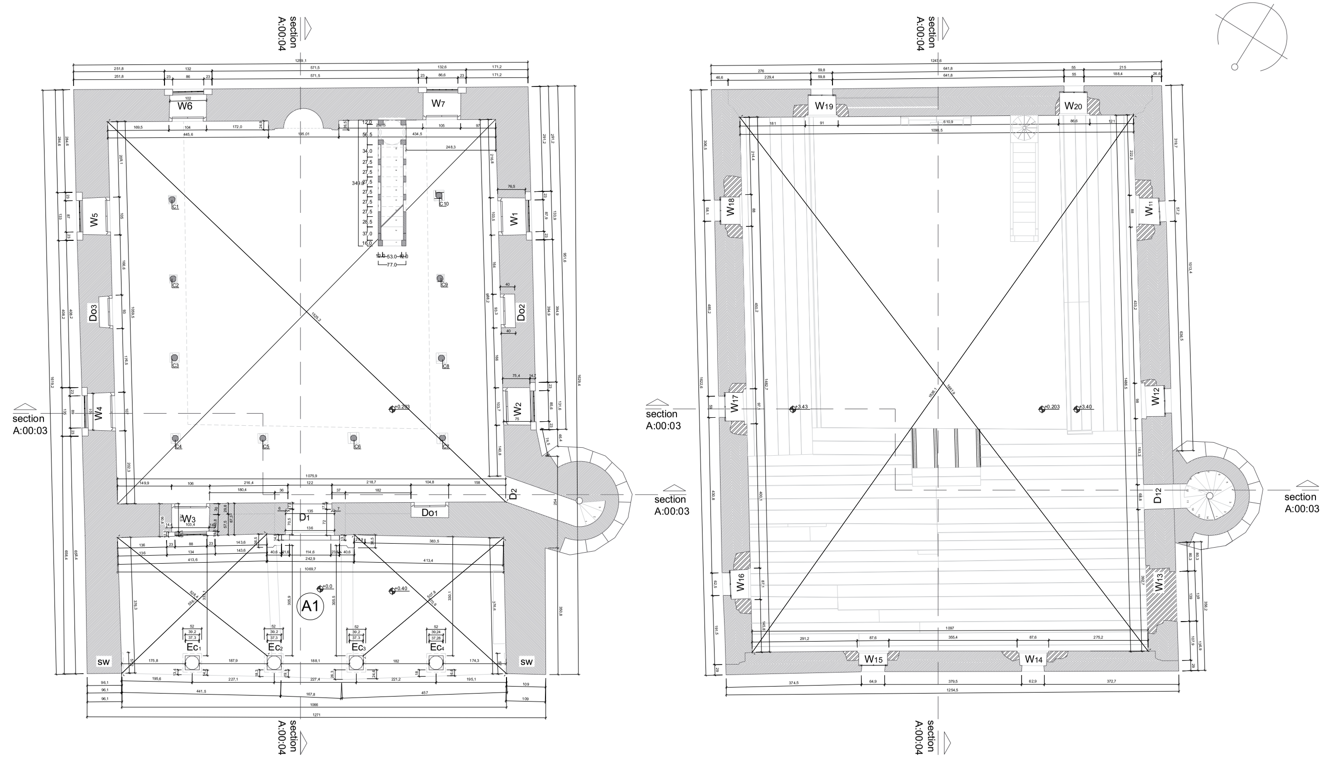
Krov je potpuno uništen u požaru. Unutrašnja kupola je potpuno izgorjela. Nakon požara nije ostalo nikakvih vidljivih tragova stropa i konstrukcije kupole. Ostali su samo ugaoni dijelovi stropnih greda krova.

Najgore pustošenje unutrašnjosti desilo se kad su seljani koji su živjeli pod opsadom odnijeli iz džamije drvene dijelove koji su pali, i zimi ih koristili za grijanje.

Krov munare je bio potpuno uništen, dok je na fasadi munare bilo vidljivo nekoliko oštećenja koja su predstavljala opasnost za stabilnost objekta. Viši dijelovi munare su morali biti demontirani. Vertikalno poravnanje je bilo pomjereno za 9 cm, za šta mi nismo imali dokaze kada se desilo. U unutrašnjosti minareta tri stepenice između redova XV i XVIII potpuno su nedostajale.

Dijelovi zida bili su teško oštećeni, s nekoliko ozbiljnih pukotina na sve četiri fasade. Veličina pukotina na fasadi je bila od 1 metra u promjeru pa do nekoliko centimetara. Postojeći cementni malter je bio djelimično otpao, a djelimično se podklobučio. Male rupe od gelera su se vremenom povećale zbog kišnice koja se u njima skupljala i koja je prodirala u konstrukciju, bez mogućnosti isušivanja iste. Dalja oštećenja su nastala zbog mraza.

Ulazna arkada u trijemu objekat je bila oštećena. Dva stuba su postala nestabilna zbog pukotina, a dva kamena pored središnjeg



EXPLANATIONS

The walls of the Handanija mosque are cavity walls. Entrance porch wall is made of sedra. The windows are of sedra stone. Walls were covered with cement plaster on the outside (painted white as last rememberd) and are still plastered in the interior. There are bigger damages from granates, few cracks and traces of humidities.

- cavity wall /postojeci zid
- damaged window frames /osteceni prozorski okviri
- concrete part

REQUIREMENTS

ALL MEASUREMENTS ARE IN CENTIMETERS

ALL MEASUREMENTS MUST BE CHECKED ON THE SITE BEFORE STARTING THE WORKS

REFERENCES

Ec_{1-4} exterior columns, drawings A:00:36, A:00:37, A:00:38, A:00:39

SW, stone walls, drawing, A:00:29

W_1-W_7 windows, drawings A:00:51, A:00:52

Do_1-Do_3 shutters, drawing, A:00:56

D_1, D_2, doors, drawings, A:00:61, A:00:62

C_{1-10},mahvil columns drawings, A:00:74

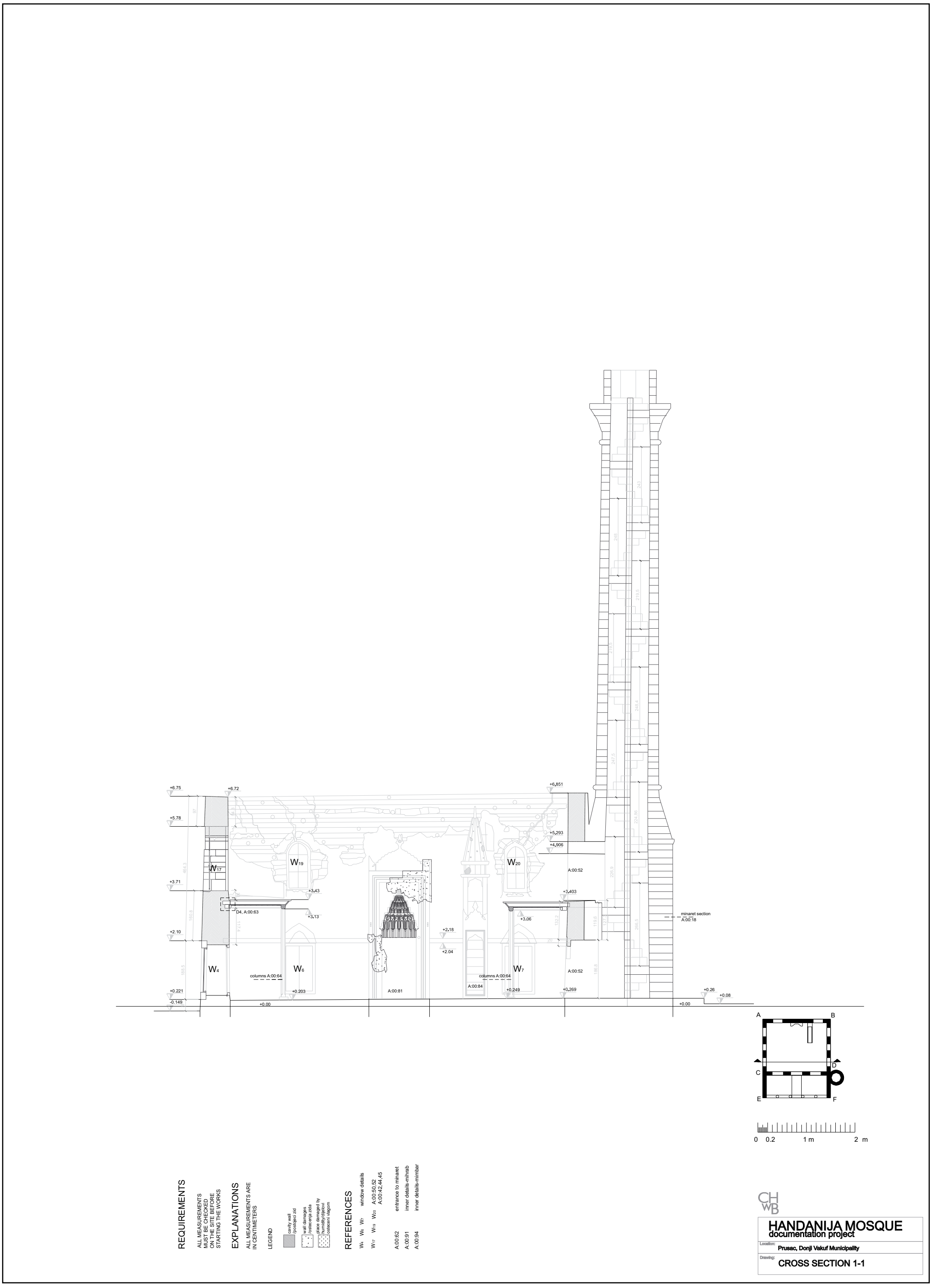
0 0.2 1 2 m

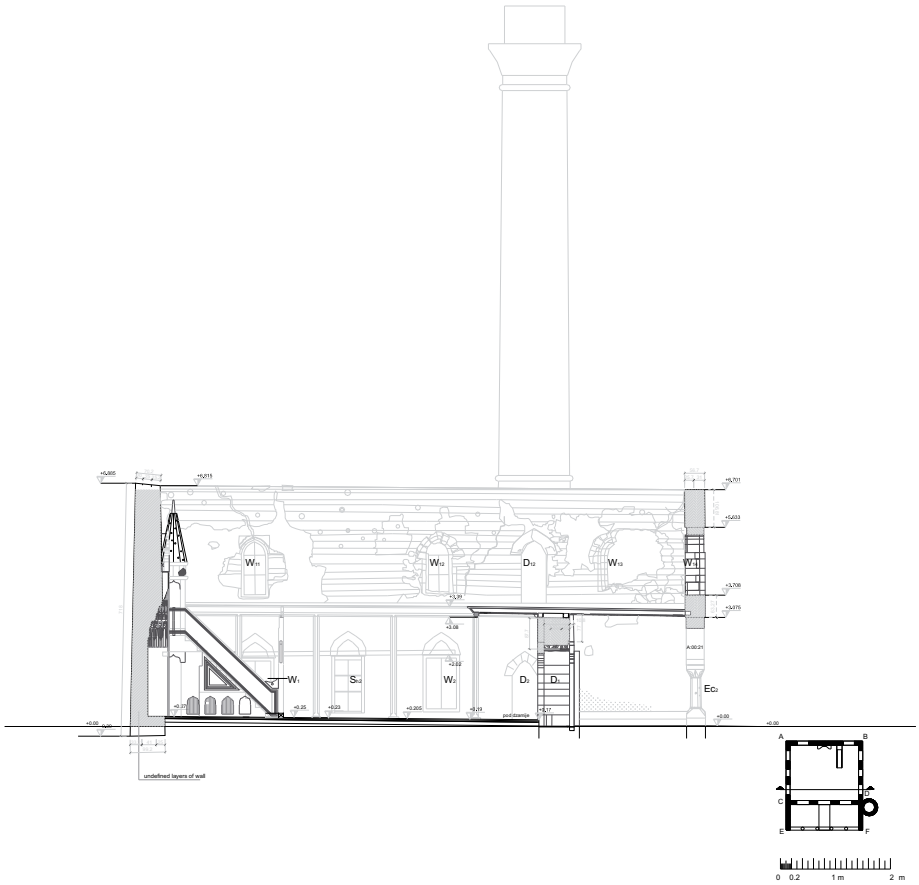
CH WB

HANDANIJA MOSQUE
Documentation project

Location: Prusac, Donji Vakuf Municipality

Drawing: GROUNDFLOOR PLAN
MAHFIL PLAN


REQUIREMENTS
ALL MEASUREMENTS MUST BE CHECKED ON THE SITE BEFORE STARTING THE WORKS
EXPLANATIONS
ALL MEASUREMENTS ARE IN CENTIMETERS
LEGEND
REFERENCES
HANDANIJA MOSQUE
documentation project
Prusac, Donji Vakuf Municipality
CROSS SECTION 1-1



EXPLANATIONS

ALL MEASUREMENTS ARE IN CENTIMETERS

REQUIREMENTS

ALL MEASUREMENTS MUST BE CHECKED ON THE SITE BEFORE STARTING THE WORKS

REFERENCES

W1 W2	A.00.52
W11 W12	A.00.46
S12	A.00.61
D1	A.00.62
D2	A.00.36
EC2	A.00.36

CHWB

HANDANIJA MOSQUE
documentation project

Location: Prusac, Donji Vakuf Municipality

Drawing: **LONGITUDINAL SECTION 2-2**

out on several places due to humidity. The small shrapnel holes allowed rainwater to penetrate behind the plaster without a possibility to dry out. Thus the frost caused even more damage.

The porch was also damaged. Two columns became more unstable when existing cracks worsened. Two stones near the keystone in the middle arch were sliding out and risking the arch because it had suffered direct hit. The plaster was partially destroyed revealing the traces of a beautiful original segmented colored plaster underneath.

The first floor windows were the most damaged. The window on the southeast wall, on the right side of the minaret was missing, replaced by a huge hole with loose stones. Some of the

kamena u sredini luka klizila su, dovodeći luk u opasnost, jer je pretrpio direktan pogodak. Malter je djelimično bio uništen, otkrivajući tragove prekrasnog originalnog segmentno obojenog maltera.

Prozori na prvom spratu su bili dosta oštećeni. Prozor na jugoistočnom zidu, desno od minareta, potpuno je bio potpuno izbijen, ostavljajući veliku rupu sa preostalim kamenjem koje je bilo rasklimano. Neki of željeznih prozorskih okvira su zbog detonacija izbijeni iz svojih pozicija.

Prozori u prizemlju su bili u nešto boljem stanju. Kamene šenbrane bile su djelimično slomljene. Oštećenja ovih kamenih elemenata su više bila posljedica mraza i nepravilnog

▸ Handanija mosque before interventions in 1972 / Handanija džamija prije intervencija 1972.

▸▸ Handanija mosque after destruction during 1992-1995 / Handanija džamija poslije uništenja tokom 1992-1995

iron window frames were knocked out of their positions by the force of the detonations.

The ground floor windows were in a better condition. The stone architraves were partially broken. The damage to these stone elements was caused more by time and frost and an incorrect cutting of the original stone than destruction in the war.

The interior elements were also badly damaged due to shrapnel and exposure.

The gallery floor had rotten due to constant exposure to rain and snow. The inner parts of the construction survived but the constant humidity resulted in the development of fungus that covered many of the beams and caused rot.

rezanja originalnog kamena, nego ratnih oštećenja.

Unutrašnji elementi također su bili ozbiljno oštećeni gelerima i curenjem s krova.

Pod galerije je istrunuo zbog stalne izloženosti kiši i snijegu. Unutrašnji dijelovi djelimično su opstali, ali stalno prisustvo vlage dovelo je do razvoja gljivica koje su pokrile veći dio unutrašnjih greda, što je uzrokovalo truljenje.

Kapiteli stubova su ostali suhi, jer su bili zaštićeni galerijom, ali su njihove osnove potpuno istrunule zbog stalno mokrog poda.

Pod džamije, kako gornji sloj drveta, tako i donja betonska konstrukcija, bio je potpuno uništen od kiše i vlage.

The capitals of the columns were kept dry being protected under the gallery structure, while the bases were completely rotten due to the constantly wet floor.

The top wooden layer of the mosque floor was completely destroyed due to rainwater and humidity and the concrete structure below was very wet as well.

The mihrab was damaged by a direct hit in the qibla wall. The upper right part of its structure had collapsed, while the crown remained untouched. All the stone pieces that were exposed to water had deteriorated due to the constant washing out. The stalactites (muqarnas) were almost intact, except for the top layer described above.

The minbar was in a worse condition. The complete entrance crown had fallen down, as well as the right side of the minbar fence. The fallen fragments of the entrance crown were only slightly damaged, while the fence stone was totally destroyed.

The interior plaster had fallen down from most of the walls on the first floor, while more of the plaster remained on the ground floor. Shrapnel had caused much damage to the plaster, which grew worse due to constant humidity. In many areas changes in colour and form occurred and the plaster was bulging. The damage and the washing out of the walls revealed traces of earlier colours on the interior walls. The colouring schemes above windows in the ground floor and the first floor became evident.

Traces of wall inscriptions were found above the mihrab as well.

Mihrab je bio oštećen direktnim pogotkom u zid mihraba. Gornji desni dio njegove konstrukcije se srušio, a kruna je ostala netaknuta. Svi dijelovi kamena koji su bili izloženi vodi raspali su se zbog stalnog ispiranja. Mukarnasi su ostali gotovo netaknute, izuzev gornjeg reda koji je pao zajedno s konstrukcijom.

Minber je bio u lošijem stanju. Čitava ulazna kruna je pala, kao i čitava desna strana ograde. Otpali dijelovi ulazne krune nisu bili tako oštećeni, ali je kamen ograde bio potpuno uništen.

Unutrašnji malter je otpao s većeg dijela zidova na prvom spratu, dok je u prizemlju ostalo više maltera. Na malteru je bilo oštećenja od gelera, i zbog stalne vlage vidjele su se promjene boje, a došlo je i do klobučenja. Oštećenja od gelera i ispiranje zidova otkrili su tragove boja na unutrašnjim zidovima. Obojene šeme bile su uočljive iznad prozora prizemlja i prvog sprata. Iznad mihraba su se pojavili i tragovi natpisa na zidu.

Raniji restauracijski radovi su vidljivi na strukturi džamije. Iz foto-dokumentacije vidimo da je krov od drvene šindre zamijenjen crijepom tokom četrdesetih ili pedesetih. Ne možemo biti sigurni da li je i krovna konstrukcija zamijenjena i da li se nagib krova malo promijenio. Republički zavod za zaštitu spomenika je 1972. godine radio posljednju restauraciju džamije. Tokom tog postupka kameni pod zamijenjen je betonsko/drvenim podom, a zidovi su popravljani čeličnim i betonskim ojačanjima, kao zaštita od zemljotresa. Također je zamijenjen i pod u predvorju. Nakon ovih zahvata zidovi su premalterisani cementnim malterom, koji je ostao do razaranja u ratu 1992.-1995.

There had been previous restoration works on the mosque. From photo documentation we could see that the roof had been changed sometimes in the 40s or 50s from a wooden shingle roof to a brick roof. We were however, not sure if the roof construction and foof angle were changed.

The Republic Institute for Protection of Monuments carried out the last restoration work on the mosque in 1972. The restoration works included the change from a stone floor to a concrete/wooden floor, the change of the floor in the porch, reinforcements in steel and concrete as earthquake protection on two levels of the walls, wood cladding on the interior walls to 1,2 m height and change of plaster from lime plaster to cement plaster. It remained like this until the 1992-1995 war.

Previous Legal Protection

The building was listed as a Category 1 National Monument before the war. During the 1992-1995 war the building was heavily damaged. After reviewing the architectural condition of the mosque, The State Commission to Preserve National Monuments listed the building as an endangered monument in 2002.

The restoration works started in October 2003; In Spring in 2005 the Commission designated the mosque as a National Monument.

Ranija pravna zaštita

Objekat se prije rata našao na popisu nacionalnih spomenika u Kategoriji 1. Tokom rata zgrada je teško oštećena. Nakon uvida u arhitektonsko stanje džamije, Komisija za očuvanje nacionalnih spomenika Bosne i Hercegovine uvrstila je zgradu na popis kao ugroženi spomenik 2002.

Restauratorski radovi počeli su u oktobru 2003., a u proljeće 2005. Komisija je proglasila džamiju nacionalnim spomenikom.

The CHwB Project 2003-2005

CHwB projekt 2003 – 2005

The whole project was carried out as cooperation between two master students from the postgraduate studies at the Faculty of Architecture in Sarajevo, Amra Šarančić and Elša Turkušić, and two young restoration architects employed by CHwB, Lejla Hadžić and Damir Hadžić, under the management and guidance of the CHwB project leader architect and professor Tina Wik.

Salko Kulukčija and Mustafa Humo, civil engineers at INTERPROJEKT in Mostar under the managemant and guidance of engineer Krister Berggren from Sweden, carried out the structural part.

The Faculty of Architecture, prof dr Vjekoslava Sanković Simčić and prof dr Muhammed Hamidović carried out the revision of the project for the rehabilitation permit.

The whole project phase lasted from August 2003 until February 2005.

Cijeli projekat je bio napravljen u vidu saradnje između dva studenta postdiplomskog studija Arhitektonskog fakulteta u Sarajevu, Amre Šarančić i Elše Turkušić, dva arhitekta restauratora zaposlena od strane CHwB-a, Lejle Hadžić i Damira Hadžića, pod vođstvom projekt menadžera CHwB-a Tine Wik.

Salko Kulkučija i Mustafa Humo, građevinski inžinjeri firme INTERPROJEKT iz Mostara, pod vođstvom inžinjera Krister Berggrena iz Švedske su obradili statički dio projekta.

Arhitektonski fakultet, prof dr Vjekoslava Sanković Simčić i prof dr Muhamed Hamidović su izvršili reviziju projekta, potrebno za dobijanje dozvole za rehabilitaciju objekta.

Cijela izvedbena faza objekta je trajala od augusta 2003. do februara 2005. godine.

The Documentation Phase

The restoration works of the mosque started with a documentation of the building. This included studying and collecting historical data from the books, archives, old photos, films as well as interviews with villagers and the imam. Historic data about the building were largely missing or not available. Responsible institutions did not have any documentation or drawings, or any information whatsoever in their archives.

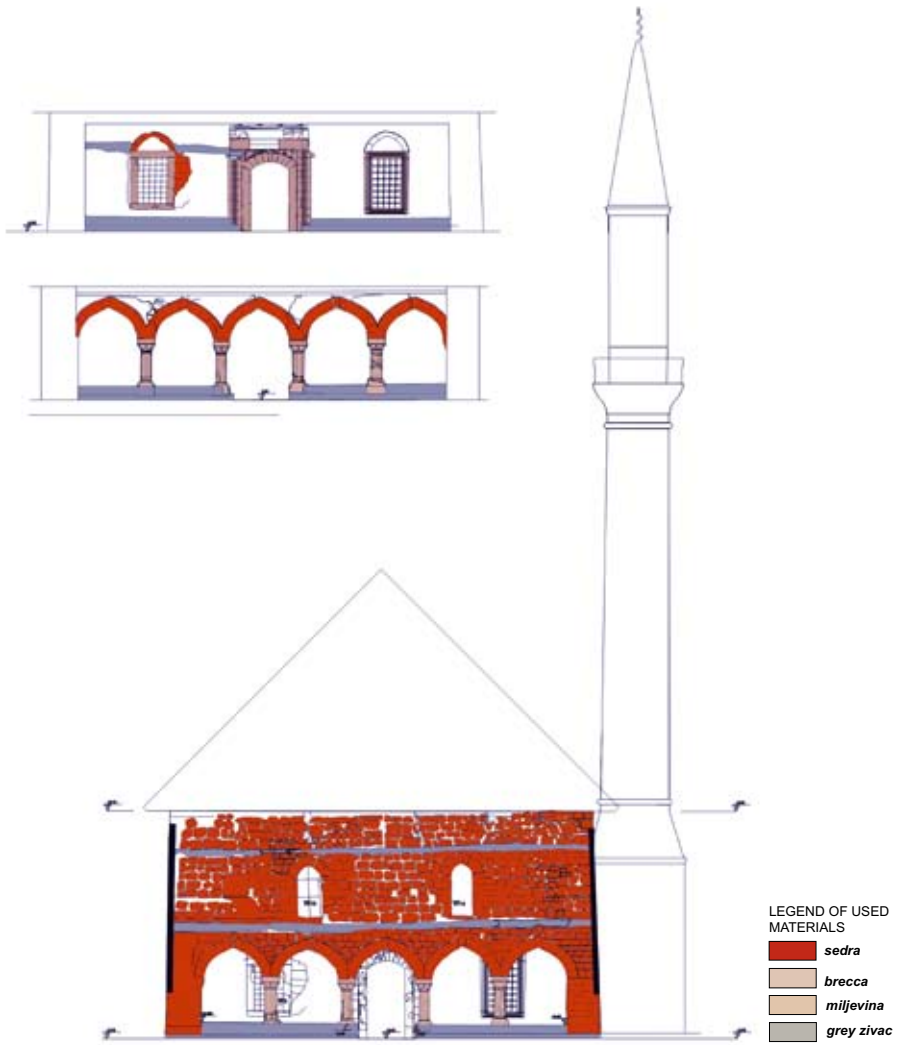
The building itself is the however the most valuable source of information and it was documented thoroughly through measuring the entire mosque and all the details. Scaffolding had to be erected to reach all parts of the building. The damage was also documented and the materials checked or tested. This included the plasters and mortars, the different stone types, wood types, paint types and colours. We wanted

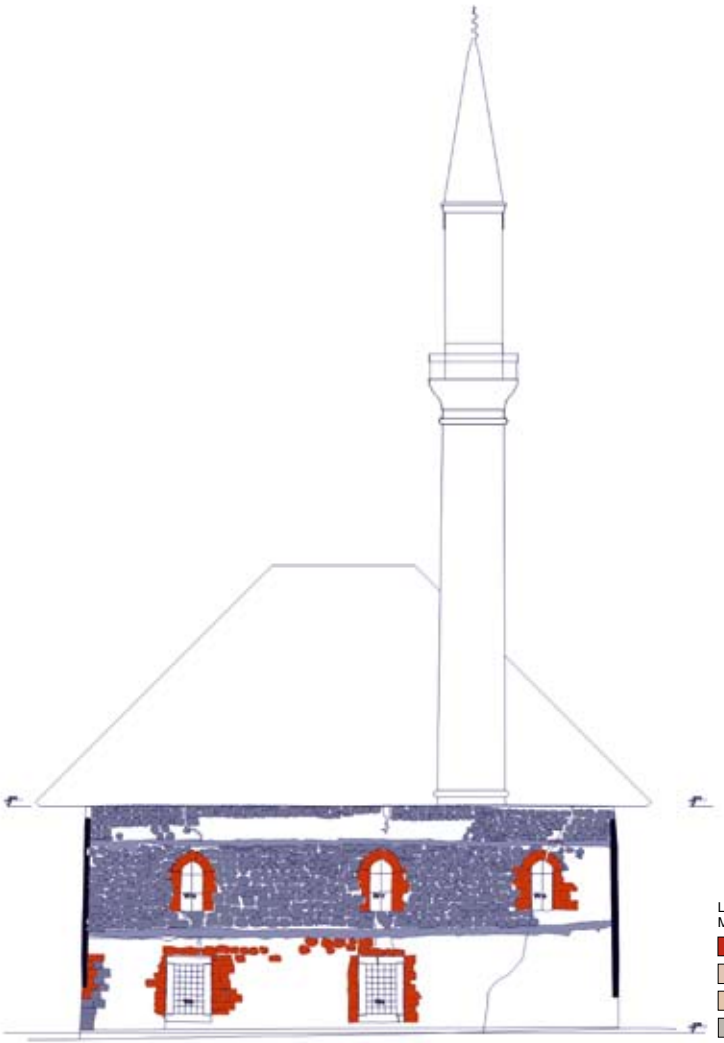
Dokumentacijska faza

Bitan dio restauracije džamije bio je započeti s dokumentacijskom fazom, što je obuhvatalo mjerenje džamije, dokumentovanje oštećenja, proučavanje i prikupljanje historijskih podataka iz knjiga, arhiva, starih fotografija itd. Historijski podaci o objektu su uveliko nedostajali. Odgovorni zavodi nisu imali dokumentaciju ili crteže, ili bilo kakve informacije o objektu u svojim arhivama.

Objekat sam po sebi je najvrijedniji izvor podataka, tako da je objekat bio pažljivo dokumentiran zajedno sa svim svojim detaljima. Skela je morala biti podignuta kako bi se dosegnuli svi dijelovi objekta. Oštećenja su također bila dokumentirana, kao i materijali koji su bili posebno testirani.

Laboratorijsko testiranje maltera, da bi se dobili podaci o njihovom sastavu, kao i ispitivanje različitih materijala džamije, vrsta

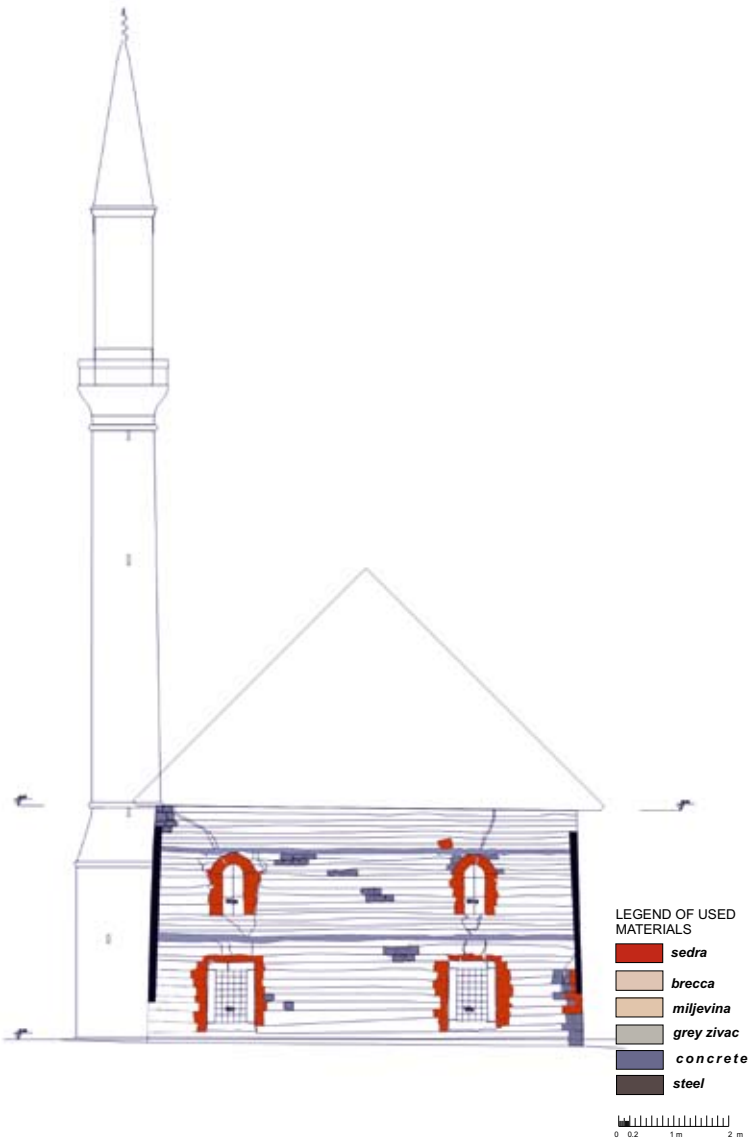

LEGEND OF USED MATERIALS
sedra
brecca
miljevina
grey zivac
concrete
steel
0 0.2 1 m 2 m
CHwB
HANDANIJA MOSQUE
documentation project
Location: Prusac, Donji Vakuf Municipality
Drawing: LONGITUDINAL SECTION 2-2



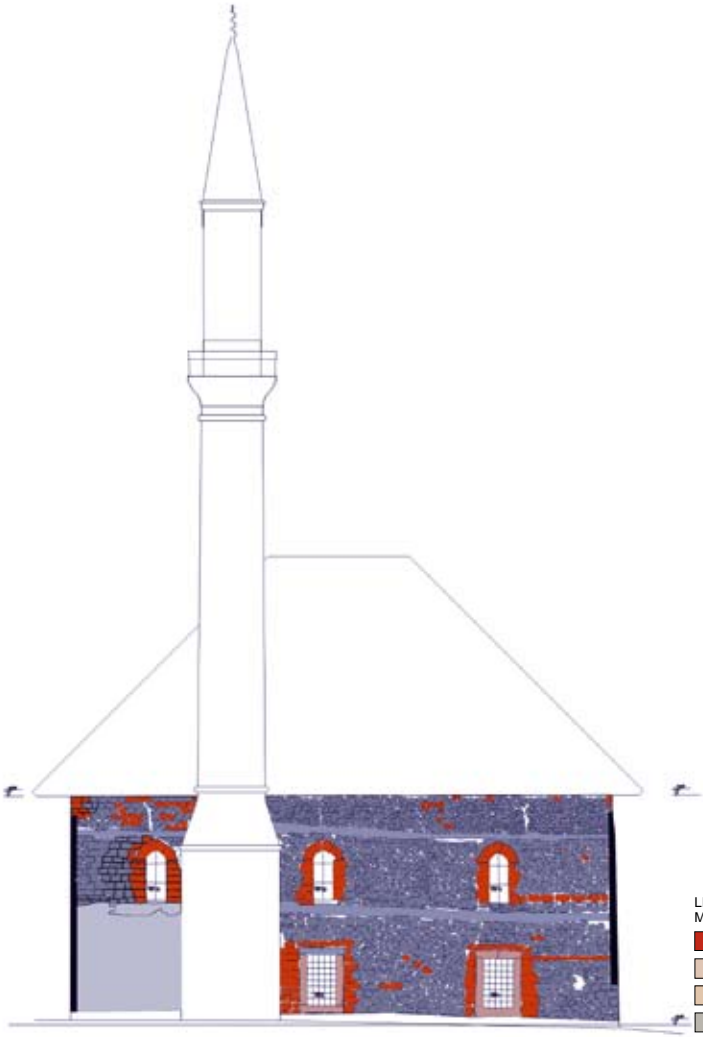
HANDANIJA MOSQUE
documentation project

Location: Prnjavor, Donji Vakuf Municipality

Drawings: LONGITUDINAL SECTION 2-2



CHWB
HANDANIJA MOSQUE
documentation project
Location: Prusac, Donji Vakuf Municipality
Drawings: LONGITUDINAL SECTION 2-2



HANDANIJA MOSQUE
documentation project

Location: Prusac, Donji Vakuf Municipality

Drawing: LONGITUDINAL SECTION 2-2

to get information of components of the different materials and their technical performance.

The process itself could be divided into three parts

- Archive studies
- "In situ" documentation (measuring, sketching, photographing, comparing, taking samples for analysis)
- Final drawing process (organizing the information in a readable way)

An additional part of the **in situ** work was collecting the fragments on site, identifying and numbering them before storing them properly. The loose fragments that were found were mainly from the destroyed part of the minaret but also from the holes in the walls and a doorframe.

kamena, njihove kvalitete, vrsta drveta, boja i pigmenata su bile poduzete. Mi smo željeli dobiti informacije o svim komponentama različitih materijala i njihovih tehnoloških svojstava.

Sam proces bi se mogao podijeliti u tri dijela

- pručavanja arhiva
- "in situ" dokumentacija (mjerenje, skiciranje, fotografisanje, poređenje, uzimanje uzoraka za analizu)
- konačni nacrt (organizovanje podataka na čitljiv način)

Dio **in situ** posla bio je prikupljanje fragmenata na lokalitetu, njihova identifikacija i numerisanje prije propisnog odlaganja. Slobodni fragmenti koji su bili nađeni bili su uglavnom dijelovi razrušenog minareta, rupa u zidu i dovratnika.

Description of Major Damage to the Mosque

The Roof and the Dome

The complete roof structure with the interior dome was destroyed. The only parts that remained in their original positions were the beams in the corners above the qibla wall. One corner had 7 beams; another had 5 remaining beams. The distance between them differed. This was the only existing evidence of the original roof/ceiling structure. The rest had either burnt down or had been removed to be used for fire for heating during the war.

The Minaret

The top of the minaret to the fourth row from gallery was missing. The stones and the structure were exposed to weathering. The rest of the minaret had suffered severe damage, with holes and cracks all over the shaft.

Opis većih oštećenja na džamiji

Drveni krov i kupola

Čitava krovna konstrukcija s unutrašnjom kupolom bila je uništena. Jedini dijelovi koji su još ostali na izvornim mjestima bile su grede u uglovima dva zida iznad niše mihraba. U jednom uglu bilo je 7 greda; u drugom preostalo ih je 5. Udaljenost između njih bila je različita. Bio je to jedini materijalni dokaz originalnog krovišta. Ostatak je ili izgorio, ili bio odnesen za potpalu u surovim zimskim uslovima.

Munara

Vrh munare do četvrtog reda od galerije u potpunosti je nedostajao. Kamen i struktura bili su izloženi vremenskim uticajima. Ostatak munare pretrpio je ozbiljna oštećenja, s rupama i pukotinama duž cijele visine.

Destruction of the interior /uništena unutrašnjost

Destroyed minaret /
uništena munara

The upper part of the minaret needed to be dismantled; while the holes and the cracks in the lower part could be filled. The steps from the XV to the XVIII row were missing.

The Porch

A 10 cm concrete slab had been added onto the previous floor in the porch in the restoration works 1972. This addition created new measurements in the openings of the porch and destroyed the original layout. We did not know however the reason for this addition so we investigated piece by piece around the columns to find out the consequences, if there was a stability reason for this intervention. When we found that there was no technical reason for the existence of the concrete layer we were free to discuss its aesthetic impact and whether

Gornji dio munare trebalo je skinuti; dok su pukotine u donjem dijelu mogle biti popunjene. Stepenište je bilo presječeno od XV do XVIII reda.

Trijem/sofe

Betonska ploča od 10 cm dodana je na prijašnji pod u sofama tokom restauracijskih radova iz 1972. godine. Ovaj dodatak je unio nove mjere u cjelokupan izgled, gdje su ukupne proporcije bile narušene.

Međutim, s obzirom da nismo znali razlog postavljanja te betonske ploče, nismo je mogli ukloniti prije nego ispitamo posljedice. Nakon dugih razgovora, odlučili smo predložiti uklanjanje jednog kvadratnog metra oko stuba i provjeriti šta će se dogoditi. Kada smo ustanovili da nema tehničkih razloga za

we should leave it or remove it. We decided to remove it since it hid such a big part of the bases of the columns and the column together with the base and capital was one solitary stone block. By restoring the original measurements in the porch the mosque would regain the readability of the architecture from the 17th century and this regional expression of it. The architecture of the porch is the most important witness of that.

The concrete slab was replaced by stone paving on the original height.

Two columns were replaces due to diagonal cracks mentioned earlier. A horizontal crack on the third column did not cause any risks due to the load of the mosque, and could be left untouched.

The arches were in a good condition except for the middle one where we pushed up the stones that were sliding down and the arch could regain its stress.

The Walls

The cement plaster on the exterior of the mosque was between 3 and 7 cm of thickness. The direct missile hits had caused severe damage of the walls and the plaster, creating holes in the structure and the outer skin.

Due to collected humidity behind, the plaster was bulging out in big pieces and lost its connection to the wall. It would cause further damage when collecting more and more water, which could not escape due to the cement and the plastic paint coating. Since the damage in the plaster was so extensive we decided to remove the cement plaster layer. Additionally

postojanje betonskog sloja, bili smo slobodni započeti dikusiju o estetkim aspektima koji su bili narušeni ovom intervencijom. Odlučili smo da betonski sloj uklonimo sa obzirom da je ovaj betonski sloj sklanjao baze stubova, gdje su stubovi zajedno sa kapitelom tijelom i bazom napravljeni od jednog komada kamena. Sa restauriranim originalnim mjerama, džamijski trijem je mogao vratiti svoju originalnu čitljivost iz 17. vijeka, kao i svoje regionalne karakteristike. Arhitektura trijema je najvažniji izraz ovih karakteristika.

Dva stuba na trijemu su bila teško oštećena, što je bilo vidljivo na dijagonalno rasprostranjenim pukotinama, usljed kojih je bilo narušena nosivost stubova. Treći stub u arkadi je također napuknut, ali ovo napuknuće je bilo u horizontalnoj liniji i ne predstavlja neposrednu opasnost za nosivost.

Lukovi su bili u dosta dobrom stanju, osim drugog luka u arkadi, koji je pretrpio direktan udarac. Kamenovi u luku su bili jako oslabljeni.

Zidovi

Cementni malter, nađen na vanjskom dijelu džamije, bio je debljine između 3 i 7 cm. Direktni pogoci granata uzrokovali su ozbiljna oštećenja zidova i maltera, stvarajući rupe na građevini.

Zbog nakupljene vlage, malter se podigao u velikim komadima i izgubio vezu sa zidom. To je moglo dovesti do daljih oštećenja zbog skupljanja vode koja nije mogla isticati zbog cementa i premaza plastičnom bojom. Pošto smo namjeravali koristiti originalne materijale tokom restauratorskih radova, i s obzirom da se krečni malter ne može kombinovati sa

Wall destruction /
oštećenja zida

Wall destruction /
oštećenja zida

our ambition was to use original materials in the restoration works and lime plaster cannot be combined with the patches of cement plaster.

The cracks we could see in masonry were not dangerous, because they were caused by material movements, which are normal for this type of buildings. The earthquake could have caused some cracks in 1969. To be sure of any ongoing movements the cracks were checked with gypsum spies.

The steel ties, implemented in 1972 for earthquake protections in the level of the first floor, were rusty and on some parts broken, due to the shrapnel hits. These were cleaned and re-connected before painting them with protective paint and plastered.

Some of the stone architraves around the windows had cracks, while some parts of the stones were missing. In some cases the crown stone had too many cracks to keep up its bearing function.

The southeast façade had suffered the major hits. The great hole due to missile hit had replaced one whole window. This façade had a concrete part as well built in 1972 probably due to an ablutionary that was placed in the porch.

zakrpama od cementnog maltera, čitav malter je trebao biti uklonjen.

Pukotine koje smo mogli vidjeti na zidu nisu bile opasne, jer su samo ukazivale na pomijeranje materijala, što je prirodno za ovakav tip građevine. Prošli zemljotres iz 1969. je mogao uzrokovati ove pukotine. Ipak, pukotine su provjerene postavljanjem gipsanih pločica.

Postojeće čelične veze za zaštitu od zemljotresa, postavljene u toku restauracije 1972. prisutne u nivou prvog sprata, zahrđale su i na nekim mjestima slomljene zbog pogodaka gelerima.

Na kamenim šenbranama prozora oštećenja su bila u obliku pukotina, a dijelovi kamena su nedostajali. U nekim slučajevima čeoni kamen imao je toliko pukotina, da je izgubio nosivost.

Jugoistočna fasada pretrpjela je najveća oštećenja. Velika rupa od pogotka granate stajala je na mjestu cijelog prozora. I ovaj dio fasade ima betonski dio. Razlog postojanja ovog dijela je nepoznat. Jedna od pretpostavki je da je zid bio ojačan betonom zbog vodovodnih instalacija koje su dodate u predvorju s druge strane zida.

The Mahvil/Gallery

The mahvil was severely damaged. Due to the missing roof construction, the gallery had been exposed to weathering for a long time. The complete floor construction was rotten, fungus appeared on almost every beam.

The column bases below the mahvil were in similar rotten condition after being exposed to the wet concrete floor for a long time.

The plastic colour was pealing off from all parts of the structure, and earlier colour traces could be found.

Mahvil/Galerija

Mahvil je bio ozbiljno oštećen. S obzirom da krovne konstrukcije nije bilo, galerija je bila izložena vremenskim uticajima. Čitava podna konstrukcija je istrunula, a gljivice su se pojavile na svim gredama i osnovama stubova ispod mahvila.

Dna stubova su istrunula, jer su bila izložena mokrom betonskom podu, bez ikakve ventilacije. Plastična boja se gulila sa svih dijelova galerije, ispod kojih su se nazirali tragovi prijašnje boje.

Description of Materials in the Mosque

Stone

We identified the different stone types with the help of dr Hazim Hrvatović. They were all different types of limestone

- common limestone with some dirt and clay
- sedimentary reef limestone, in BiH called sedra
- chalklimestone, in BiH called miljevina

The walls were built of these three types of lime stone

The mihrab niche was built of limestone with some dirt and clay, while the profilated part was built of chalklimestone which was soft enough for carving.

The minbar was built of two types of stone
the stairs

- sedimentary reef limestone in BiH called sedra,

the fence wall and the top

- chalklimestone

Portals and reinforcements above openings were laid with cut and partially profiled limestone.

The columns on the entrance were of limestone.

All of the **minaret** was made of sedra stone. The stones in the minaret rings were connected with iron clamps, without lead infill.

Opis materijala

Kamen

Mi smo identifikovali različite vreste kamena uz stručnu pomoć dr Hazima Hrvatovića. Sve vrste kamena su različite vrste krečnjaka:

- obični krečnjak s nešto nečistoća i gline
- sedimentni krečnjak, u BiH poznat kao sedra
- kredni krečnjak, u BiH poznat kao miljevina.

Zidovi su bili izgrađeni od tri tipa kamena

Niša mihraba izgrađena je od običnog krečnjaka s nešto nečistoća i gline, a profilirani dio od krednog krečnjaka, dovoljno mekanog da se ukleše profilacija

Minber je građen od dva tipa kamena
stepenice

- sedimentni krečnjak - sedra

ograda i vrh

- kredni krečnjak

Portali i ojačanja iznad otvora obloženi su rezanim i dijelom profiliranim krečnjakom.

Stubovi na ulazu napravljeni su od krečnjaka

Čitav minaret napravljen je od sedre. Kamen u oprstenovima munare je vezan željeznim klamfama, bez olovnog punjenja.

Wood

The mahvil was made from white pinewood.
The roof construction was made from white pinewood.
The window shutters were made from white pinewood.
The doors were made from spruce.
The wooden ties, the hattulas from oak wood.

Mortar and Plaster

The mortar was weak and contained air lime. The plaster and mortar from different parts were tested in laboratories in Sweden to get information of their components. We found only air lime mortar and plaster except for the cement plaster layer from the 70s.

There were several layers of plaster both on the interior and exterior walls. The oldest layer was a yellowish plaster. This old layer seemed to have been smoothened with a tool in a manner that was common up to the XVIII century. On parts of the oldest layer of plaster there was a thick layer of lime paint.

The exterior plaster is mainly new. In the porch we found traces of earlier layers of plaster that was reinforced with goat hair. Much of the original exterior plaster was however taken off during previous interventions and replaced with cement plaster painted with acrylic latex paint around the windows.

Paints

The paint type we found on the bottom layers on plaster was lime paint.

Drvo

Drvo u mahvilu je bijela borovina.
Drvo u krovnoj konstrukciji je bijela borovina.
Kapci na prozorima su od bijele borovine.
Vrata su od smrče.
Drvene hatule su od hrastovine

Malteri

Malter je slab i vjerovatno sadrži mnogo vapna. Malteri sa različitih dijelova objekta su bili testirani u laboratorijama u Švedskoj, radi dobijanja informacija o njihovim komponentama. Jedini maletr koji smo pronašli na objektu je krečni malter, osim cementnog maltera koji je ostao iza posljednje restauracije.

Postoji više slojeva maltera i na unutrašnjim i vanjskim zidovima. Najstariji malter je žućkasti mlater koji smo našli. Ovaj malter je bio nanošen na način koji je karakterističan za period izgradnje do XVIII vijeka. Na ovom sloju su nađeni debeli slojevi kreča kao finalne obrade.

Vanjski malter je uglavnom novijeg datuma. U trijemu smo našli malter koji je bio ojačan kozijom dlakom. Ostatak izvornog vanjskog maltera skinut je prilikom ranijih intervencija i zamijenjen cementnom žbukom s plastičnim bojama na lukovima prozora.

Boje

Tip boje koji smo našli na nižim dijelovima maltera je krečna boja.

Vanjski zidovi su bili prebojeni akrilnim bojama, koja je bila uklonjena zajedno sa cementnim slojem.

▶ Acrylic paint on the exterior walls before removal / akrilne boje na vanjskim zidovima prije uklanjanja

▶▶ Acrylic latex paint / akrilna lateks boja

The exterior walls had been repainted with acrylic paint that was removed with the cement plaster layer.

The interior walls were only whitewashed and the decorated parts we found had been painted with lime paint and later covered with whitewash.

On the wood we found oil paint on the bottom layers. Some small parts had not been repainted but the ceiling, doors, shutters and

Unutrašnji zidovi su bili prekrečeni, dok su dekorisani dijelovi koje smo pronašli prebojeni pigmentiranom krečnom bojom, a kasnije su bili prekrečeni.

Na drvetu smo našli uljne boje kao najstariji sloj. Neki mani dijelovi nisu bili prebojeni, ali tavanica, vrata, kapci i stubovi su bili prebojeni industrijskom alkidnom bojom ili akrilnom lateks bojom.

columns had been repainted with industrial alkyd enamels or acrylic latex paint.

The paint types were checked **in situ** by checking how they reacted to different acids. The conclusion was that besides for the white washing, the paints used earlier were lime paint and oil paint and many of these parts have later been covered with industrial lacquer paint, alkyd enamels as well as with acrylic latex paint.

Pigments

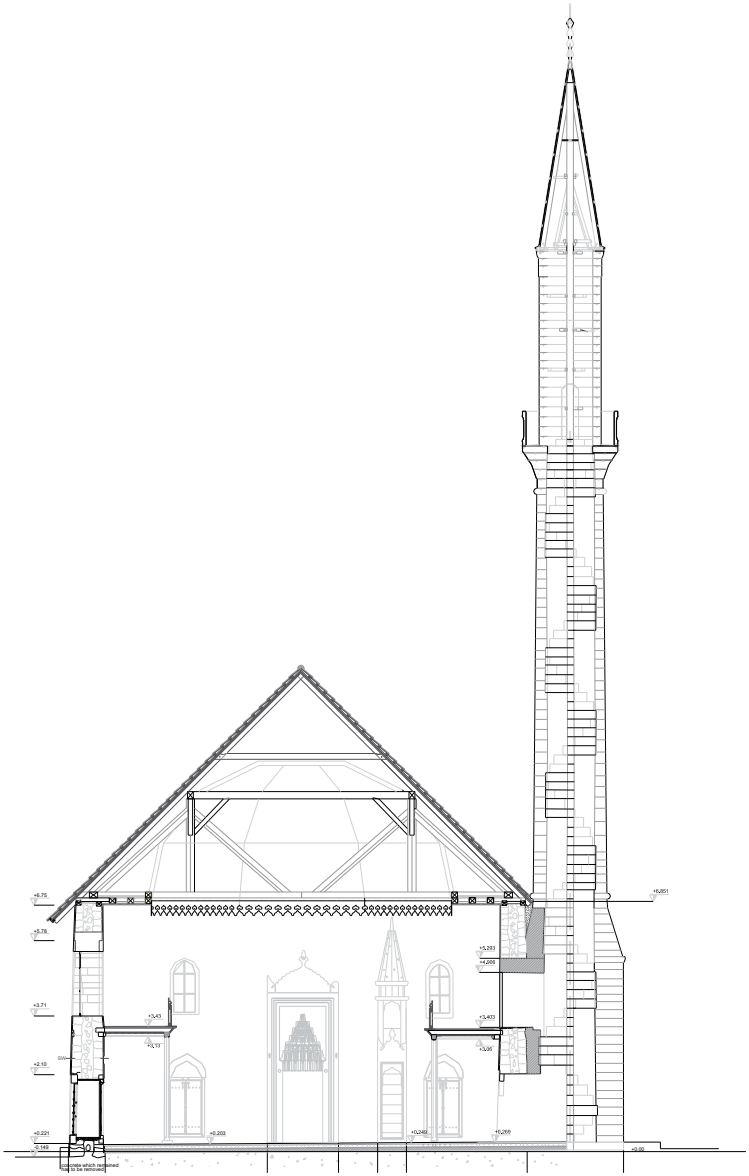
We did not carry out any new analysis on the pigments used in the mosque. Instead we relied on the results from laboratory tests made by the

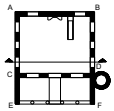
Tipovi boje su bili istraženi na terenu, specijalnom metodom, uz pomoć kiselina na koje različite boje različito reaguju.

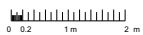
Zaključak je bio da bez obzira na to što su kasnije prekrečene, boje koje su bile korištene su bile krečne boje i uljne boje koje su kasnije prebojene industrijskim plastičnim bojama.

Pigmenti

Mi nismo sproveli nove analize pigmenata koji su bili korišteni u džamiji. Umjesto toga mi smo se pouzdali u rezultate istraživanja koje su napravili predstavnici Univerziteta u Trstu, u vezi sa edukativnim projektom koji je bio sproveden prije početka restauracije, u godini 2001.





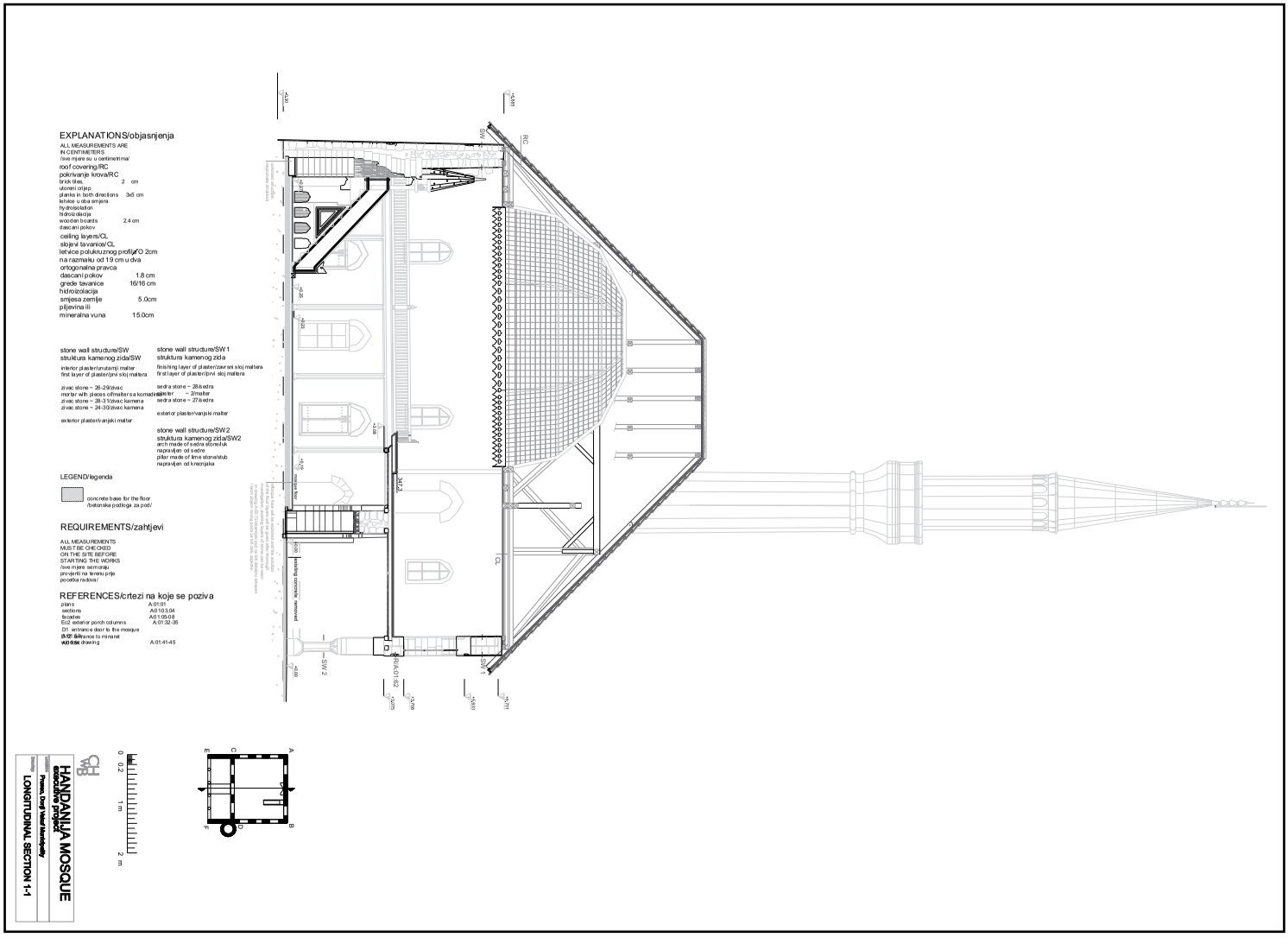


for/za
EXPLANATIONS/objasnjenja
REQUIREMENTS/zahtjevi
REFERENCES/crtezi na koje se see/pogledajte
A:01:03

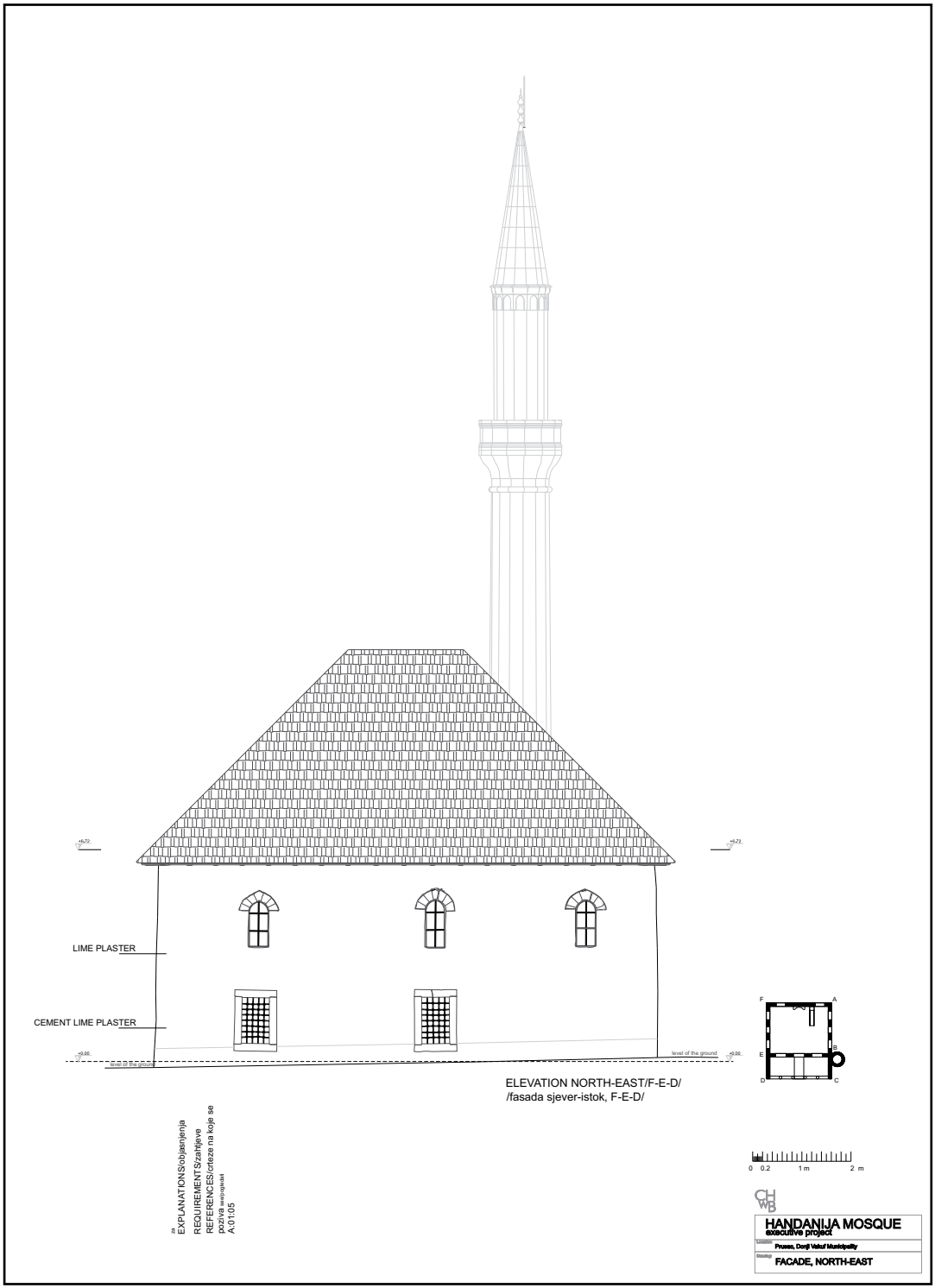
HANDANIJA MOSQUE
executive project

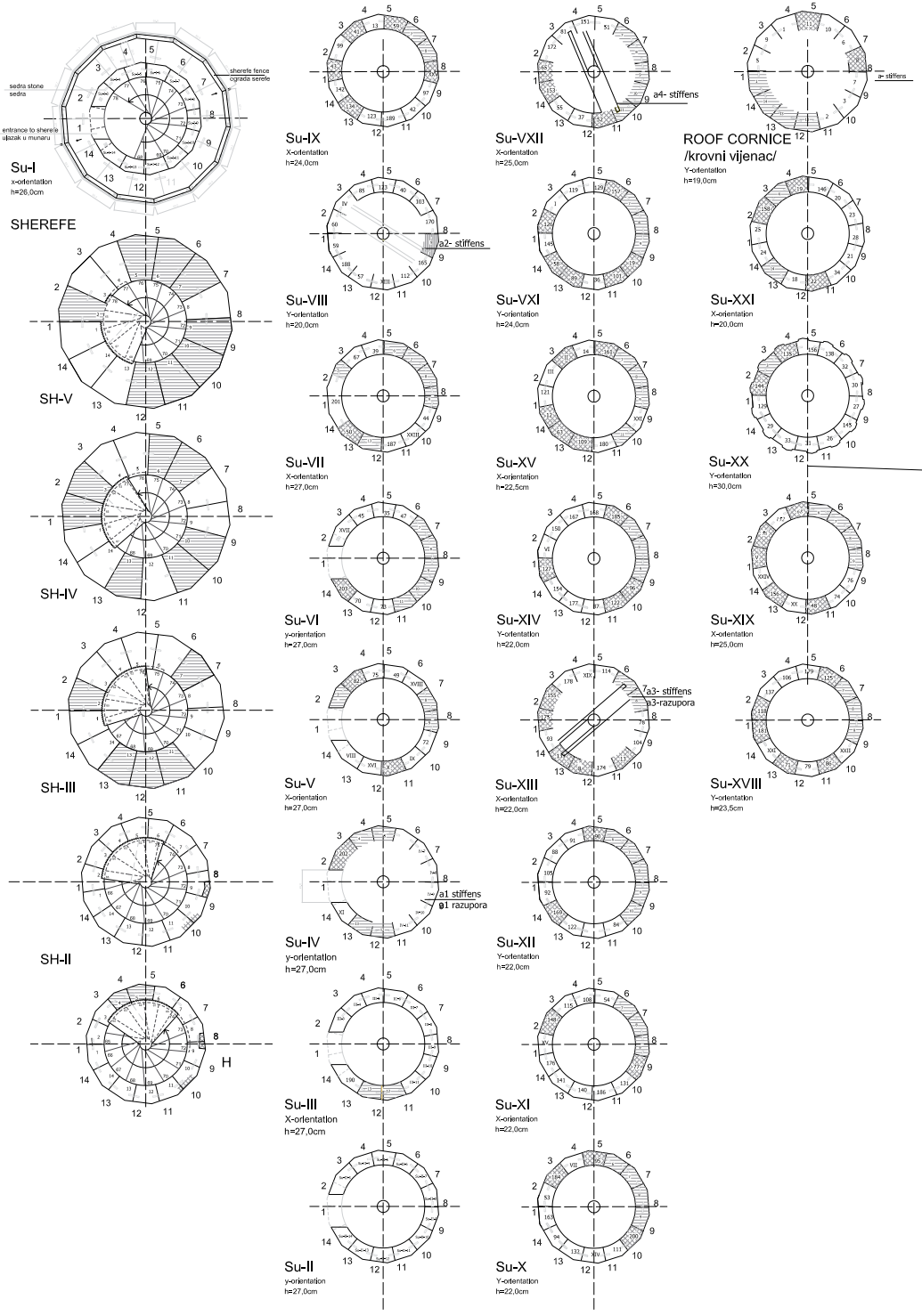
Location: Prusac, Donji Vakuf Municipality

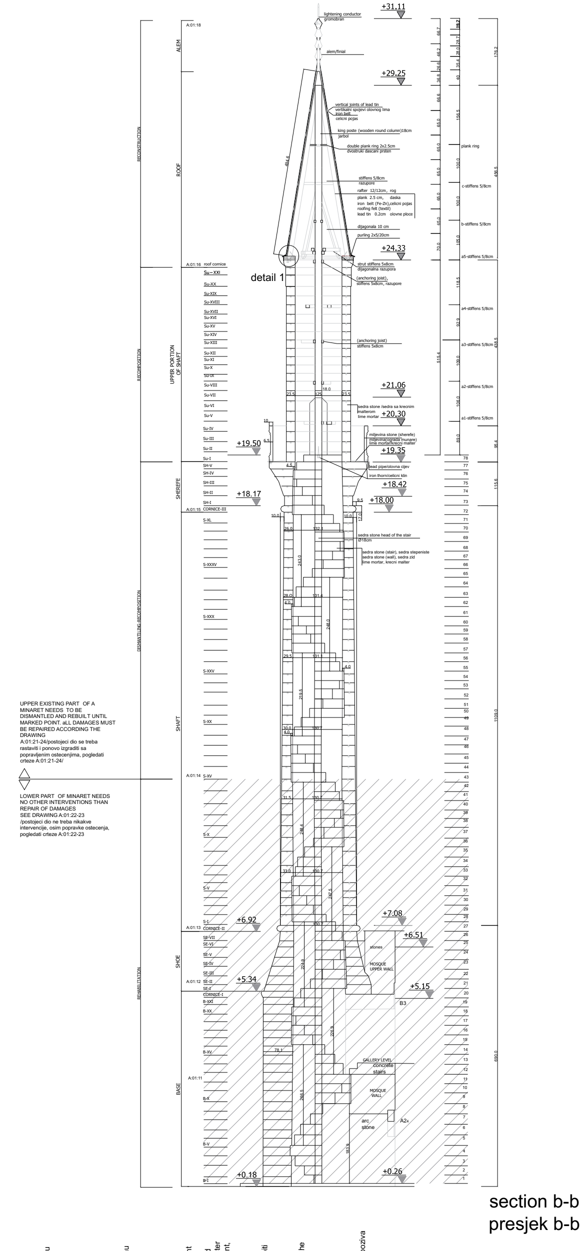
Drawing: **CROSS SECTION 1-1**


EXPLANATIONS/objasnjenja
ALL MEASUREMENTS ARE IN CENTIMETERS
/sve mjere su u centimetrima/
roof covering/RC
pokrivanje krova/RC
brick tiles, 2 cm
utorani crijep
planks in both directions 3x5 cm
letvice u oba smjera
hydroisolation
hidroizolacija
wooden boards 2.4 cm
dasceni pokov
ceiling layers/CL
slojevi tavanice/CL
letvice polukruznog profila/O 2cm
na razmaku od 19 cm u dva
ortogonalna pravca
dasceni pokov 1.8 cm
grede tavanice 16/16 cm
hidroizolacija
smjesa zemlje 5.0cm
pljevina ili
mineralna vuna 15.0cm
stone wall structure/SW
struktura kamenog zida/SW
interior plaster/unutarnji malter
first layer of plaster/prvi sloj maltera
zi.vac stone ~ 26-29/zivac
mortar with pieces of matter sa komadi
zivac stone ~ 28-31/zivac kamena
zivac stone ~ 24-30/zivac kamena
exterior plaster/vanjski malter
stone wall structure/SW1
struktura kamenog zida
finishing layer of plaster/zavrsni sloj maltera
first layer of plaster/prvi sloj maltera
sedra stone ~ 28/sedra
plaster ~ 2/malter
sedra stone ~ 27/sedra
exterior plaster/vanjski malter
stone wall structure/SW2
struktura kamenog zida/SW2
arch made of sedra stone/luk
napravljen od sedre
pillar made of lime stone/stub
napravljen od krecnjaka
LEGEND/legenda
concrete base for the floor
/betonska podloga za pod/
REQUIREMENTS/zahtjevi
ALL MEASUREMENTS
MUST BE CHECKED
ON THE SITE BEFORE
STARTING THE WORKS
/sve mjere semoraju
provjeriti na terenu prije
pocetka radova/
REFERENCES/crtezi na koje se poziva
plans A.01.01
sections A.01.03.04
facades A.01.05-08
E02 exterior porch columns A.01.32-35
D1 entrance door to the mosque
D1/S1 entrance to minaret
windows drawing A.01.41-45
SW
RC
CL
SW 1
SW 2
SEVA.01.02
+4.55
+3.87
+3.35
+2.93
+2.08
+1.07
+0.00
-0.75
-0.78
-0.99
-1.01
0
0.2
1 m
2 m
HANDANIJA MOSQUE
executive project
Prepared: Dzenif Kadric Mamidzanin
Drawing:
LONGITUDINAL SECTION 1-1

ELEVATION NORTH-WEST/C-D/
/fasada sjever-zapad,C-D/
ELEVATION NORTH-WEST / D-C/
/fasada sjever-zapad D-C/
EXPLANATIONS/objasnjenja
REQUIREMENTS/zahtjevi
REFERENCES/crtezi na koje se poziva
HANDANIJA MOSQUE
executive project
Prusac, Donji Vakuf Municipality
FACADE, NORTH-WEST


LIME PLASTER
CEMENT LIME PLASTER
level of the ground
ELEVATION NORTH-EAST/F-E-D/
/fasada sjever-istok, F-E-D/
EXPLANATIONS/objasnjenja
REQUIREMENTS/zahtjeve
REFERENCES/crteze na koje se
poziva
A:01:05
0 0.2 1 m 2 m
HANDANIJA MOSQUE
executive project
Prusac, Dorji Vakuf Municipality
FACADE, NORTH-EAST


sherefe fence
ograda serefe
sedra stone
sedra
entrance to sherefe
ulazak u munaru
Su-I
x-orientation
h=26,0cm
SHEREFE
SH-V
SH-IV
SH-III
SH-II
H
Su-IX
X-orientation
h=24,0cm
Su-VIII
Y-orientation
h=20,0cm
a2- stiffens
Su-VII
X-orientation
h=27,0cm
Su-VI
y-orientation
h=27,0cm
Su-V
X-orientation
h=27,0cm
Su-IV
y-orientation
h=27,0cm
a1 stiffens
a1 razupora
Su-III
X-orientation
h=27,0cm
Su-II
y-orientation
h=27,0cm
Su-VXII
X-orientation
h=25,0cm
a4- stiffens
Su-VXI
Y-orientation
h=24,0cm
Su-XV
X-orientation
h=22,5cm
Su-XIV
Y-orientation
h=22,0cm
Su-XIII
X-orientation
h=22,0cm
a3- stiffens
a3-razupora
Su-XII
Y-orientation
h=22,0cm
Su-XI
X-orientation
h=22,0cm
Su-X
Y-orientation
h=22,0cm
ROOF CORNICE
/krovni vijenac/
Y-orientation
h=19,0cm
a- stiffens
Su-XXI
X-orientation
h=20,0cm
Su-XX
Y-orientation
h=30,0cm
Su-XIX
X-orientation
h=25,0cm
Su-XVIII
Y-orientation
h=23,5cm



section b-b
presjek b-b

EXPLANATIONS/objasnjenja

ALL MEASUREMENTS ARE IN CM
/sve mjere su u centimetrima/
all stone blocks of one ring are connected with iron clamps, it is not possible to record their position on the base levels
/svi kameni blokovi jednog prstena su povezani sa celicnim klamfama, nije moguce snimiti njihove pozicije na nivou osnova baze/

REQUIREMENTS/zahtjevi

ALL MEASUREMENTS MUST BE CHECKED ON THE SITE BEFORE STARTING THE WORKS
/sve mjere se moraju provjeriti na terenu prije pocetka bilo kojih radova/
roof elements are of pinewood, I class
elementi krova su od borovine
The minaret is of sedra stone, except fence of the balcony which is of different limestone-miljevina.
The rest of the minaret will be plastered with hydraulic lime plaster, or lime plaster which is strenghtened with white cement, and whitewashed.
/cjelokupna munara je od sedre, osim ograde balkona, koja je od drugacije vrste krecnjaka, miljevine. Munara ce biti premalterisana hidraulicnim krecnim malterom/
reconstructed elements should be in accordance with the samples on the site
/rekonstruisani elementi trebaju biti napravljeni u skladu sa uzorcima postojecih fragmenata/

REFERENCES/crtezi na koje se poziva

A:01:11-16
A:01:18
A:01:19

0 0.2 1 m 2 m

CHWB

HANDANIJA MOSQUE
executive project

Location: Prusac, Donji Vakuf Municipality

Drawing: MINARET, SECTION

REQUIREMENTS

Damages on the windows
smaller cracks to completely damaged stone beams.
Smaller craks shall be treated with lime mortar. In cases when stone is falling a part one of the following solutions will be suggested
S-A. falling part will be reconected with klamps and led
S-B. falling parts will be replaced with new pieces of same kind of stone connected with special glue and/or steel klamps with led, connected with old part. In case when stone is peeling off, damaged parts will be removed, stone cleaned and protected with layer of lime plaster.
S-C. new layer of stone will be added to the old one.
/ostecenja na prozorima su od malih pukotina do totalno unistenih kamenih greda.
Manje pukotine ce se tretirati krecnim malterom. U slucaju kada kamen pada dva rjesenja su moguca
S-A.dio koji pada ce biti povezani klamfama u olovu
S-B.dio koji pada ce biti zamijenjen novim komadom kamena od iste vrste, specijalnim ljepilom, olovom i klamfama dio treba biti povezan za ostatak grede. U slucaju kada se kamen lista, svi osteceni dijelovi se moraju ukloniti, kamen se treba ocisititi i zastititi slojem krecnog maltera
S-C novi sloj kamena ce biti dodat starom/

S-D. The layer of concrete over some stone beams shall be removed and
replaced with new piece of same stone that will be connected with special glues and/or steel klamps fixed with led,
S-E if the layer of concrete was very thin (2-3 cm), missig part will be replaced by hidraulic lime plaster. Completly damaged stone beams shall be replaced with new ones of same stone, with the same dimensions and profilation. Concrete beam, added in 70-ties shall be left in situ.
S-F. Steel bracks - demiri shall be cleaned with steel brushes, protected with protective paint and painted with linnen seed oil in a similar color.
/ **S-D** tanki sloj betona koji je stavljen preko nekih kamenih greda ce se morati ukloniti i zamijeniti sa novim komadom istog kamena koji ce biti specijalnim ljepilom, olovom i klamfama biti povezan sa starom strukturom grede.
S-E Ako je sloj betona veoma tanak (2-3cm), nedostajuci dio ce samo biti zamijenjen hidraulicnim krecnim malterom.betonska greda, dodata u 70-tim ostace kao dio historijskog razvoja objekta.
S-F celicne mreze na prozorima-demiri se trebaju ocistiti od hrdje celicnim cetkama i zastititi antikorozivnim sredstvima.

Wooden frames of the windows will be repaired and treated with linen seed oil. See separate description. Some will be applied to the shutters/doors of th windows

The stone frames (šembranas) of the ground floor are made of lime stone - miljevina. New stones must be of same kind as the existing.
/kamene grede, senbrane na nivou prizemlja su od krecnjaka-miljevine. Novi kamen mora biti od istog materijala, kao postojeci.

ALL MEASUREMENTS
SHOULD BE CHECKED
ON THE SITE BEFORE THE WORKS
/sve mjere treba provjeriti na terenu
prije pocetka radova/

EXPLANATIONS

ALL MEASURES ARE
IN CENTIMETERS
/sve mjere su u centimetrima/

LEGEND

/ss/ sedra stone

concrete beam
/betonska greda

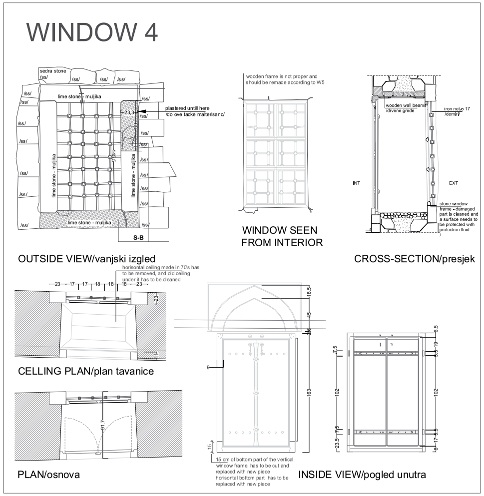
replaced
lime stone - muljika
/zamijenjeni sloj
krecnjaka-muljike/

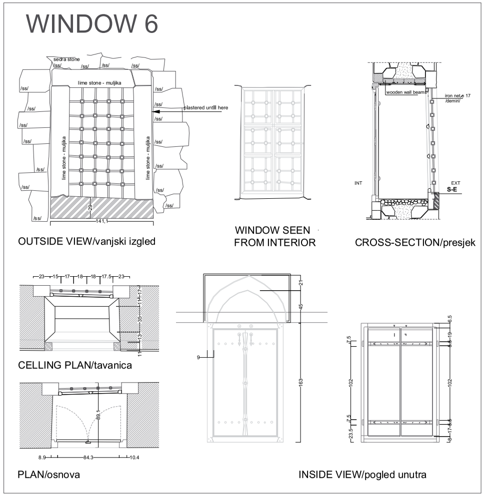
new added part of
lime stone - muljika
/novi dodati dijelovi
krecnjaka-muljika/

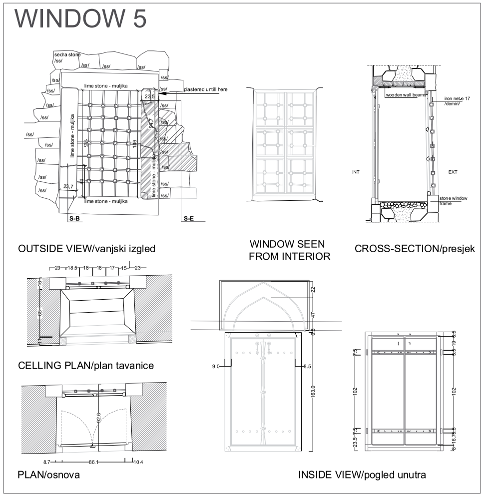
repaired layer of
lime stone - muljika
/popravljeni slojevi
krecnjaka-muljike/

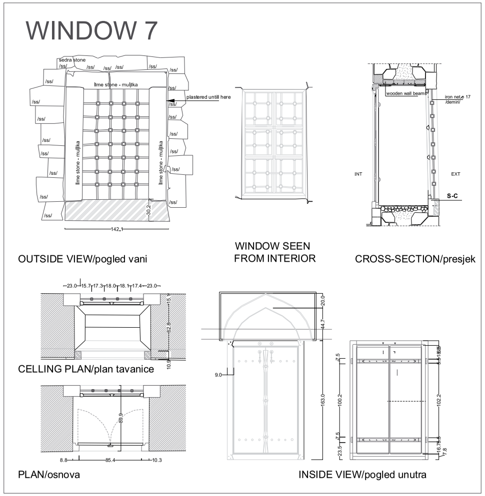
REFERENCES/crtezi na koje se poziva

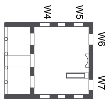
A:01:01, groundfloor base
A:01:03, longitudinal section
A:01:04, cross section
A:01:47, inner elevation
A:01:48, inner elevation
A:01:57, window details
LEGEND, pogledati na crtezu A:01:36





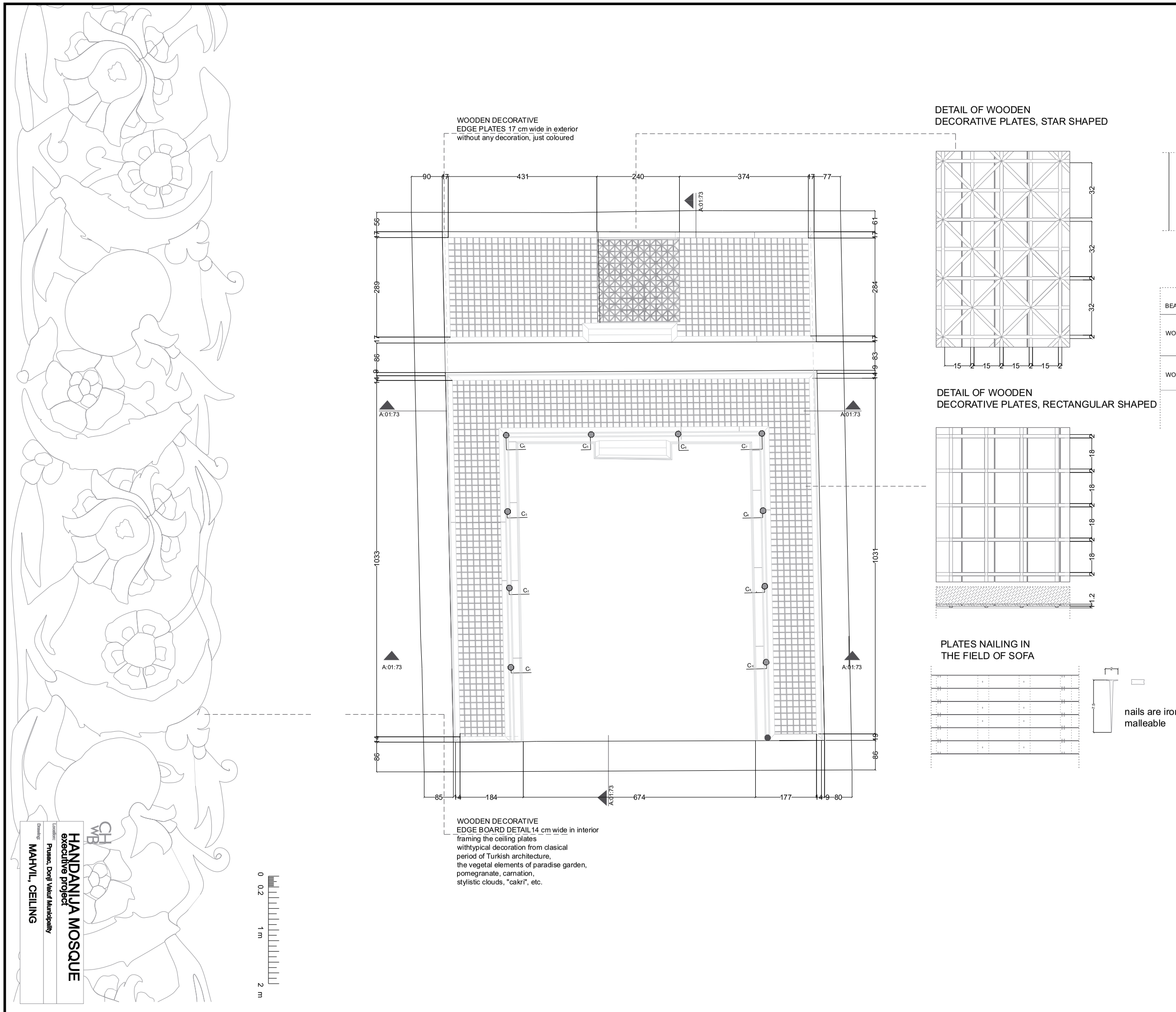






CHwB

HANDANIJA MOSQUE
executive project
Location: **Prusac, Donji Vakuf Municipality**
Drawing: **WINDOWS, GROUNDFLOOR**



EXPLANATIONS/objasnjenje

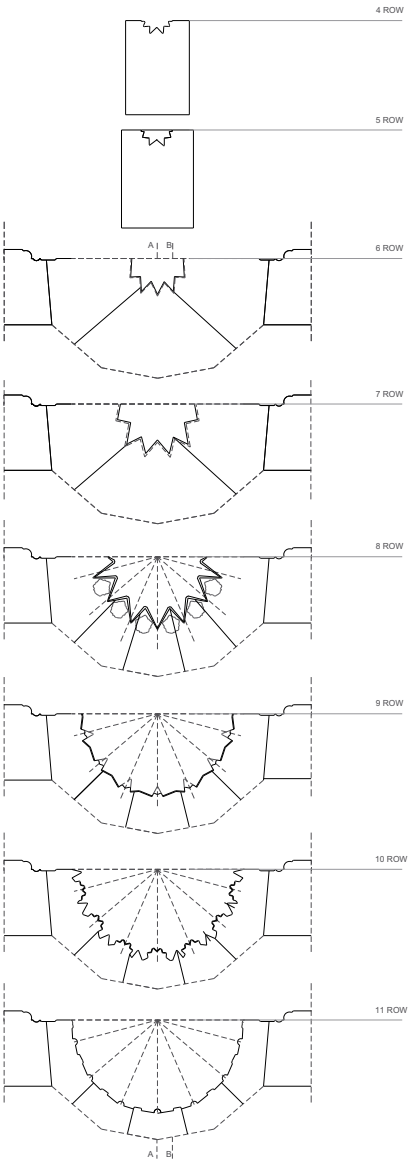
ceiling is made of wooden boards 19 cm wide, nailed directly on the wall beams, decorated with the edge wooden plates 14 and 17 cm wide. There is also existing decoration made of wooden planks, halfcircled sectioned, cross and star shaped. /tavanica je napravljena od drvenih dasaka 19 cm sirine,direktno prikucanih na zidne grede, dekorisane ugaonim daskama, 14 i 17 sirine. Takoder je prisutna, dekoracija koju cine dascice, polukruznog presjeka, koji cine dekoraciju pravougaone i zvjezdaste formacije/
ALL MEASUREMENTS ARE IN CENTIMETERS
/sve mjere su u centimetrima/

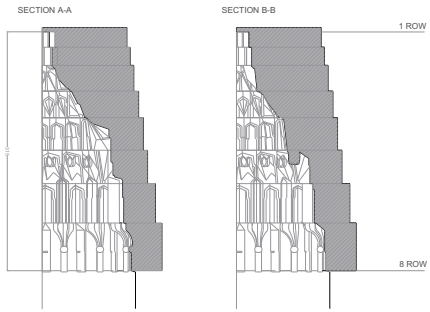
REQUIREMENTS/zahtjevi

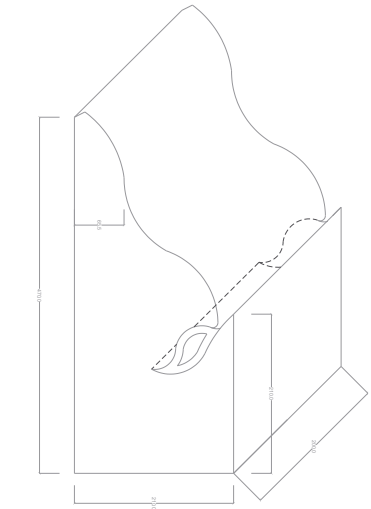
ALL MEASUREMENTS SHOULD BE CHECKED ON THE SITE BEFORE STARTING THE WORKS

REFERENCES/crtezi na koje se poziva

A:01:63, mahvil section details, mahvil presjeci sa detaljima
A:01:64, mahvil columns details, stubovi mahvila







PIECE OF THE CROWN WHICH NEEDS
TO BE RECONSTRUCTED

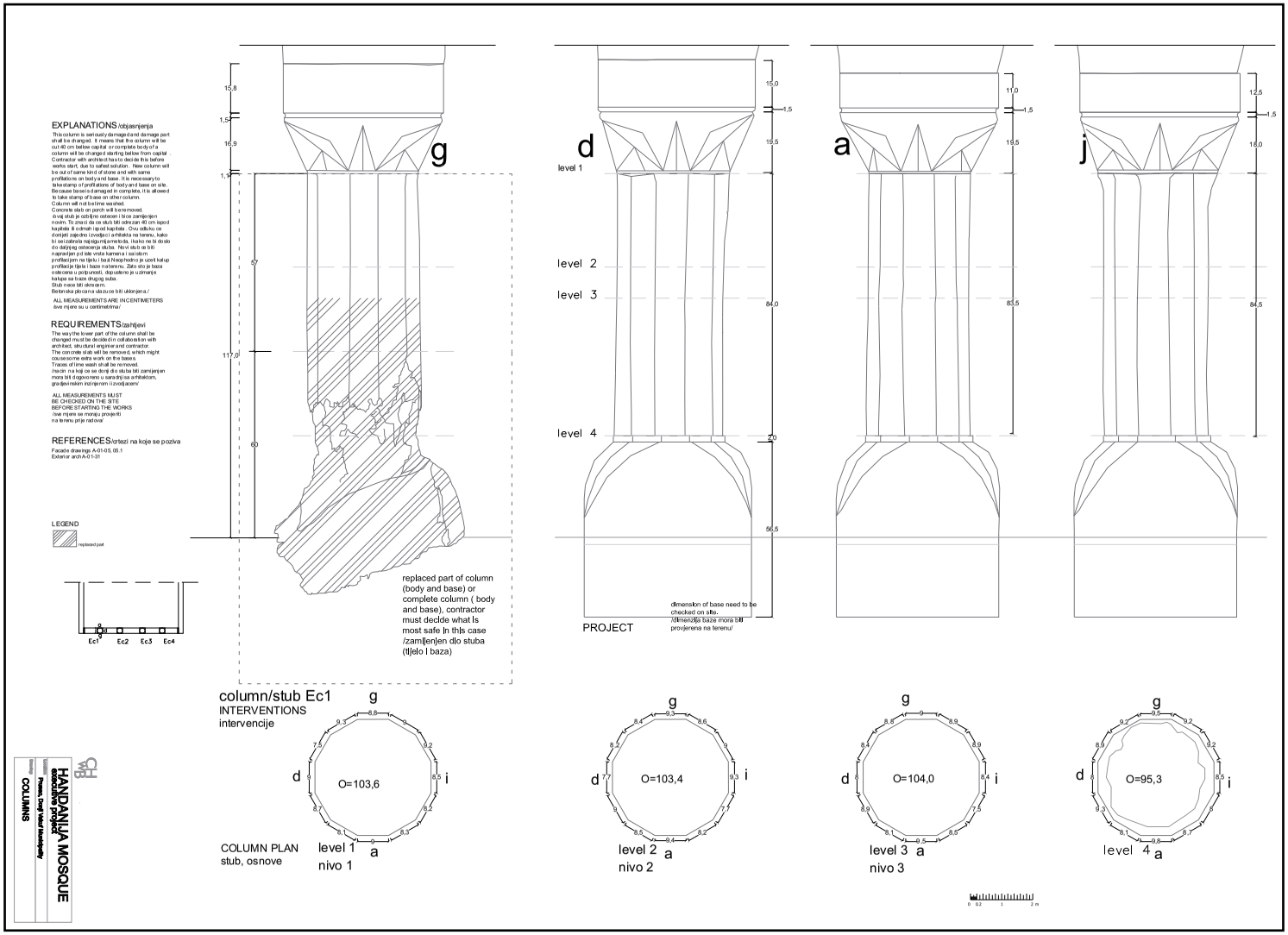
0 0.2 1 m 2 m

CHWB

HANDANIJA MOSQUE
executive project

Location: Prusac, Donji Vakuf Municipality

Realtion: **MIHRAB**


EXPLANATIONS /objasnjenja
This column is seriously damaged and damage part shall be changed. It means that the column will be cut 40 cm below capital or complete body of a column will be changed starting below from capital . Contractor with architect has to decide this before works start, due to safest solution . New column will be out of same kind of stone and with same profilations on body and base. It is necessary to take stamp of profilations of body and base on site. Because base is damaged in complete, it is allowed to take stamp of base on other column.
Column will not be lime washed.
Concrete slab on porch will be removed.
Ovaj stub je ozbiljno ostecen i bice zamijenjen novim. To znaci da ce stub biti odrezan 40 cm ispod kapitela ili odmah ispod kapitela . Ovu odluku ce donijeti zajedno izvodjaci arhitekta na terenu, kako bi se izabrala najsigurnija metoda. Ikako ne bi doslo do daljnjeg ostecenja stuba. Novi stub ce biti napravljen pd ste vrste kamena i sa istom profilacijom na tijelu i bazi Neophodno je uzeti kalup profilacije tijela i baze na terenu. Zato sto je baza ostecena u potpunosti, dopustano je uzimanje kalupa sa baze drugog suba.
Stub nece biti okrecen.
Betonska plocana ulazu ce biti uklonjena /
ALL MEASUREMENTS ARE IN CENTIMETERS
/sve mjere su u centimetrima/
REQUIREMENTS /zahtjevi
The way the lower part of the column shall be changed must be decided in collaboration with architect, structural engineer and contractor.
The concrete slab will be removed, which might cause some extra work on the bases.
Traces of lime wash shall be removed.
/nacin na koji ce se donji dio stuba biti zamijenjen mora biti dogovoreno u saradnji sa arhitektom, gradjevinskim inzinjerom i izvodjacem/
ALL MEASUREMENTS MUST BE CHECKED ON THE SITE BEFORE STARTING THE WORKS
/sve mjere se moraju provjeriti na terenu prije radova/
REFERENCES /crtezi na koje se poziva
Facade drawings A-01-05, 05.1
Exterior arch A-01-31
LEGEND
replaced part
Ec1
Ec2
Ec3
Ec4
g
d
a
j
level 1
level 2
level 3
level 4
PROJECT
dimension of base need to be checked on site.
/dimenzija baze mora biti provjerena na terenu/
replaced part of column (body and base) or complete column (body and base), contractor must decide what is most safe in this case
/zamijenjen dio stuba (tijelo i baza)
column/stub Ec1
INTERVENTIONS
intervencije
O=103,6
O=103,4
O=104,0
O=95,3
COLUMN PLAN
stub, osnove
level 1
nivo 1
level 2
nivo 2
level 3
nivo 3
level 4
HANDANIJA MOSQUE
executive project
Presno, Donji Vakuf Municipality
COLUMNS

The Implementation Phase

Implementacija

The restoration process started with one preliminary action in April 2004. This was the dismantling of the wooden floor of the mahvil. All the dismantled parts of the wooden gallery that could be reused were marked and stored in a ventilated dry place. The restoration continued half a year later in October 2004 with dismantling the existing temporary roof and the reconstruction of a new roof.

Proces restauracije je započeo prvom fazom u aprilu 2004. Ova faza je bilo rastavljanje drvene konstrukcije mahvila. Svi rastavljeni dijelovi drvene galerije koji su mogli biti ponovo upotrijebljeni, bili su označeni i deponovani na suhom i ventiliranom mjestu. Sam proces restauracije je nastavljen pola godine kasnije u oktobru 2004. rastavljanjem postojeće privremene krovne konstrukcije i rekonstrukcijom nove krovne konstrukcije.

Building of dome trusses on the ground / Montaža nosivih rebara kupole na podu džamije

The Exterior

Construction order of the Roof and the Dome

The roof was built in a very short period, during 20 days in October, to get the mosque covered before the rain and snow season started.

The wood was already prepared, so the mantling was executed precisely according to the drawings.

The ceiling construction was built with support from the ground. The main trusses in the corners were erected on the ceiling joists. Thereafter the main 12m long truss, spanning across the mosque, was erected and the supports from the ground could be dismantled.

The first wooden joineries that were erected were immediately screwed together, while the later were temporally fastened until the whole construction was erected.

The next phase was the erection of the roof structure by first inserting purling on the corner trusses and thereafter the rafters. When the roof decking was completed the structure of the dome could be erected.

The trusses of the dome were built on the ground and lifted up with ropes.

The wooden joints were strengthened with nails calculated to resist the forces. After erecting the ceiling and dome structure the ceiling boards were nailed directly onto the dome ribs. This was a long and careful procedure, after which the boards were protected with one layer of linseed oil mixed with turpentine. The final

Eksterijer

Konstrukcija krova i kupole

Krov je bio izgrađen tokom veoma kratkog perioda, tokom 20 dana u oktobru, tako da je unutrašnji prostor džamije bio pokriven prije nego je počela sezona kiša i snijega.

Građa je već bila pripremljena, tako da je montiranje konstrukcije bilo izvedeno precizno prema crtežima.

Tavanična konstrukcija je bila izvedena sa potpornom konstrukcijom. Glavne uglovne vješaljke su bile postavljene na tavničnim spojnicama. Nakon toga glavna 12 metara duga dvostruka vješaljka, koja premošćuje cijelu širinu džamije je bila podignuta, te je potporna konstrukcija mogla biti uklonjena.

Vješaljke koje su postavljene na svoje pozicije prve, odmah su bile pričvršćene, dok su ostale nakon postavljanja bile trenutno pričvršćene dok cijela konstrukcija nije bila postavljena na svoju projektovanu poziciju.

Sljedeća faza je bilo postavljanje ostatka krovne konstrukcije. Prvo su bile postavljene podupore na uglovnim vješaljkama a nakon toga rogovi. Kada je krovna oplata bila završena, konstrukcija kupole je mogla biti postavljena.

Spojevi konstrukcije su bili ojačani ekserima koji su projektovani na sile u spojevima. Nakon postavljanja tavanice i konstrukcije kupole, tavanične daske su bile prikovane direktno na konstruktivna rebra kupole. Ovo je bila dugotrajna procedura koja je bila pažljivo izvedena. Sljedeća faza je bilo premazivanje tavaničnih

Erected dome structure / podignuta konstrukcija kupole

Mantling the Dome ceiling / Postavljanje tavanice kupole

▶ Dome ceiling / tavanica kupole

▶▶ Painted surfaces of the ceiling / obojene površine tavanice

▼ Edge board with a lily decoration / ugaona daska sa dekoracijom

coating was with chrome-pigmented linseed oil paint.

After installing the insulation on the ceiling, the ceiling was closed and decorated with the semicircular mouldings that were nailed to the ceiling plates in the orthogonal pattern. The mouldings were painted in iron oxid linseed oil paint, according to samples found on the site.

At the opening of the dome there was an edge board with a lily decoration cut out in the wood. This edge board was the last part to be mounted onto the ceiling.

dasaka zaštitnim slojem lanenog ulja rastvorenog terpentinom. Finalni sloj koji je nanešen jeste hrom zeleno pigmentirano laneno ulje.

Nakon postavljanja izolacije na tavanici, tavanica je bila zatvorena i dekorisana polukružnim letvicama koje su bile zakucane na tavanične daske u ortogonalnoj formaciji. Polukružne letvice su bilo obojene uljanom bojom sa pigmentom željeznog oksida, prema uzorcima koji su pronađeni na terenu.

Na dijelu gdje kupola prelazi u ravni dio tavanice prije se nalazila ugaona letva koja je bila dekorisana udubljenjima u obliku cvijeta ljiljana. Ova ugaona daska je ponovljena na originalnoj poziciji prema pronađenim uzorcima, i postavljena je nakon što je tavanica u potpunosti bila završena.

The Minaret

The preparation for minaret restoration started already during the documentation phase. The fragments of the minaret were collected on the site where they were marked. The position in the minaret ring of each fragment was identified. According to these findings the documentation and implementation projects were designed.

After making a thorough investigation of the damages of the minaret (the XV-XVIII layers were completely missing) we decided to dismantle the minaret to the 23rd layer. Each stone was checked while being dismantled and decisions were made about the interventions that were possible; repaired and reused

Munara

Pripreme za restauraciju munare su počele već tokom pripreme dokumentacijske faze. Fragmenti munare su bili prikupljeni na terenu, gdje su bili i obilježeni. Pozicija svakog pojedinačnog kamena u prstenu je bila identifikovana. Prema ovim nalazima dokumentacijski i izvedbeni dio projekta restauracije su bili napravljeni.

Nakon detaljnog istraživanja oštećenja na munari (XV – XVIII stepenici su u potpunosti nedostajali), odlučili smo da demontiramo munaru do XV reda. Svaki kamen je tokom demontiranja bio provjeren i u skladu s tim su bile donesene odluke kako otkloniti oštećenja, svaki kamen je bio popravljen i ponovo iskorišten gdje je god to bilo moguće, a gdje

◀ Installing original stairs / Postavljanje starih stepenika

◀◀ Fragments identification / identifikacija fragmenata

The restoration of the minaret / restauracija munare

The minaret restored /
restaurirana munara

wherever possible or replaced. Only the heavy damaged pieces were replaced. The stones were connected in each ring with traditional iron clamps. All the old clamps that were not broken were cleaned and re-used, whenever it was possible.

From the 4th layer above the balcony, the minaret was reconstructed, with the exception of the roof cornice layer and the two layers underneath that had been found and identified on the site. They were slightly damaged after falling on the ground. These original rows gave answers to the questions of the roof cover (some pieces of lead were stuck to the stone). We used the same roof covering material. The construction of the roof of the minaret was made according to the traditional models of minarets in BiH.

The only fragment of the balcony rail that we found in one piece was reused and placed in its original position.

After completing the minaret repair and partial reconstruction, the minaret was plastered and lime washed. Light bulbs were installed onto the minaret rail along with speakerphones.

nije bilo moguće kamenovi su bili zamijenjeni. Samo teško oštećeni komadi su bili zamijenjeni. Kamenovi u svakom prstenu su bili spojeni na tradicionalan način, čeličnim klamfama. Sve stare klamfe koje nisu bile slomljene su bile očišćene i ponovo iskorištene, kada god je to bilo moguće.

Od IV reda dio munare iznad šerefe je bio rekonstruisan, sa izuzetkom krovnog vijenca i dva prstena ispod, koji su bili pronađeni u cjelosti i vraćeni na svoju originalnu poziciju. Kamenovi su bili samo djelomično oštećeni usljed pada. Ovi originalni prstenovi su dali smjernice za prepoznavanje originalnog krovnog pokrivača, jer su komadi olova bili zakačeni za kamen. Iskoristili smo isti krovni pokrivač, kao onaj koji je bio na autentičnoj krovnoj konstrukciji. Krovna konstrukcija munare je bila napravljena prema tradicionalnim primjerima munara u BiH.

Jedini fragment ograde na balkonu munare koji smo pronašli u jednom komadu je bio vraćen na svoju originalnu poziciju.

Nakon završenih popravaka na munari i djelomične rekonstrukcije, munara je bila premalterisana i prekrečena. Sijalice zajedno sa zvučnicima su bile instalirane na ogradu munare.

Installed original fragment of the balcony fence / instaliran originalni fragment ograde

The Arches and Columns of the Porch

The arches were in quite good condition, except for the second arch from the minaret wall. This arch was damaged due to direct hits.

Repair of this arch was undertaken with great care because of the original painted plaster that was found still remaining intact under the later layers of cement plaster.

The damaged stones were carefully taken out and replaced with new pieces. The second, fourth and fifth stone on the right side of the key stone were also replaced. The other stones were restored with lime/cement mortar.

The other four arches had suffered minor damage, and were repaired with a mortar mixture made of lime and white cement.

Lukovi i stubovi na ulazu u džamiju

Lukovi su bili u dosta dobrom stanju, osim drugog luka, gledano od strane zida munare. Ovaj luk je bio teško oštećen usljed direktnog udara. Popravka ovog luka je napravljena jako pažljivo zbog ostataka sačuvanog obojenog maltera, koji je pronađen netaknut ispod ranijih slojeva cementnog maltera.

Oštećeni kamen je pažljivo skinut i zamijenjen novim komadima kamena. Drugi, četvrti i peti kamen u luku sa desne strane čeonog kamena su također bili zamijenjeni. Ostali kamenovi u luku su bili popravljeni sa krečno/cementnim malterom.

Fragments of the original painted plaster were kept intact everywhere where this was possible. The repaired parts or the new stones in the arches were re plastered and lime washed.

Two of the columns in the arcade were too destroyed to be repaired and needed to be changed, due to weaken bearing capabilities.

The third column from the minaret wall was the most damaged one. The bottom of the shaft as well as the column base was badly destroyed. The destroyed part was replaced with a new base and shaft in one piece.

All four columns were monolithic. The base, the shaft and the capital were chiseled out of one piece of breca limestone.

Ostala četiri luka su pretrpjela manja oštećenja, i bili su popravljeni ispunjavanjem oštećenja mješavinom kreča i bijelog cementa.

Fragmenti originalno bojenog maltera su bili očuvani na svakom mjestu gdje je to bilo moguće. Popravljeni dijelovi lukova u su bili premalterisani i prekrečeni.

Dva stuba na ulaznom pročelju su bili previše uništeni da bi se popravljali. Stubovi su morali biti zamijenjeni sa obzirom na oslabljene nosive karakteristike.

Treći stub od zida munare je bio najoštećeniji. Donji dio tijela stuba zajedno sa bazom je bio teško oštećen. Oštećeni dio je bio zamijenjen novom bazom i tijelom stuba koji su bili izvedeni iz jednog komada kamena.

A special jack was mantled for replacement of the damaged part of the column / Specijalna dizalica je bila instalirana za izmjenu oštećenog dijela stuba

The damaged column no Ec1 needed to be cut in order to change the damaged piece with a new one. Before starting to cut the column no Ec1, it was decided that this column would be cut under the capital, in order to keep the monolithic nature of the stone.

This was a very delicate procedure and it was done with special jacks, assembled just for this purpose. After the removal of the damaged piece, a new column was erected in its place and the joint between the new and the old part was made with two stainless steel dowels. The holes were filled with molten lead on four sides of the capital.

The molten lead was poured until it could be seen in the joint between the old and the new stone.

After finishing the replacement of the column, the shaft and the base were chiseled by hand, until they got their original shape. The final coating was lime washed.

The other column no Ec4 was repaired in the same way, but in this case only the shaft had to be replaced. The joint was strengthened in the same way as the previous column, with stainless steel dowels and melted lead poured in the holes. After finishing the repair, the column shaft was chiseled by hand to get the original shape. The final coating was lime wash as on the other column.

The Windows

There are two types of windows in the mosque.

The ground floor windows are wooden frame windows, with the wooden shutters

Sva četiri stuba koji čine arkadu na ulaznom trijemu su monolitni. Baza, tijelo i kapiteli stiubova su bili izvedeni od jednog dijela kamena, breče.

Oštećeni dio stuba Ec1 je trebao biti uklonjen i zamijenjen novim komadom kamena. Prije zamjene oštećenog dijela stuba Ec1, odlučeno je da oštećeni dio stuba treba biti uklonjen do kapitela, u cilju očuvanja monolitnog autentičnog izgleda stuba.

Ovo je bila dosta delikatna procedura i bila je napravljena uz pomoć specijalnih dizalica, koje su bile postavljene posebno za ovu priliku. Nakon uklanjanja oštećenog dijela, novi stub je bio podignut na mjestu starog stuba. Spojnica starog i novog dijela stuba je bila osigurana dvama nehrđajućim šipkama. Drilovana udubljena za šipke su nakon postavljaja šipaka, ispunjena olovom na sve četiri strane kapitela, gdje su ojačanja postavljena.

Istopljeno olovo je ispunilo drilovana udubljenja do trenutka kada se olovo moglo vidjeti na horizontalnoj sponici starog i novog dijela stuba.

Nakon izmjene stuba, tijelo i baza stuba su ručno obrađeni, dok nisu dobili svoj autentični izgled. Finalno, stub je bio prekrečen.

Drugi oštećeni stub je bio popravljen na isti način, ali u tom slučaju je samo tijelo stuba bilo zamijenjeno. Spojnica starog i novog stuba je bila ojačana na isti način kao kod prvog stuba, sa nerđajućim šipkama i istopljenim olovom koje je nasuto u drilovana udubljenja. Nakon završenih popravki, tijelo stuba je bilo ručno obrađeno kako bi se dobio autentični izgled stuba. Finalno je stub bio okrečen.

The procedure of column exchange / procedura zamjene stuba

The procedure of column exchange / procedura zamjene stuba

Installing the stainless steel dowels / Instaliranje nerđajućih šipaka

Installing the stainless steel dowels / Instaliranje nerđajućih šipaka

Filling the molten led / Ispunjavanje tečnim olovom

Chiseling the surface / obrada površine stuba

The final outcome /
finalan rezultat

closing the window opening from the inner side, earlier preventing the wind to enter the mosque and providing shade.

The first floor windows are iron frame windows, without shutters, of later date.

The ground floor windows were mainly damaged by humidity, especially the vertical parts of the frames of the shutters that were exposed to the wet walls. The only way to repair them was to carefully dismantle the windows and the shutters with the frames and transport them to a carpentry workshop for repair.

Before cleaning the windows the existing color layers were documented. The colors we found were; (base color) iron oxide red, chrome green, yellow ochre, and the final coating was a dark brown acrylic latex paint from the 70's. After documenting the color layers, the window and, the shutters with frames were carefully taken off. When the paint was removed from the shutters the damage became very visible, and the decision on how to repair them could be taken.

On each frame of the shutter 20 cm of the bottom part had to be cut and replaced with a new piece because it was completely rotten. The new pieces were connected to the old ones in the same way as they were constructed originally, (tongue and groove joint) with three wooden nails in each corner of the frame.

The shutters were only cleaned and the color layers removed because they were not seriously damaged.

The windows were in a rather poor shape. Only two of the original ones could be kept,

Prozori

U džamiji se mogu pronaći dva tipa prozora.

Prozori u prizemlju objekta su drveni prozori, sa kapcima koji zatvaraju prozor sa unutrašnje strane. Prijašnja svrha kapaka je bila zaštita objekta od prodora vjetra.

Prozori na prvom spratu su prozori sa željeznim okvirovima, bez kapaka, kasnijeg datuma nastanka.

Prozori na prizemlju objekta su uglavnom bili oštećeni usljed vlage, pogotovo vertikalni dijelovi drvenih okvira koji su bili naslonjeni na mokre zidove. Jedini način popravke prozorskih okvira je bilo pažljivo skidanje cijelog okvira zajedno sa kapcima te transport ovih elemanata u stolarsku radionicu radi popravke.

Prije čišćenja prozora postojeći slojevi boje su bili pažljivo dokumentirani. Slojevi boje koji su bili pronađeni na prozorskim okvirima su kako slijedi: (osnovna boja) željezni oksid crvena, hrom zelena, oker, finalna obrada je bila tamno smeđa akrilna plastična boja iz 70-tih. Nakon dokumentacije slojeva boje, prozori i kapci zajedno sa okvirima su bili pažljivo skinuti sa svojih pozicija. Kada je boja uklonjena sa drvenih okvira, oštećenja su bila vidljiva i odluka o popravci istih je donešena.

Na svakom okviru od prozorskih kapaka, 20cm najnižeg dijela okvira je morao biti odrezan i zamijenjen novim komadom drveta, sa obzirom da su stari dijelovi bili u potpunosti istruhli. Novi dijelovi drveta su bili spojeni sa originalnim dijelovima okvira na tradicionalan način (utor i žlijeb), sa ojačanjem u vidu tri drvena čavla u svakom uglu okvira.

Kapci su bili očišćeni od svih slojeva boje, i to je bila jedina intervencija koja je bila naprav-

while the other five had to be reconstructed according to the existing examples.

After repairing the windows, the shutters and shutter frames they were protected with linseed oil, and the missing glass in the windows was added to the frames in traditional way, with metal holders.

The shutters were left unpainted. They had had several layers of paint but there was no information of when they had been painted. We decided not to overload the interior where all other wooden parts were painted in colours of which we had found because none of these

ljena na kapcima, sa obzirom da oštećenja nisu bila velika.

Prozorski okviri su bili u dosta lošem stanju. Samo dva originalna prozorska okvira od sedam okvira u džamiji su mogli biti zadržani, ostalih pet je moralo biti rekonstruisano prema originalnim uzorcima sa terena.

Nakon popravke prozora, kapaka i okvirova za kapke, drvo je bilo zaštićeno jednim slojem lanenog ulja razrijeđenog terpentinom, dok su prozorski okvirovi bili ostakljeni, sa staklom koje je bilo pričvršćeno na tradicionalan način, sa metalnim držačima.

▸ The detail / detalj

▸▸ The final outcome / finalan rezultat

colors had been found on the shutters. The ceiling, banister, mahvil beam and columns had all been painted in red iron oxid and chrome green pigmented linseed oil.

The exterior architraves of the windows are made of stone. Some architraves were slightly damaged due to shrapnel hits and the small holes in the stone collected water. This caused further deterioration on the structure or existing cracks. Some of the architraves had to be changed and replaced with new ones, while some were repaired by cutting the damaged part and replacing it with a new piece of stone. The connection was made with clamps and molten lead.

All of **the First Floor Windows** except for two on the minaret wall were in a good condi-

Kapci su ostavljeni neobojeni. Odlučili smo da ne preopterećujemo interijer, gdje su svi ostali dijelovi drvenog interijera bili obojeni u boje koje nismo našli na kapcima prozora. Tavanica, ograda, grede i stubovi su bili prebojeni uljanim boojama; željezni oksid i hrom zelena.

Vanjske šenbrane/okviri prozora su od kamena. Pojedini dijelovi kamenih okvirova su bili djelomično oštećeni usljed udara, gdje su manja udubljenja prikupljala vodu dugi vremenski period. Ovo je dovelo do daljnjeg propadanja i produbljivanja već postojećih pukotina na kamenu. Pojedini dijelovi okvirova su morali biti zamijenjeni novim komadima kamena, dok su neki bili popravljeni odstranjivanjem oštećenih dijelova i njihovom izmjenom sa novim komadima kamena. Spoj starog i novog dijela kamena

Repair of the window architraves / popravka kamenih senbrana

Repair of the window architraves /
popravka kamenih senbrana

First floor window /
prozor na prvom spratu

tion. They were carefully taken out from their positions, cleaned of rust, protected with anti corrosive paint, and carefully placed back into their old positions.

The windows that were missing were reconstructed according to the existing examples.

je bio ostvaren klamfama koje su bile ojačane topljenim olovom.

Svi prozori prvog sprata osim dva prozora na zidu sa strane munare su bili u dobrom stanju. Oni su pažljivo skinuti sa svoje pozicije, očišćeni od hrđe, zaštićeni antikorozivnom bojom i pažljivo vraćeni na svoje originalne pozicije.

Prozori koji su nedostajali su bili rekonstruisani prema uzorcima na terenu.

The Interior

The floor

The restoration of the floor was much discussed. We had no access to it from the beginning, first due to the building parts and garbage collected here and later due to the supports for the roof and ceiling structures.

A layer of concrete had replaced, what is believed to have been the original, floor in the last restoration in 1972. The new floor became higher than the original and changed the proportions in the interior of the mosque. The windows became too low and the wooden bases of the columns were standing directly on concrete support. The first step of the minbar

Interijer

Pod

Restauracija poda je bila diskutovana jako dugo. Mi nismo imali pristup podnoj konstrukciji od samog početka restauracije, prvo radi dijelova poduporne konstrukcije privremenog krova, a kasnije zbog skele koja je služila za podizanje nove krovne konstrukcije.

Sloj betona je zamijenio originalni pod u zadnjoj restauraciji 1972. godine. Novi pod je napravljen višim od originalnog i promijenio je proporcije u unutrašnjosti džamije. Prozori u prizemlju izgledali kao da su postavljeni prenisko u odnosu na pod, dok su baze stubova mahvila bile obavijene slojem betona. Prva ste-

Uncovered first step of minbar / otkrivena prva stepenica minbera

was embedded in concrete and it was difficult to notice it. The mihrab had lost its step to the niche and was in line with the floor itself. These oddities implied that this floor was not at its original level.

While investigating the floor of the mosque, test pits were opened in several places. Test pits were opened next to the entrance doors, in all of the corners of the mosque, and one close to the first step of the minbar . Under a layer of 10-15 cm of concrete we found fine sand and crushed pieces of stone from the former stone paving. The Imam suggested us to look at the space behind the minbar. Under a thick layer of hydro isolation we found parts of the original stone pavement. We had physical and oral evidence of the original stone paving of the

penica minbera je bila utonula u beton i bilo ju je jako je teško zapaziti. Mihrab je izgubio svoju stepenicu prema mihrabskoj niši i bio je skoro u nivou sa podom džamije. Sve ove promjene u interijeru su ukazivale da nivo podne konstrukcije nije originalan.

Tokom istraživanja poda u džamiji, testne sonde su bile otvorene na više mjesta. Sonde su bile otvorene do ulaznih vrata, u uglovima džamije, i jedna u blizini prve stepenice minbera. Ispod sloja betona debljine 10-15cm pronašli smo samo fini pjesak i zdrobljene komade kamena koji su predstavljali ostatke prijašnje podne konstrukcije. Imam nam je predložio da pogledamo ostatke poda iza minbera. Ispod debelog sloja hidroizolacije našli smo ostatke originalne kamene kaldrme. Dakle, imali smo

New stone floor / novi kameni pod

mosque. The stone paving had been crushed, in the last restoration instead of being repaired, and mixed with fine sand and used as a base for the concrete layer that was poured on top.

We decided to change the floor since it was damaged and on the different level compared to the original. The options were to replace it with a wooden floor or with a stone floor. The wooden option demanded a higher floor level and we wanted to lower the floor and regain the earlier proportions of the room. The decision was to replace the concrete with stone paving and use the fragments of the original floor as a model.

A common way to do the paving is to put the following layers under the stone paving;

oralni i materijalni dokaz postojanja kamenog poda u džamiji. Kameni pod je bio zdrobljen, u toku posljednje restauracije, umjesto da je bio popravljen. Zdrobljeni komadi kamena su bili promiješani sa finim pjeskom. Ovaj sloj je bio podloga za izlijevanje betonske ploče.

Mi smo se odlučili da promijenimo betonski sloj, sa obzirom da je bio u potpunosti mokar. Opcije koje su se nametale su bile da postojeći betonski pod zamijenimo drvenim ili kamenim podom. Drvena obloga na podu je zahtijevala višu podkonstrukciju, a naš glavni cilj je bilo snižavanje nivoa poda u cilju uspostavljanja prijašnjih proporcija unutrašnjeg izgleda džamije. Odluka koja je bila donešena

The original floor after taking off the concrete / origalni pod nakon skidanja betona

stiff clay mixed with lime pressed with wooden presses and covered with sand in which the stone plates are placed. The joints between the plates are filled with lime mortar. This is how we decided to do.

The porch floor had suffered the same change in the last restoration as the floor in the mosque. We decided to remove the concrete here as well and the floor was made with a stone paving and in the same way as in many mosques.

The entrance path to the Mosque was an intervention from the 70s with big concrete

kao krajnja je bilo zamijenjenivanje postojećeg betonskog poda sa novim kamenim podom, gdje bi pronađeni uzorci bili iskorišteni kao model za izradu novog poda.

Uobičajen način postavljanja kamenog poda je korištenje sljedećih slojeva:

gusta glina koja se miješa sa krečom treba biti sabijena drvenim presama i pokrivena pjeskom u koji se trebaju postaviti kamene ploče. Spojevi između ploča se ispunjavaju krečnim malterom.

New stone floor in the porch / novi kameni pod na sofama

blocks. This was considered unfitting and the level was too high and sloping towards the entrance instead of away from the entrance. We changed this by removing the concrete layer and keeping the original stone pavement that appeared and continued with a stone paving in the same manner towards the entrance as to the harem.

Some of the old stones needed to be lifted to the same level, so as to eliminate the risk of slipping.

The Mahvil/Gallery

When the floor of the mahvil had been dismantled, the main beams and the columns were left in their original positions. After investigating the bearing capacities of the beams, only one of the beams needed to be replaced with a new one. The other ones were repaired by replacing rotten parts with the new pieces of wood.

The floor and ceiling boards on the other hand had to be changed almost completely.

Only 20% of the original floor structure could be saved. Approximately 5% of the old floor-boards could be reused The original boards are displayed in one corner of the gallery floor and it is possible to distinguish the original floor boards from new boards. The banister is entirely new.

The balcony on the gallery that was used by muezzin during the prayers was reconstructed according to an old video, which was the only evidence of the interior that we found.

The old decoration edge boards in the ceiling under the mahvil were kept wherever they had

Pod na sofama je promijenjen na isti način kao i pod u unutrašnjosti objekta, tokom posljednje restauracije. Mi smo se odlučili na skidanje betonske podloge i na ovoj poziciji, tako da je cjelokupna podna konstrukcija restaurirana u kameni pod na način sličan kako je to urađeno u mnogim drugim džamijama.

Ulazna staza u trijemu džamije je također bila pokrivena betonom što je ostatak intervencije iz 70-tih. Ovo je ocijenjeno neodgovarajućim, a i nivo ulazne staze je bio previsok kao i naget prema unutrašnjosti džamije, umjesto prema haremu. Ovaj dio je promijenjen tako što je uklonjen betonski sloj, a originalne ploče koje su ostale sačuvane ispod betona, su sada sačinjavale novu ulaznu stazu u džamiju. Neke od ovih starih kamenih ploča su bile dovedene u nivo sa većinom komada, kako bi se moglo prelaziti preko ove površine bez poteškoća.

Mahvil/galerija

Kada je pod na mahvilu skinut, glavne grede i stubovi su ostavljeni na svojim originalnim pozicijama. Nakon provjere nosivih karakteristika greda, samo jedna greda je trebala biti zamijenjena novom. Ostale grede su bile popravljene, zamijenjivanjem istruhlih dijelova greda sa novim komadima drveta.

Pod i tavanične daske su s druge strane morale biti skoro u potpunosti zamijenjene.

Samo 20% originalne podne konstrukcije se moglo sačuvati. Oko 5% starih podnih dasaka je moglo biti ponovo upotrijebljeno. Originalne daske su bile postavljene u jednom uglu u podu drvene galerije, kako bi se mogla napraviti

The mahvil structure after rotten construction is replaced with new pieces of wood / konstrukcija mahvila nakon zamijenjivanja oštećenih greda, novim komadima

▶ The mahvil floor, new and authentic / pod mahvila, nove daske i autentični

▶▶ The reconstructed balcony / rekonstruisan balkon

not rotted and where traces of the decoration could be seen.

The columns were also repaired. Due to constant moisture from the concrete floor, the bases of the columns had been exposed to humidity. This had caused rot, and the bases needed to be changed. This was made by cutting the rotten piece and replacing it with a new dry piece. The joints were connected half/half and fastened with iron tie bars placed on two opposite sides of the octagonal column. The tie bars are connected with screws from both sides. The height of the ties are about 100 cm.

All new pieces of wood were protected with linseed oil and the painted parts were coated with linseed oil paint in the colours that we had found.

- The columns in a combination of iron oxid and chrome green

razlika između novih i starih dasaka. Ograda je u potpunosti zamijenjena.

Balkon koji mujezin koristi tokom molitvi je rekonstruisan prema video zapisu iz 1990 koji predstavlja jedini dokaz o interijeru koji smo mi mogli naći.

Stare dekorativne ugaone daske na tavanici mahvila su skoro sve sačuvane, osim komada koji su u potpunosti istruhli, kao i komada na kojima tragovi dekoracije se nisu mogli nazrijeti.

Stubovi su također bili popravljeni. Radi konstantne vlage koja je prodirala sa betonskog poda, baze stubova su bile konstantno izložene vlazi. Ovo je uzrokovalo njihovo propadanje i baze stubova su morale biti zamijenjene. Popravak je napravljen tako što su oštećene baze zamijenjene novim suhim komadima. Drveni spojevi su urađeni na tradicionalan način, spojem pola na pola, i ojačane čeličnim trakama sa dvije suprotne strane oktogonalnih

The parts of original construction / dijelovi originalne konstrukcije

The parts of original edge decoration boards / dijelovi originalnih tavaničnih dekorativnih dasaka

Finalized repair of column /
završena popravka stuba

Temporary consolidation of columns with added new pieces of wood / privremena konsolidacija stubova sa dodatim novim komadima drveta

Mahvil ceiling /
tavanica mahvila

- The beams in a combination of iron oxid and chrome green
- The banister in a combination of iron oxid and chrome green and ochre
- The ceiling, combination of iron oxid and chrome green

The Mihrab and Minbar

The mihrab was repaired by adding the missing stones in the first four layers under the crown, and replacing the stones with several cracks from the other three layers, with new ones. The bottom stone of the mihrab had a crack. It is usually made of one piece and is the step that raises the mihrab niche over the mosque floor. The crack was repaired by filling

stubova. Ojačanja su spojena šarafima sa obje strane. Visina ojačanja je cca 100cm.

Svi novi komadi drveta su bili zaštićeni lanenim uljem, kao i bojeni dijelovi koji su ponovo prebojeni bojama pigmentiranim prema nalazima sa originalnih uzoraka.

- Svi stubovi su bila kombinacija željezni oksid i smrča zelene boje
- Sve grede su bile obojene kombinacijom željezni oksid i hrom zelene boje
- Ograda je bila obojena kombinacijom željezni oksid, hrom zelene boje i oker boje
- Tavanica je bila obojena kombinacijom željezni oksid i hrom zelene boje

it with lime plaster, and the original stone is kept. This repair was made in the last part of the restoration process.

The minbar was also repaired. The mihrab side of the minbar fence had collapsed. The fragments were identified, marked and placed back in their original positions. The joints were strengthened with iron clamps and molten lead. The entrance crown had collapsed as well. We collected the fragments that were found on the site, identified them as the entrance crown before it was put back in its original position. This was possible because the parts of the minbar entrance crown and fence on the other side had only collapsed and not been crushed.

Mihrab i minber

Mihrab je bio popravljen dodavanjem nedostajućeg kamena u prva četiri reda ispod krune, i zamijenom ispucalog kamena sa ostala tri reda novim komadima. Podni kamen mihraba je bio ispucao također. Ovaj kamen je originalno napravljen iz jednog komada kamena, i predstavlja podijum za čiju visinu je niša mihraba uzdignuta u odnosu na ostali pod džamije. Ovaj kamen je bio zalijepljen krečnim malterom, i originalni kamen je bio zadržan. Popravka je napravljena u zadnjoj fazi restauracije objekta.

Minber je također bio popravljen. Strana ograde minbera do mihraba je bila u potpunosti uništena. Fragmenti su bili identifikovani, te postavljeni na svoje originalne pozicije. Spojevi

Destroyed mihrab / uništen mihrab

Detail of muqarnas /
detalj mukarnasa

Repaired mihrab /
popravljen mihrab

Neither the minbar nor the mihrab is repainted yet, and the original paints and colours are not fully investigated. This procedure is still to be done, in a future restoration phase.

su ojačani čeličnim klamfama koje su bile obložene topljenim olovom. Kruna nad ulazom u minber je također bila srušena. Sakupili smo fragmente koje smo našli na terenu, identifikovali i vratili na njihovu originalnu poziciju. Ovo je bilo moguće zbog toga što su dijelovi uništene ograde minbera i kruna minbera bili srušeni, ali fragmenti nisu bili zdrobljeni, tako da je bilo lako identifikovati komade kamena, koji su samo vraćeni na svoje originalne pozicije.

Niti mihrab ni minber nisu još prebojeni, niti su slojevi boje još istraženi. Ovaj postupak će biti napravljen u budućim fazama restauracije.

▸ Destroyed minbar / uništen minber

▸▸ Repaired minbar / popravljen minber

The Treatments of the Materials

The mortar used was pure lime mortar except for in the holes where new stones were laid in a mixture of lime and cement mortar.

The iron reinforcements, wooden nets, window frames were brushed clean from rust and protected with anti-corrosive oil paint.

The exterior walls on the porch were plastered with lime plaster. For the plaster on the walls up to 60cm above the ground and on the concrete reinforcement rings we used a lime plaster with an addition of white cement, while the rest is plastered with local lime plaster.

The minaret is plastered with a lime plaster with an addition of white cement.

The interior walls were plastered with lime plaster in three layers, with a final layer of lime wash that was mixed with ash water[1].

The wood in mahvil construction, roof construction, window frames, shutters, roof ceiling, mahvil ceiling, were protected with linseed oil mixed with turpentine, with a finishing layer of linseed oilpaint or left as it is according to the colouring scheme mentioned earlier.

1 The water that is mixed with wooden ash, and after the ash has settled down, the upper layer of water is used in a mixture with lime.

Tretman materijala

Malter koji je bio korišten je bio čisti kreč osim u slučajevima ispunjavanja pukotina u kamenu, gdje je kreč miješan sa cementom.

Čelična ojačanja, demiri, prozorski okviri su bili očišćeni od hrđe i zaštićeni uljnom anti korozivnom bojom.

Vanjski zidovi na ulazu su bili premalterisani krečnim malterom. Malter na zidovima, do 60cm visine i na betonskim serklažima je bio mješavina krečnog i cementnog maltera, a ostatak zidova je premalterisan lokalnim krečnim malterom.

Munara je premalterisana krečnim malterom sa dodatkom bijelog cementa.

Unutrašnji zidovi su malterisani krečnim malterom u tri sloja, sa finalnim slojem kreča koji je bio mješan sa pepelnom vodom[1].

Drvo u konstrukciji mahvila, drvena konstrukcija, prozorski okviri, kapci, krovna tavanica, tavanica mahvila su zaštićene lanenim uljem koje je razrijeđeno terpentinom, sa finalnim slojem lanene uljne boje, ili je ostavljeno kako je opisano u prije pomenutim kolornim šemama.

1 Voda koja je pomiješana sa drvenim pepelom, nakon što se pepeo nataloži na dnu posude, gornji sloj vode se koristi u mješavini sa krečom

Conclusions

Zaključci

The restoration of the Handanija mosque was carried out in totally two years. Before we started the works there had been a student collaboration workshop between the Architectural Faculties of Trieste in Italy and Sarajevo to make a restoration project for the mosque. Some of their documentation was possible to use in our project and we could use their results for comparison to ours.

Working with restoration as a learning process for educational purposes is part of the work of CHwB. Being financed by the Swedish International Development Cooperation Agency the educational as well as the reconciliation aspects are stressed. Compared to a locally financed project we are working with time limits not always favorable for the project. The documentation phases would require more time and the preparations for the construction as well, where materials could be more extensively tested prior to being used. This is especially important in Bosnia and Herzegovina where materials cannot be bought with quality guarantees.

CHwB has to balance the decisions and the way of making decisions in order to stimulate the young architects and their knowledge but at the same time respect the object so that the historic building is not jeopardized by wrong actions.

Restauracija Handanija džamije je bila napravljena u roku od dvije godine. Prije nego što smo mi započeli radove na restauraciji, radionica između studenata Arhitektonskog fakulteta u Trstu i Sarajevu je bila organizovana, sa ciljem izrade projekta restauracije objekta. Nešto od dokumentacije koja je bila napravljena u tom periodu je mogla biti iskorištena u procesu pravljenja dokumentacije. Rezultati uzajamnog istraživanja su mogli također biti upoređeni. Rad sa restauracijom koja je edukativni proces jeste osnovni model CHwB-a. Način na koji su projekti finansirani od strane Švedske internacionalne agencije za razvoj i saradnju (Sida), edukacijski principi kao i približavanje pomirenju su naglašeni. Upoređeno sa lokalno finansiranim projektima mi radimo sa vremenskim ograničenjima koja nisu prikladna za projekat. Dokumentacijska faza zahtijeva mnogo duži proces prikupljanja materijala i pripreme za izvedbeni dio, gdje bi se materijali mogli testirati prije njihovog primjenjivanja. Ovo je naročito važno u BiH, gdje materijali ne mogu biti kupljeni sa garancijama za kvalitet.

CHwB mora balansirati odluke koje se donose u smislu stimulisanja mladih arhitekata i njihovog znanja, ali u isto vrijeme te odluke se moraju donijeti tako da historijski objekat nije ugrožen pogrešnim intervencijama.

Interior destroyed / uništena unutrašnjost džamije

The restoration process of Handanija mosque was additionally supposed to be a part of the restoration Program of the master studies at the Architectural Faculty at Sarajevo University and initially we included three students into the work. Two of them continued in spite of difficulties in incorporating this kind of a restoration process in their studies. There was little support from the Faculty due to this being beyond the scope of the standard education. Both master students, Amra Šarančić and Elša Turkušić, were doing a thorough documentation work resulting in a good material for the implementation project. The same concerns the other architects, Lejla Hadžić and Damir Hadžić,

Restauracija Handanija džamije je trebala predstavljati dio restauracijskog programa postdiplomskog studija na Arhitektonskom fakultetu u Sarajevu, i mi smo inicijalno uključili tri studenta u izradu projekta. Dvoje od studenata su nastavili rad na projektu bez obzira na teškoće implementiranja tog rada u studije, prema pravilima Fakulteta. Oba studenta postdiplomskog studija Amra Šarančić i Elša Turkušić su napravile detaljnu dokuemnatciju, koja je rezultirala dobrim materijalom za izradu izvedbenog dijela projekta. Isto se tiče i arhitekata sa završenim postdiplomskim studijama, Lejla Hadžić i Damir Hadžić, gdje je Lejla dodatno bila i vođa tima, što je nije bilo lako sa obzirom

and Lejla was additionally the team leader. This was not always easy since the group was located in different places and demanded a lot of coordination to function.

The final outcome is satisfying. This is really the result of everyone's dedicated work, including everyone from the beginning to the end.

The whole Project a long process, sometimes with strains but often with joy and one of the most satisfying moments was when the roof structure was being erected and the repair of the mosque was a fact. The whole process of re-gaining an important building in the village was a happy process since the building is a part of many villagers' daily life and for even more during June and the Ajvatovica. We had strong support from the villagers and the local imam. This support cannot be overestimated, as it was essential for a good result. The contractor was also qualified.

The work will be finalized by making a Maintenace Program for the mosque, which will guide the imam, as well as the Federal Institute to Protect Cultural Historical Monuments in their future maintenance of the building.

– Tina Wik
project manager CHwB

na to da su članovi grupe uvijek bili locirani na različitim mjestima, te je to zahtijevalo dosta koordinacije u smislu pravilnog funkcionisanja.

Finalni rezultat je u svakom slučaju zadovoljavajući. Ovo je rezultat predanog rada svih uključenih, od samog početka do kraja.

Ovaj rad je bio dug proces, nekada sa teškoćama ali najčešće sa radošću , gdje je jedan od najljepših momenata bilo dizanje krovne konstrukcije i kada je popravak džamije mogao biti nastavljen normalno.

Cijeli proces vraćanja izgleda vrijednom objektu u selu je proces zadovoljstva sa obzirom da je ovaj objekat dio svakodnevnog života Pruščana, čak i više tokom trajanja Ajvatovice. Imali smo jaku podršku Pruščana i Prusačkog Imama. Ovakva podrška nikada nije precijenjena, ona je neophodna za dobre rezultate. Još uvijek na objektu ima nekih manjih stvari koje će se doraditi, baš kao i na svakom objektu ove vrste.

Rad će biti finaliziran pripremom Plana održavanja za džamiju, koji će biti vodič vlasnicima objekata, kao i Federalnom zavodu za zaštitu kulturnog i prirodnog nasljeđa u njihovom budućem održavanju objekta.

– Tina Wik
projekt menadžer CHwB

Factual Details

Činjenice

The documentation project was implemented from August 2003 - June 2004. In the team that was working on this phase were:

- **Tina Wik,** project manager, professor and architect, CHwB
- **Krister Bergreen**, structural engineer, Krister Bergreen Byggkonsult AB
- **Dr Hazim Hrvatović,** geology engineer, Geological Institute BiH
- **Lejla Hadžić**, restoration architect, CHwB
- **Damir Hadžić**, restoration architect, CHwB
- **Amra Šarančić**, architect, master student, postgraduate studies at Architectural Faculty in Sarajevo
- **Elša Turkušić**, architect, master student, postgraduate studies at Architectural Faculty in Sarajevo

The implementation project was undertaken from June 2004 - February 2005 with the following additions to the team

- **Salko Kulukčija**, civil engineer, INTERPROJEKT, Mostar
- **Mustafa Humo,** civil engineer, INTERPROJEKT, Mostar
- **Vladić Tomislav,** electrical engineer, DOXAT doo
- **Spahić Adnan,** associate, DOXAT doo

The restoration process started in October 2004, and continued until September 2005. The mosque was inaugurated on 14th October 2005.

A contractor from Fojnica Omer Karahmet and his company "Karadrvo" implemented the restoration

The main source of funding **was Sida,** the Swedish International Development Cooperation Agency

Co-funding for the documentation came **from the Barakat Trust,** UK

The work has cost about 250.000 KM (128.205 EUR)

Dokumentacijski projekat je bio napravljen od augusta 2003 – juna 2004. Tim koji je radio na ovom dijelu projekta je bio sljedeći:

- **Tina Wik,** projekt menadžer, profesor, arhitekt, CHwB
- **Krister Bergreen**, građevinski inžinjer, Krister Bergreen Byggkonsult AB
- **Dr Hazim Hrvatović,** inžinjer geologije, Zavod za geološka ispitivanja BiH
- **Lejla Hadžić,** arhitekta restaurator, CHwB
- **Damir Hadžić,** arhitekta restaurator, CHwB
- **Amra Šarančić**, arhitekt, student postdiplomskog studija, Postdiplomske studije Arhitektonskog fakulteta u Sarajevu
- **Elša Turkušić**, arhitekt, student postdiplomskog studija, Postdiplomske studije Arhitektonskog fakulteta u Sarajevu

Izvedbeni dio projekta je bio napravljen u periodu od juna 2004 - februara 2005 sa dodatnim članovima tima

- **Salko Kulkčija,** građevinski inžinjer, INTERPROJEKT, Mostar
- **Mustafa Humo,** građevinski inžinjer, INTERPROJEKT, Mostar
- **Vladić Tomislav,** inžinjer elektrotehnike, DOXAT doo
- **Spahić Adnan**, saradnik, DOXAT doo

Restauracija objekta je počela u **oktobru 2004, i nastavljena do septembra 2005. Džamija je bila otvorena 14. oktobra 2005. godine.**

Izvođač iz Fojnice, Omer Karahmet i njegova kompanija "Karadrvo" je izvela restauraciju.

Glavni financijer projekta je Sida, Švedska internacionalna agencija za razvoj i saradnju

Dodatne finansije za projekat dokumentacije **objekta su došle od Barakat Trust**, UK

Ukupna vrijednost radova je bila cca 250.000 KM (128.205 EUR)

Summary

Sažetak

The Handanija Mosque was built in 1617 according to the chronograms found above the entrance doors to the mosque and the entrance door to the graveyard enclosure (the **harem**), which surrounds the mosque. The mosque received its name from its founder, Handan aga, a rich Ottoman officer.

The mosque is located in the centre of the village and is the starting point for the yearly pilgrimage known as Ajvatovica.

The Handanija Mosque represents an important example of Bosno-Herzegovinian Islamic heritage due to the numerous original parts from the 17th century that are found in its interior and due to its long cultural and religious history. The mosque contains the only ceramic **leafs**[2] that can be found in Bosnia-Herzegovina. The **leafs** were a gift given to the Islamic community[3] from one of the travelling Muslim intellectuals who visited the mosque.

Džamija Handanija izgrađena je 1617. godine. Godina se vidi na hronogramima nađenim iznad ulaznih vrata i iznad kapije harema koji okružuje džamiju. Džamija je nazvana po svom osnivaču, Handan-agi, bogatom osmanskom službeniku (Handanagina, Handanbegova, Handanija). Danas je još vidljiv njegov nadgrobni spomenik, a nalazi se u haremu, iza zida mihraba.

Građevina zauzima središnje mjesto u selu, nedaleko od srednjevjekovne utvrde na obližnjem brdu. Ona je polazište godišnjeg hodočašća, poznatog kao Ajvatovica. Džamija je kroz historiju bila središte kulturnog i vjerskog života Prusca.

U džamiji su jedine keramičke **levhe**[2] koje se mogu naći u BiH. **Levhe** su bili poklon Islamskoj zajednici od jednog putujućeg muslimanskog intelektualca koji je pojetio džamiju[3]. Tokom gotovo 300-godišnje historije džamije ove tri ukrašene keramičke ploče, od

2 Leaf – lines taken from Qur'an written as a combination of calligraphy and scenes from religious to every day life"

3 Here the Islamic community is referred to an umma, not to an official Institution, as in 17th century BiH was under the rule of the kalifat from Instanbul. The change in the organisation of the Islamic religious community happened at the end of the 19th century.

2 Levha - stihovi iz Kur'ana napisani u kombinaciji kaligrafije i prizora iz vjerskog i svakodnevnog života

3 Ovdje se islamska zajednica odnosi na ummu, a ne na zvaničnu instituciju, jer su muslimani Bosne i Hercegovine u 17. stoljeću bili pod vlašću kalifata iz Istanbula. Promjena u organizaciji Islamske vjerske zajednice dogodila se krajem 19. stoljeća

The mosque is also famous for its characteristic porch and segmented octagonal wooden dome under the hipped roof.

The restoration work on the Handanija mosque began in summer 2003 with a documentation of the building. This included to a large extent in situ documentation but also archive studies and collecting old photos and video films. Fragments found on the site from both fallen and dismantled parts were collected, identified and marked. Samples of different material were taken and analyzed.

The implementation project was based on all collected information. The proposed intervention followed the Dayton Peace Agreement with the ambition to put the mosque back into / pre-war condition and appearance. One difficulty was to reconstruct the roof without any in situ documentation, as it was completely lost in the war. Here we had to use analogical studies. We found no intact 17th century wooden roof structures preserved in Bosnia and Herzegovina so we had to use international examples, having in mind that several structural details were similar in many countries. The proposed solutions were much discussed but the options were limited for the proposed space we wanted to create, following observations from a video film from before the war.

The new materials in the mosque were all chosen after analyzing the existing ones and trying to get as close to them as possible. We have no information from which quarries the stones come from but tried to find very similar ones from nearby locations as we believe that this was the approach used when the mosque was built.

kojih dvije prikazuju Harem u Meki i Harem u Medini, a na trećoj su citati iz Kur'ana, visile su na zidu mihraba.

Džamija je poznata i po karakterističnom ulazu i segmentnoj kupoli koja se nalazi ispod četverovodnog krova.

Restaruacija Handanija džamije je započeta u ljeto 2003. sa projektom dokumentacije objekta. Bitan dio restauracije džamije bio je započeti s projektnom dokumentacijom, što je obuhvatalo mjerenje džamije, dokumentovanje oštećenja, proučavanje i prikupljanje historijskih podataka iz knjiga, arhiva, starih fotografija itd.

Dio in situ posla bio je prikupljanje fragmenata na lokalitetu, njihova identifikacija i numerisanje prije propisnog odlaganja. Slobodni fragmenti koji su bili nađeni bili su uglavnom dijelovi razrušenog minareta, rupa u zidu i dovratnika.

Izvedbeni dio projekta je bio baziran na zaključcima o svim prikupljenim materijalima. Predložena intervencija prati Dejtonski mirovni sporazum, koji nalaže vraćanje objekata u njihovo prije ratno stanje. Jedina poteškoća u tom postupku je bila rekonstrukcija krova bez bilo kakvih materijalnih dokaza na terenu. Ovdje smo morali iskoristiti analogiju. Nismo pronašli ostatke drvenih konstrukcija iz 17. vijeka u BiH, tako da smo morali koristiti internacijonalne primjere, imajući na umu da su konstrukcijski detalji slični iz zemlje u zemlju. Predloženo rješenje je bilo jako puno diskutovano, ali su opcije bile limitirane prostornim rješenjem džamije, a naš cilj je bio da vratimo unutrašnji izgled džamije, prema jedinom dokumentu koji smo imali, (video zapis iz 1990)

The contractor Karadrvo was chosen through competition for the construction works. They started with covering the mosque and reconstructing the roof and the dome in the autumn of 2004 and the works were completed in the autumn 2005 when the mosque was re-inaugurated.

Novi materijali u džamiji su bili odabrani poslije analiziranja postojećih i pokušaja da se restuariraju koliko god je to moguće. Mi nismo imali informacije iz kojih kamenoloma se kamen vadio, ali smo pokušali naći sličan koji se vadio u kamenolomima u blizini džamije, kao što vjerujemo da je bio slučaj i tokom izgradnje džamije.

Izvođač "Karadrvo" je bio odabran kroz poziv za izvođačke radove. Radovi su počeli rekonstrukcijom krova i kupole u jesen 2004. a završeni su u jesen 2005. kada je džamija ponovo otvorena.

Historic Review made by Helen Walasek, The Bosnian Institute in London, UK, the rest of the texts made by Tina Wik and Lejla Hadžić

All pictures are made by CHwB

Text revised by:
Satu Molander and Nigel Moore

English text translated to Bosnian language:
Andrea Dautović

Graphic design:
Poeta Pista, Sarajevo

Printing:
Bemust, Sarajevo

Historijski pregled napisala Helen Walasek, Bosanski institut u Londonu, UK, ostatak tekstova napisale Tina Wik i Lejla Hadžić

Sve fotografije su napravljene od strane CHwB-a

Tekst pregledali:
Satu Molander i Nigel Moore

Prevod engleskog teksta na bosanski jezik:
Andrea Dautović

Grafički dizajn:
Poeta Pista, Sarajevo

Štampa:
Bemust, Sarajevo