



Sveti Ante na Kalvariji

Saint Anthony on Calvary Hill

U gledavši fotografiju unutrašnjosti crkvice na Kalvariji kod Viteza, posvećene svetom Anti, osjetio sam ono snažno ganuće kakvo čovjeka, bez lako objašnjivog razloga, odvede na rub suza. Tako reagiramo na pjesmu, neočekivan stih, neobično poređenje, rečenicu u priči - obično ju je napisao Ivo Andrić, na glazbeni fragment, Bachovu *Toccata*, uvodne taktove Sedme Šostakovičeve simfonije, na ono što se ne da tako jednostavno napisati i što nema nikakvu praktičnu funkciju ni upotrebnu vrijednost. Tako reagiramo na liriku.

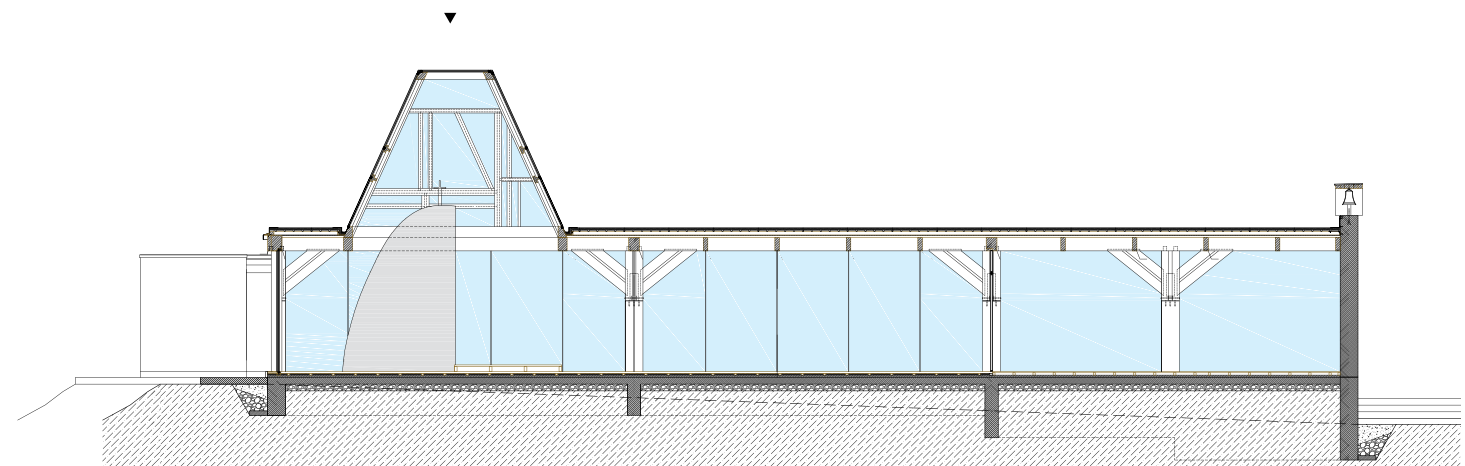
Arhitektura je, međutim, suprotna lirici. Arhitektura je ono u što se sklanjaš od zime, kiše, snijega. Arhitektura je opredmećenje naših međusobnih individualnih razlika. Sklanjamo se u kuću kao u sebe. Ali kuća nije lirika. Kuća ne gane. Obično je tako.

Oko Svetog Ante na Kalvariji zima je u vrijeme nastanka ovih slika. Svud naokolo je snijeg, onaj tanki jesenji ili posljednji proljetni, koji do kraja ne pokrije zemlju i golo bezlisno drveće, ali pred kojim se promatrač gore mrzne nego da je sve bijelo i pokriveno. Crkva nema zidove, barem ne onakve kakvim ih čovjek zamišlja, debele kamene, drvene, betonske, nego je njezina prozračna i tanka drvena konstrukcija sa svih strana obložena staklom. Čovjek okom misli i osjeća, a ne njuhom kao pas ili mačka, i zato mu je prozirno staklo dostatno za potpunu iluziju širine i otvorenosti. Staklo poništava granicu između onog što je unutra i

W hen I saw a photograph of the interior of the church dedicated to St. Anthony and located on Calvary Hill near Vitez, I felt so moved that, with no easily explainable reason, I was on the verge of tears. It is the way we react to a song; an unexpected line of poetry or an unusual order of words or sentences in a story, usually written by Ivo Andrić, or to a piece of music, like Bach's *Toccata* or the opening chords of the Shostakovich's *Symphony No. 7*; to that which cannot be easily written and has no practical function or use value. It is the way we react to poetry.

CRKVA SV. ANTE NA KALVARIJI, OPĆINA VITEZ, BOSNA I HERCEGOVINA_CHURCH OF ST. ANTHONY ON CALVARY HILL, VITEZ MUNICIPALITY, BOSNIA AND HERZEGOVINA | arhitektonski ured_architectural office ATELJE UGLJEN | autor_author ZLATKO UGLJEN | projektni tim_project team ZLATKO UGLJEN, NINA UGLJEN-ADEMOVIĆ, JOSIPA ŠKROBO | napisao_written by MILJENKO JERGOVIĆ | fotografije_photographs by DAMIR DAUTBEGOVIĆ | investitor_client ŽUPNI URED VITEZ_VITEZ PARISH OFFICE | površina parcele_site area 300 m² | bruto površina_gross floor area 300 m² | izgrađena površina_built up area 250 m² | realizacija_completed year 2016 | cijena_costs 70 000 € | glavni izvođač_main constructor IVICA ALILOVIĆ

presjek A - A
section A - A



onog što je vani. I onda sve može biti tamo i ovamo, u mjeri kakva je u skladu s čovjekovom fizičkom i duhovnom prirodom. A crkva, ona i tako ne bi trebala biti fizička građevina, jer nije čovjek u njoj, nego je ona u njemu, i ne bi ni smjelo biti granice između šume na Kalvariji i crkve u toj šumi, između onog što je vani i onog što je unutra. Uostalom, crkva je posvećena svetom Anti, a on se obraća svijetu koji je vani i koji je unutra, onome svjesnom, kao i onome beslovesnom. Pa je onda i tom drveću i svim onim vidljivim i nevidljivim što žive među njegovim granama mjesto u crkvi. I mahovini je mjesto u crkvi, i šumskom puhu.

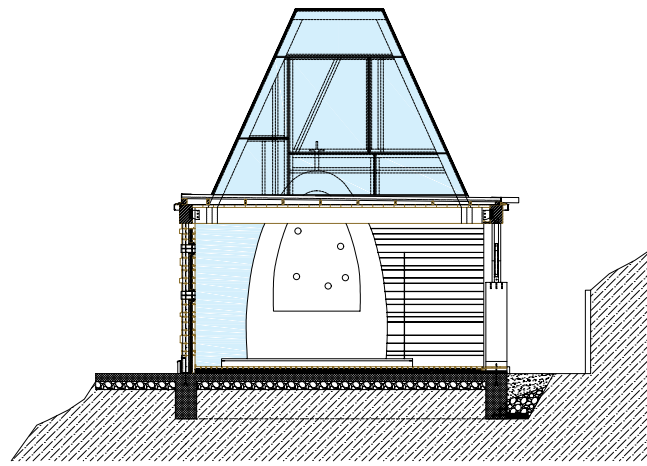
Crkva je Božji dom. Bog se, međutim, ne smrzava ni kad je ljudima zima. To nigdje ne piše, ali Bogu, bit će, nikad nije ni vruće ni zima. Ovo je crkva za Njega i za sve Njegove ljude, crkva i za sve koji ostaju vani. To je kuća koja istovremeno zadovoljava temeljnu ljudsku potrebu zbog koje postoji arhitektura, da skloni,

da pokrije i da utopli, a da istodobno čovjeka ne odvoji od onoga što je vani, i što pada, pljušti, mrzne, diše. To je kuća u koju čovjek kad uđe istovremeno i kuća ulazi u njega. I onda je čovjek crkva u crkvi. I u toj je crkvi još jedna crkva. I u njoj još jedna. To je lirika. Ono što gane i što nije monumentalno, kao što je monumentalna svaka kuća s koje se može skočiti i ubiti se. Ima li to ganuće veze s Bogom? Izravne veze nema. Nisam, na žalost, religiozan. Ali se zapitam vjeruje li Zlatko Ugljen u Boga? Svaki mi put to na um padne kad uživo ili na slici vidim neku njegovu crkvu ili džamiju. Nije to pitanje iz praznog divljenja, još je manje iz uvjerenja da bi samo religiozni ljudi mogli graditi Božje kuće ili stvarati

Architecture, however, is opposite to poetry; it is where you hide from winter, rain, snow. It is the embodiment of our individual differences. We hide in a house as into ourselves. A house is no poetry, though. A house cannot move you. It usually does not.

It is winter on the photographs showing the Church of St. Anthony on Calvary Hill. There is snow all around; a fine layer of late autumn or early spring snow, which never covers the whole ground or naked and leafless trees, but which makes the observer freeze worse than if the whole area was covered in white. The church has no walls, at least not the ones we usually imagine; thick stone, wooden, concrete walls. Its airy and thin timber construction is coated in glass on all sides. We think and feel with our eyes and not by sense of smell like cats or dogs so the transparent glass provides an illusion of width and openness. The glass eliminates the barrier between the interior and the exterior so everything can be here and there, in the scale harmonized with the human physical and spiritual nature. And the church, well it should not even be a physical building, because one is not in it, but it in them and there never should be a border between the woods at Cavalry Hill and the church in the woods, between that which is out and that which is within. Moreover, the church is dedicated to Saint Anthony, who speaks to the world outside and the world inside, the intelligent, as well as the unaware. The trees and all the visible and the invisible that lives among their branches thus belong in the church. The moss belongs in the church, as well as the forest dormouse.

A church is a house of God. God, however, never freezes, not even when people are cold. It is not written anywhere, but it



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presjek B - B
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umjetnička djela u slavu Božju. Ono u što vjerujem je da čovjek ne mora vjerovati u Boga da bi razgovarao s Njim.

Ili se to ne zove razgovor. Potreba za Bogom, za smislom i razlogom koji nadilaze upotrebnu funkciju svake stvari, ono je što čovjeku omogućava da spoznaje Boga i komunicira s Njim. Takvu potrebu nemaju svi vjernici, jer bi u tom

might as well be that God is never warm or cold. This is the church for Him and all His people, but also the church for all those who stay outside. It is a house that satisfies the basic human need that generated architecture; to shelter, cover and make warm, while, at the same time, never separating one from that which is outside, what falls down, lashes, freezes, breathes. It is a house that enters one while one enters its space, making them a church within a church, holding another church and yet another... It is poetry. What moves one and what is not monumental, as is any house from one can jump and die.

Does this feeling have any relation to God? Not directly. Unfortunately, I am not religious. But I do wonder if Zlatko Ugljen believes in God. It crosses my mind every time I see his church or a mosque, in person or in a photograph. This question is not the result of empty admiration, even less a belief that only religious people can build houses of God or create art that celebrates Him. I believe that one does not need to believe in God to speak with Him. Or it may not be called conversation. The need for God, meaning and reason



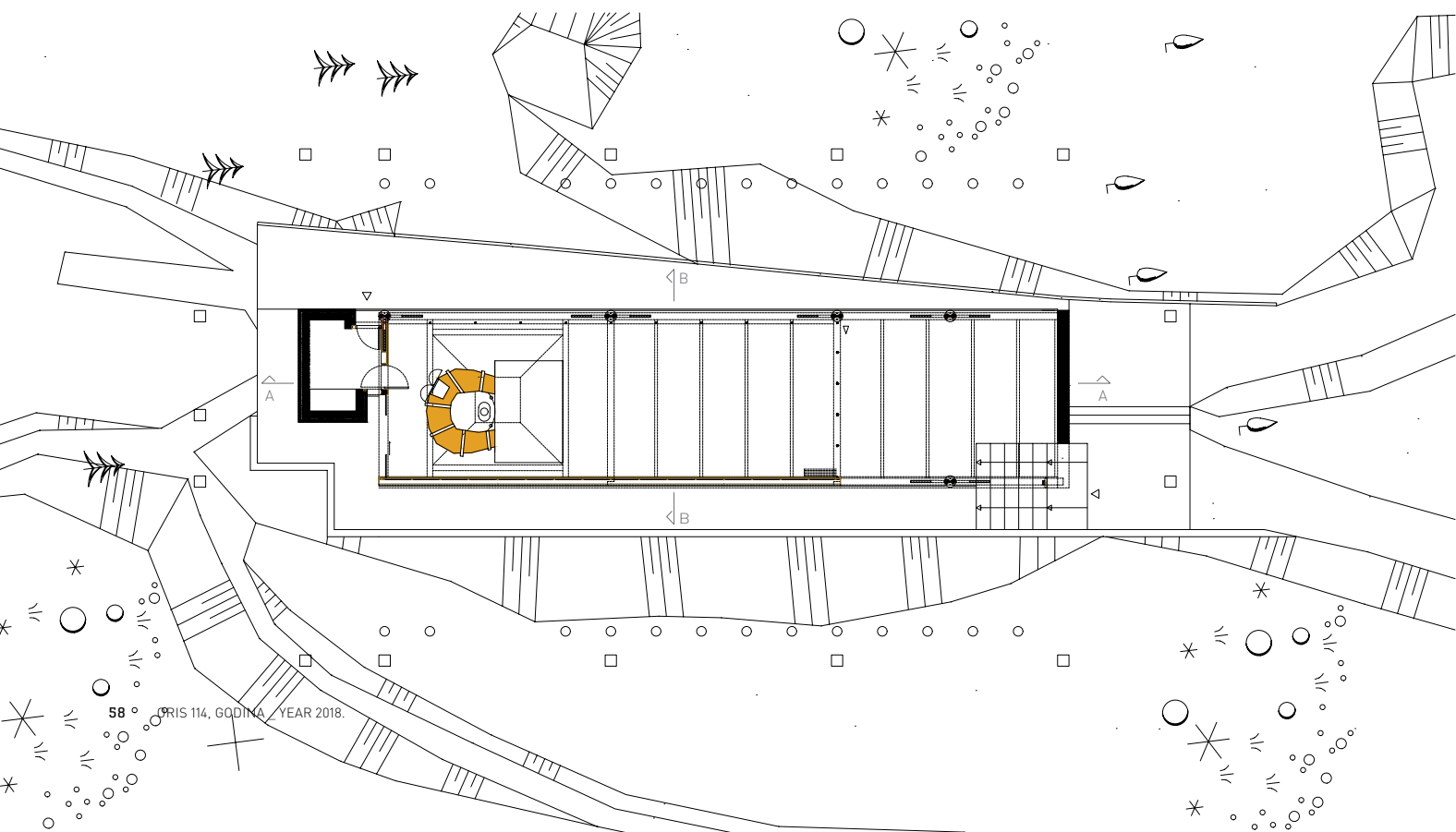
slučaju svi oni bili umjetnici. Imaju je, međutim, mnogi ateisti i bezvjernici, koji su umjetnici.

Na mjestu gdje je Zlatko Ugljen svetom Anti podigao drvenu crkvicu od stakla odavno je bila mala kapela i u njoj svečev kip. Ljudi su mu, u skladu sa svojim vjerovanjem i običajima, hodočastili po trinaest utoraka pred 13. lipnja, svečev blagdan i dan njegove smrti. Tako je to bilo godinama i desetinama godina, u različita doba i za različitim državama, preplitali su se vjerski s narodnim običajima, a protok je vremena postepeno trošio i ljude i svečev kip. Tako bi se naraštaji smjenjivali, a kip je 2011. restauriran. Tada se, ili još i mnogo prije, javila ideja da se na mjestu hodočašćenja podigne crkva. S obzirom na položaj i na to što do ovog mjesta ne vodi nikakav put,

that go beyond the function of use of any particular thing is what makes one able to know God and communicate with Him. Not all believers have this need; if they did, they would all be artists. It is felt, though, by so many atheists and non-believers who are artists.

A small chapel with a statue of St. Anthony had been at the location where Zlatko Ugljen built a glazed wooden church of St. Anthony for ages. Following their beliefs and customs, people traditionally visited the chapel for thirteen consecutive Tuesdays before the 13th of June, St. Anthony's holiday and day of his death. It had been so for years and decades, in different periods and under different political systems, with religious and folk traditions blending and the passage of time leaving trace on people and the statue. The generations would thus shift until 2011, when the statue was restored. It was then, or even much earlier, when the idea of building a church at the pilgrimage site appeared. Considering the geographical position and lack of roads, the church had to be small. A small chapel with the statue of St. Anthony was expected to be relocated.

tlocrt prizemlja
ground floor plan



crkva ne bi mogla biti velika. Podrazumijevalo se, naravno, da će malena kamena kapela s Antinom figurom biti negdje pomaknuta.

I još je samo trebalo naći onoga tko će sagraditi takvu crkvu. Srećom, bit će da se nije mnogo ni tražilo, niti su se arhitekti i graditelji otimali oko čudnoga, zapravo i vrlo starinskog posla, jer će materijal za crkvu u bespuće Kalvarije nužno biti donošen na rukama ljudi ili na leđima konja, pa je tako jednom naišao Zlatko Ugljen. Nije to moglo biti slučajno, bit će da je bilo po pozivu, uz visoke časti i ljubazna očekivanja, pošto je riječ o valjda i najznačajnijem suvremenom arhitektu sakralnih građevina barem dviju bosanskohercegovačkih konfesija,

An architect was yet to be found.

Fortunately, it seems that the search was not long. Architects and builders must not have been too eager to be engaged on this strange and indeed an old-fashioned task since the material for the church had to be brought to the wilderness of Calvary Hill by hand or on horses. Somehow, Zlatko Ugljen came across. It could not have been accidental; since Ugljen is one of the most important contemporary architects of sacred architecture of at least two denominations of BiH. There must have been formal invitations, high honours and kind expectations. His proposal, however, was different from everything previously planned and expected. He did not want to interfere with or move the statue of the Saint, but arch and fence it and build the church in his honour. His idea must have seemed very plain to the potential clients. Who knows, they might have even rejected it had they not been impressed by the previous realizations of their

ali ono što je on predložio zapravo je bilo drukčije od onoga što se prethodno naumilo i očekivalo. Ne bi on dirao ni premještao sveca, nego bi ga nadsvodio i ogradio, te na taj način podigao crkvicu u njegovu čast. Mora da je ideja zvučala vrlo skromno dok ju je arhitekt izlagao potencijalnim naručiteljima. I tko zna, možda bi je i odbili da nisu prethodno bili impresionirani djelima svoga velikog graditelja. Iskustvo im je govorilo da će to biti nešto mnogo ljepše, obuhvatnije i na neki način dublje od obične nadstrešnice, ali sigurno je da nisu mogli zamisliti što bi to moglo biti i kako bi moglo izgledati. Čak ni nakon što im on nacrtava buduću crkvu, oni je neće moći vidjeti ni sebi predočiti. Jednostavnost se najteže predočava, nju nije moguće zamisliti ni prepričati. To je kao stih koji postoji samo kao stih i ništa drugo o sebi ne može reći. Lirski iskaz. Ugljenova Antina crkvica lirski je iskaz. I u njemu su, u tom iskazu, dva posve različita smisla. Prvi, praktični: doista, crkva je to za te ljude na tom mjestu. U njoj će, i oko nje, moći raditi sve ono što su radili i dosad. Ono što se tiče vjere, kao i ono što se tiče njihovih običaja. Obilaziti će oko kipa kao što su obilazili i ranije, samo što će sad istovremeno obilaziti i oko crkve. I čudom će tako, obilazeći oko nje, vidjeti sveca koji je u njoj. I drugi, hagiografski: u Ugljenovoj crkvi, ovakvoj kakva ona jest, Antun je padovanski upravo onakav

great builder. Their experience suggested that it would be much more beautiful, impressive and profound than a common covering, but in no way could they have imagined what it might be and look like. They could not have imagined the future church even after he drew it. Simplicity is most difficult to present; it cannot be imagined or explained; as a line of poetry that exists as a line and cannot be interpreted as anything else. A poetic expression. Ugljen's Church of St. Anthony is a poetic expression. It, the expression, includes two completely different purposes; the first, practical one;



the church indeed is for all the people who visit this location. In the church and around the church, they will be able to do everything they used to do; connected with their religion and their traditions. They will go around the statue as they used to; only now they will go around the church as well. By miracle, going around the church they will now see the Saint in the church. The second purpose is hagiographic; in Ugljen's church, the way it is, St. Anthony of Padua stands just as he is in the complexity of the holy story. There, in the severe Bosnian landscape, the hill that appears to be a mountain, the complete metaphorical and authentic story of the Saint's life and his specific, exceptional and outsider-like faith takes place. There, like nowhere else, fish will leave the sea to listen to his sermon, where they will find themselves in front of God and people; in front of a church as a reversed aquarium. The world as an aquarium with only

kakav je u cjelini svete priče. Tu će se, u hudjoj bosanskoj vrleti, u brdu što se pričinja planinom, odviti cjelokupna metaforična i stvarna priča svečeva života i njegove posebne, apartne i autsajderske vjere. Tu će, kao nigdje, ribe izaći iz mora da čuju njegovu propovijed, i tu će se naći pred Bogom i pred ljudima, ispred crkve kao ispred obrnutog akvarija. Svijet je akvarij, a samo je Ugljenova crkvica na Kalvariji izvan akvarija.

Eto, tako i toliko o trenutku ganuća pred fotografijama jednoga rada arhitekta Zlatka Ugljena.

Grad u kojem sam nekad živio bio je obilježen urbanističkim i arhitektonskim genijem Jurja Neidhardta. Zatim je došao rat, doba rušenja, pa onda novi mir u kojem su iz urbanističkog reda, zasnovanog na onom starinskom pravu na pogled, a onda i na pravu grada na vlastitu širinu i dubinu, nove građevine počele iznicati kao metastaze, te je red zauvijek izgubljen. S njime su, s tim redom Neidhardtovih urbanističkih planova, pogaženi i svi oni drevni i krajnje konzervativni ideali tradicijske arhitekture i tradicijskih pogleda na prostor, koji su arhitekta trajno privukli i opčinili u njegovu pokušaju da stvori moderno Sarajevo i jedan osobeni modernistički izraz i stil u arhitekturi na osnovu nečega što je prethodno postojalo i što se razvijalo mimo Europe i europskih graditeljskih škola.

Danas su od Jurja Neidhardta u Sarajevu ostale još samo kuće, mnoge od njih ranjene, unakažene, prefarbane, nagrižene, oglodane, preorane, i ostala je, kao priča, arhitektova čežnja za Sarajevom. I još jedna lijepa i jednostavna grobna ploča na ateističkoj parceli na Novome gradskom groblju na Barama. Zlatko Ugljen bio je sljedeći. Njegove kuće srodne su Neidhardtovima po tome što je i u njih upisano sjećanje zemlje u kojoj su nastajale, a onda, vjerojatno, i niz vrlo osobnih iskustava i sjećanja. Kuće njih dvojice imaju nešto od



Ugljen's church on Calvary Hill outside it.

Well, this is what I would like to share about the emotions I felt when I saw the photographs of one of the realizations of Zlatko Ugljen.

The city I used to live in was characterised by urban planning and architectural genius of Juraj Neidhardt. Then, the war broke out; the time of demolition, and then again new peace was established, when the urban planning order, founded on the old-fashioned right to a view, as well as the right of the city to its own width and depth, was forever lost with new buildings growing as metastases. With it, with the order of Neidhardt's master plans, died all those ancient and extremely conservative ideals of traditional architecture and traditional views of the space, which permanently captivated the architect in his attempt to create a modern Sarajevo and a specific modern expression and style in architecture, which was based on something that already existed and developed past Europe and European schools of architecture.

Today only specific houses are left from Juraj Neidhardt in Sarajevo, many of them wounded, mutilated, coloured, decayed, eroded, ploughed. There also remains, as a myth, the architect's longing for Sarajevo and a nice and simple tomb on an atheist site at the Bare Cemetery.

Zlatko Ugljen was next. His houses are similar to those of Neidhardt because they are also inscribed with the memories of the country they were built in, and, most likely, with a series of many personal experiences and memories. The houses designed by these two architects have something of a literary text into which a writer is inscribing their complete selves. The whole Ugljen must thus be inscribed in each of his churches and mosques. In the country whose landscapes are devastated by the hurricanes of transition and

književnog teksta u koji pisac upisuje cijeloga sebe. Tako je, bit će, i u svakoj svojoj crkvi i džamiji, upisan cijeli Ugljen. U zemlji čiji su krajolici opustošeni uraganima tranzicije i svega što je s tranzicijom stiglo identiteti njegovih kuća važni su da čovjek ne ostane sam među svom tom rugobom i nakazom. U tim se kućama, svetim i profanim, prepoznaje lijepo ljudsko lice.

Vjeruje li Zlatko Ugljen u Boga? Vrlo, vrlo čudno pitanje. Jer Bog stanuje u njegovim kućama.

everything it has brought upon, the identities of his houses are important so that one is not left alone among all this ugliness and monstrosity. In these houses, consecrated and profane, a beautiful human face is reflected.

Does Zlatko Ugljen believe in God? A very strange question indeed, seeing that God lives in his houses.

