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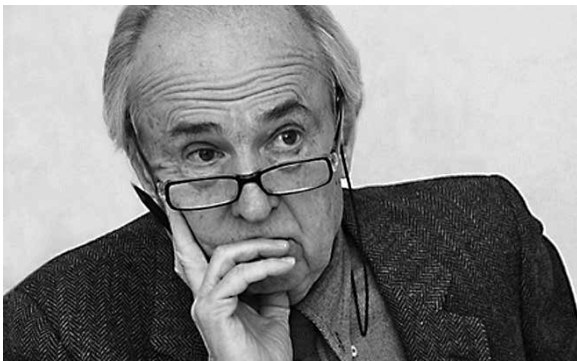


Boris Podrecca

Bijeli prostor svjetlosti

¶ U svojem tekstu o *europsko-islamskoj arhitekturi* Christian Welzbacher rekao je sljedeće: 'Džamija nije ništa drugo nego prostor usmjeren prema Meki. Sve ostalo je proizvod ljudske mašte'. Tu bismo minimalističku tezu mogli proširiti te dodati da islam nije određen arhitektonsko-liturgijskim uvjetovanostima. Tek molitveni prostor mora biti orijentiran prema Meki i Kabi, a to mora biti prepoznatljivo po molitvenoj niši *mihrabu*. Desno smještena propovjedaonica *mimbar*, povišena galerija *dikah* te mogućnost ritualnog pranja zadani su elementi, ali ih je moguće slobodno oblikovati. Sve u svemu to je idealno mjesto za komponiranje slobodnoga

arhitekt
architect



Zlatko Ugljen

fotografije photographs by Anida Krečo (AK)
Zlatko Ugljen arhiva/ archive (ZU)

White Space of Light

¶ In one of his texts about Euro-Islamic architecture, Christian Welzbacher formulated the following: 'A mosque is no more than a space oriented toward Mecca. Everything else is a product of human imagination.' This minimalist thesis could perhaps be broadened, and we could add that Islam is not fixed by architectural-liturgical conditioning. Just the space for prayer has to be oriented to Mecca and Kaaba, and this has to be recognized in the prayer niche *mihrab*. The pulpit *minbar* situated on the right, a raised platform *dikka*, as well as an option for the ritual purification are necessary, but it is possible to form them freely. All in all, it is an ideal place for composing

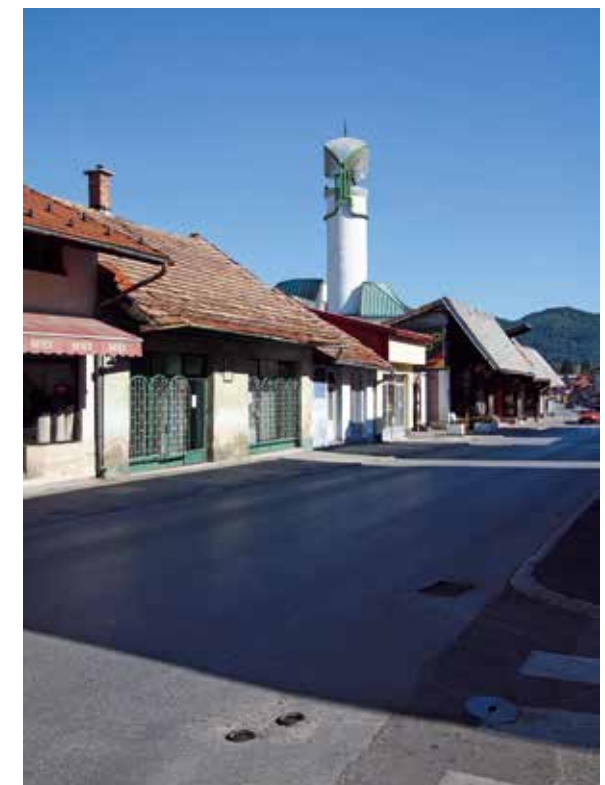




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prostornog i konstrukcijskog programa bez ikakvih odviše strogih funkcionalnih i pragmatičnih parametara koje bi trebalo zadovoljiti, jer u građevno-povijesnom smislu razvoj džamije nije određen nekom strogom demarkacijskom linijom. Okvir referenci graditeljsko-umjetničkih utjecaja na islamsku arhitekturu seže daleko u povijest sve do epohalne Aje Sofije, Svete Mudrosti iz 8. stoljeća, do danas jednog od najljepših prostora koji potiče osjećaj slobode, a pripada rodu džamija. Tako i najznačajnije od nekih 500 građevina Mimara Sinana, uključujući njegovu posljednju i najkompleksniju džamiju u Edirni, predstavljaju opsesivno cjeloživotno bavljenje tim kršćanskim centralnim prostorom. Poveznice zapadnih i orijentalnih utjecaja su prije svega u doba moderne, nakon pitoresknog orijentalizma u 19. stoljeću, dovele do ostvarenja značajnih i suvremenih građevina poput Šerefudinove Bijele džamije Zlatka Ugljena u Visokom. Veliki arhitekti treće moderne, kojima je u teoriji i praksi uspjela kohabitacija tih dvaju svjetova, jesu Hassan Fathy u Egiptu, Mohamed Saleh Makiya u Iraku, Saba George Shiber u Kuvajtu i Nader Ardalan u Iranu. S druge strane su brojni arhitekti zapadne hemisfere bili inspirirani orijentom. Tu mislimo na imena kao što su F. L. Wright, Le Corbusier, Frei Otto, James Sterling, Marcello d'Olivo, Oskar Niemayer, Jörn Utzon itd. Svi su ti

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ZLATKO UGLJEN, Šerefudinova Bijela džamija

ZLATKO UGLJEN, The Šerefudin White Mosque

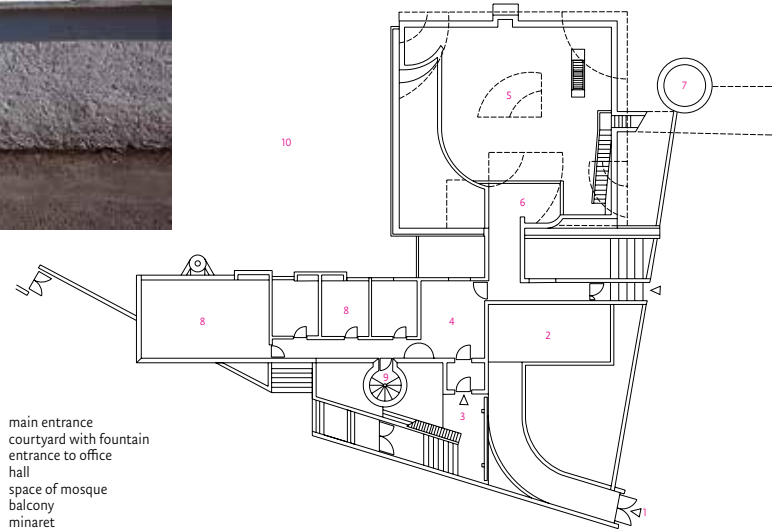
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tlocrt kata ▶

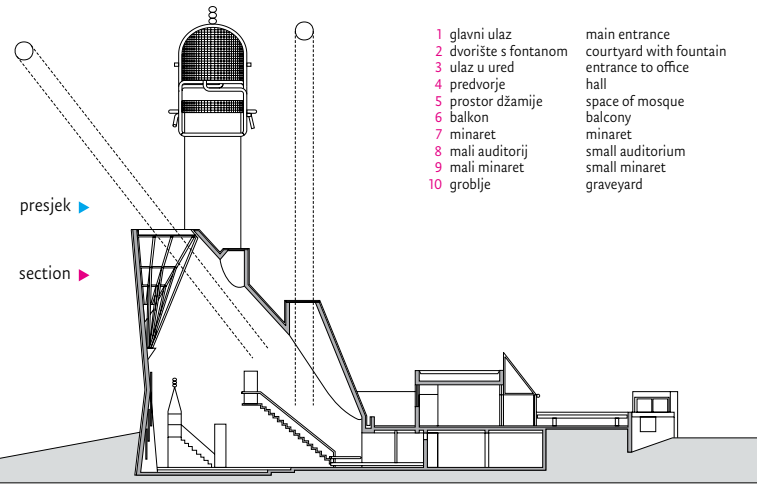
floor plan ▶

- | | |
|-----------------------|-------------------------|
| 1 glavni ulaz | main entrance |
| 2 dvorište s fontanom | courtyard with fountain |
| 3 ulaz u ured | entrance to office |
| 4 predvorje | hall |
| 5 prostor džamije | space of mosque |
| 6 balkon | balcony |
| 7 minaret | minaret |
| 8 mali auditorij | small auditorium |
| 9 mali minaret | small minaret |
| 10 groblje | graveyard |



presjek ▶

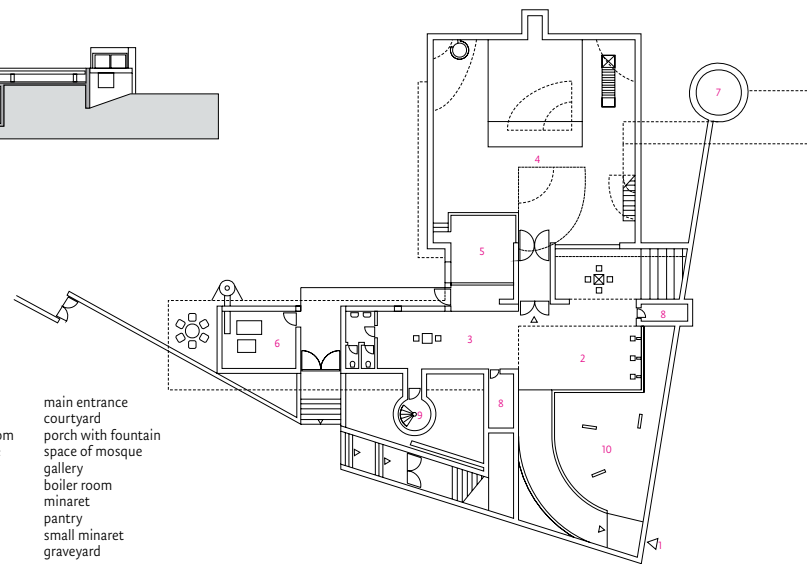
section ▶



tlocrt prizemlja ▶

ground floor plan ▶

- | | |
|---------------------|---------------------|
| 1 glavni ulaz | main entrance |
| 2 dvorište | courtyard |
| 3 trijem s fontanom | porch with fountain |
| 4 prostor džamije | space of mosque |
| 5 galerija | gallery |
| 6 kotlovnica | boiler room |
| 7 minaret | minaret |
| 8 spremište | pantry |
| 9 mali minaret | small minaret |
| 10 groblje | graveyard |



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a free spatial and constructional programme without any overly strict functional and pragmatic parameters, which should be satisfied since the development of the mosque, in a building and historical sense, is not determined by a rigorous demarcation line. The referential frame of building and artistic influences on Islamic architecture reach as far back in history as the epochal Hagia Sofia, Sacred Wisdom, from the 8th century which is still today one of the most beautiful spaces that motivate a feeling of freedom, and which belongs to the type of mosque. The most significant buildings of the approximately 500 by Mimar Sinan, including his last and most complex mosque in Edirne, all represent an obsessive lifelong dealing with this Christian central space. The connections of Western and Oriental influences, primarily in the period of Modernism after the picturesque Orientalism of the 19th century, led to the realization of significant and contemporary buildings, like Šerefudin's White Mosque by Zlatko Ugljen in Visoko. Great architects of the third Modernism who managed to achieve cohabitation of the two worlds both in theory and practice are Hassan Fathy in Egypt, Mohamed Saleh Makiya in Iraq, Saba George Shiber in Kuwait and Nader Ardalan in Iran. ♣ On the other hand, numerous architects from the Western hemisphere were inspired by the Orient. By this, we think of names like F.L. Wright, Le Corbusier, Frei Otto, James Sterling, Marcello d'Olivo, Oskar Niemeyer, Jörn Utzon, etc. ♣ They all, as well as some other builders, independent of their own cultural circle, found models for their time in order to universally display their origin. Here, the notion of universality also plays a certain role, making efforts to achieve an independent assembly with the habits and rituals of one's own culture or religion, within which it will be possible to determine one's own place. ♣ This idea imposes itself in relation to the mosque in Visoko and its author Zlatko Ugljen, the most sensitive and original architect of his generation in Bosnia. And here, this text is not focused on a general or *poetical* description of the entire project, but it attempts to concentrate only on the *bearer* of the entire complex – the space for prayer. ♣ In order to create a *new* space, the space of Modernism, Zlatko Ugljen first had to break down and transfigure the traditional space of the dome as well as the rural pyramid-shaped roof. *The remaining corpus* expressed two things with incisions in the basic form of pyramid – this *amputated* spatial entity *inclines* on one side toward Mecca and on the other side, equality is reached in the traditionally bifurcate relation between the wall and roof. We could establish that the entire project consists of fragments and yet, the result is not fragmentary. Let us recall the words of Franz Kafka that the uniqueness of the absolute



krov. *Preostali korpus* je urezima u osnovnu formu piramide izrazio dvije stvari – ta *amputirana* prostorna cjelina *naginje* se s jedne strane prema Meki, a s druge strane dolazi do egaliziranja tradicionalnoga dihotomijskog odnosa između zida i krova. Mogli bismo ustvrditi da se cijeli projekt sastoji od fragmenata, a ipak rezultat nije fragmentaran. Sjetimo se riječi Franza Kafke da je jedinstvenost apsolutnog sastavljena od fragmenata cjeline. ♣ Stvarna energija tog prostora, kojem je strana bilo kakva emblematika moći, postignuta je popratnim osvjetljenjem koje vodi izvjesnoj apstrakciji. Praznina bijelog prostora prožeta je zenitnom dnevnom svjetlošću koja se prosipa preko pet simboličkih perforacija kosoga krovnog zida. Snažni svjetlosni upadi oblikuju u unutrašnjosti vijugave *izvorce svjetlosti* koji daju ugođaj lirskoga, diferenciranog

consists of the fragments of an entirety. ♣ The real energy of this space, to which any emblematics of power is alien, has been achieved with the accompanying illumination which leads to a certain abstraction. The emptiness of the white space is bathed in zenithal daylight which is cast over five symbolic perforations of the inclined roofing wall. Powerful bursts of light form curving *wells of light* in the interior thus providing an atmosphere of lyrical, differentiated, and complex *legato* between the exterior space (the skies) and the interior space (the room for prayer). Vilém Flusser talks in one of his notes about the ideal place of curving where interrelations flow together. This inevitably reminds us of Carlo Scarpa who noticed, in relation to his three-dimensional light cubes set over the corner in the additional construction of Canova's

(AK) kao i drugi graditelji, neovisno o vlastitome kulturnom krugu, u svoje doba pronašli modele kako bi na univerzalan način izrazili svoje podrijetlo. Pri tome pojam univerzalizma igra određenu ulogu i kao nastojanje da se običajima i ritualima vlastite kulture ili religije postigne samostalni sklop unutar kojeg će biti moguće odrediti svoje mjesto. ♣ Ta se misao nameće u vezi džamije u Visokom i njenog autora Zlatka Ugljena, najsenzibilnijega i najoriginalnijeg arhitekta svoje generacije u Bosni. Pri čemu ovaj tekst nije fokusiran na općeniti ili pak *poetski* opis cjelokupnog projekta, već se nastoji koncentrirati samo na *nositelja* cjelovitog kompleksa – na molitveni prostor. ♣ Da bi stvorio *novi* prostor, prostor moderne, Zlatko Ugljen je prvo morao raščlaniti i transfigurirati kako tradicionalni prostor kupole, tako i seoski piramidalni

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i kompleksnog *legata* između vanjskog prostora (neba) i unutrašnjeg prostora (dvorane za molitvu). U jednom zapisu Vilem Flusser govori o idealnom mjesto zakrivljenosti u kojem se međudnosi slijevaju. Neizbježno nas to podsjeća na Carla Scarpu koji je u vezi svojih trodimenzionalnih svjetlosnih kubusa postavljenih u kutovima prilikom prigradnje Canovina atelijera u Possagnu zamijetio: 'Izrezao sam komade neba i prišio ih na svoju zgradu'. Bio je poput Gottfrieda Sempera uvjeren da je arhitektura umjetnost raspletanja – jednostavan, a ipak magični zanat koji oponira energiji i neizbježnosti kaosa. Upravo ta *druga* energija Šerefudinova molitvena prostora vodi indukciji i dubokoj ganutosti zajednice u prostoru. Kozmička dimenzija prožetosti svjetlošću popraćena je malobrojn timer akordima, ritualnim agregatima molitve. Tradicionalno je *horror vacui* lapidarne praznine islamskoga molitvenog prostora dokidao ornament te je preobražavao *locus solus* u *locus comunis*. Sitne dekorativne odjeke takve oblikovne prakse naći ćemo i kod Ugljena, no ipak kao lateralnu radnju. Od drvenog stalaktita kible do prepleta metalnih cijevi na minaretu, inspiriranog islamskom kaligrafijom, uvijek je riječ o transformaciji i reanimaciji osnovne tradicije. Tako molitveni prostor u Visokom postaje mala *kuća svijeta za obitavanje* u skladu s geslom kako je najsnažnija arhitektura nevidljiva. Taj bijeli prostor sredine izmiče upravo svojom kozmičkom dimenzijom prebogatoj plastičnosti i želji za oblikovanjem Ugljenova rukopisa. Protok svjetlosti, svjetlosnu igru pomiruje *zeleni pod*. Taj pod prima ljude u njihovome ritualnom držanju tijela kao nositelj određene ontološke mobilnosti. Tamo gdje pod, zemlja postaje zavičaj, doživljava se solidarnost kao čulno otkrivenje. ♣ Kakva sreća da je ovaj artefakt ostao pošteđen ratne bestijalnosti.

atelier in Possagno: 'I cut out pieces of the sky and stitched them into my building.' He was convinced, like Gottfried Semper, that architecture is the art of disentangling – a simple and yet magical craft which, again, opposes the energy and inevitability of chaos. Exactly this *other* energy of Šerefudin's space for prayer leads to the community to be inducted and deeply moved in the space. The cosmic dimension of being interwoven with light is accompanied by few accords, ritual aggregates of prayer. Traditionally, *horror vacui* of the lapidary emptiness of the Islamic space for prayer would abolish ornament and it transformed *locus solus* into *locus communis*. Tiny decorative echoes of such a formative practice will be found in Ugljen's work as well, but this will be a lateral act. From the wooden stalactite of the Qibla to the interweaving of metal pipes on the minaret, inspired by Islamic calligraphy, it always about transformation and reanimation of the basic tradition. Therefore, the space for prayer in Visoko becomes *a little world house for staying* in accordance with the motto that the most powerful architecture is the invisible. This white space of the centre eludes the overabundant plasticity and desire for forming of Ugljen's handwriting exactly with its cosmic dimension. The flow of light, play of illumination is reconciled with a *green* floor. This floor receives people in their ritual holding of the body as carrier of certain ontological mobility. Where the floor is, the soil becomes home, solidarity as sensuous revelation is experienced. ♣ It is such luck that this artefact was spared in the bestiality of war.

