

**oris:** Ove godine obilježava se stogodišnjica rođenja arhitekta Jurija Neidhardta. On je, kako ste više puta istaknuli, značio mnogo za vaše usmjerenje prema arhitekturi. Uostalom, svojim radom na dostojnom obilježavanju te godišnjice to ste i potvrdili. Što je on značio za vas?

Ugljen: Profesor Neidhardt došao je tridesetih godina u Bosnu iz Le Corbusierova ateljea, a na poziv arhitekta Dušana Grabrijana, tada profesora na Srednjoj tehničkoj školi (STŠ) u Sarajevu. Grabrijan je prvi koji je, proučavajući orijentalnu kuću adaptiranu prema zahtjevima našeg podneblja, otkrio niz načela koja su proklamirali pioniri moderne arhitekture kao osnovne postavke suvremene arhitekture primijenjene u stambenoj jedinici. Da mnogo ne duljim, neke od tih postavki bile su polivalentni prostor, uklanjanje ili raščišćavanje prostora od prekomjernog namještaja, ugradba plakara, nadalje prostorno prožimanje, prožimanje eksterijera i interijera, mnogo svjetla, pravo na vidik, naselje u zelenilu i priroda kao element

**oris:** This year is the 100<sup>th</sup> anniversary of Juraj Neidhardt's birth. As you have pointed out on several occasions, he played an important role in your decision to take up architecture. Your engagement in organising a jubilee celebration worthy of his name seems to confirm this. What did he mean to you?

Ugljen: Professor Neidhardt came to Bosnia in the thirties from Le Corbusier's studio, accepting the invitation of architect Dušan Grabrijan who was then teaching at the Secondary Technical School in Sarajevo. Grabrijan studied the adaptation of the oriental house to the requirements of the local climate and was the first to recognise the application of a series of principles proclaimed by the pioneers of Modern architecture as the basic tenets of contemporary architecture in the design of local dwelling units. To cut a long story short, some of the principles were multi-functional space, space cleared of superfluous furniture, built-in wardrobes/cupboards, then spatial interpenetration, interior and exterior interpenetration, lots of light, a view, a green environment and

## Zlatko Ugljen

### RAZGOVOR

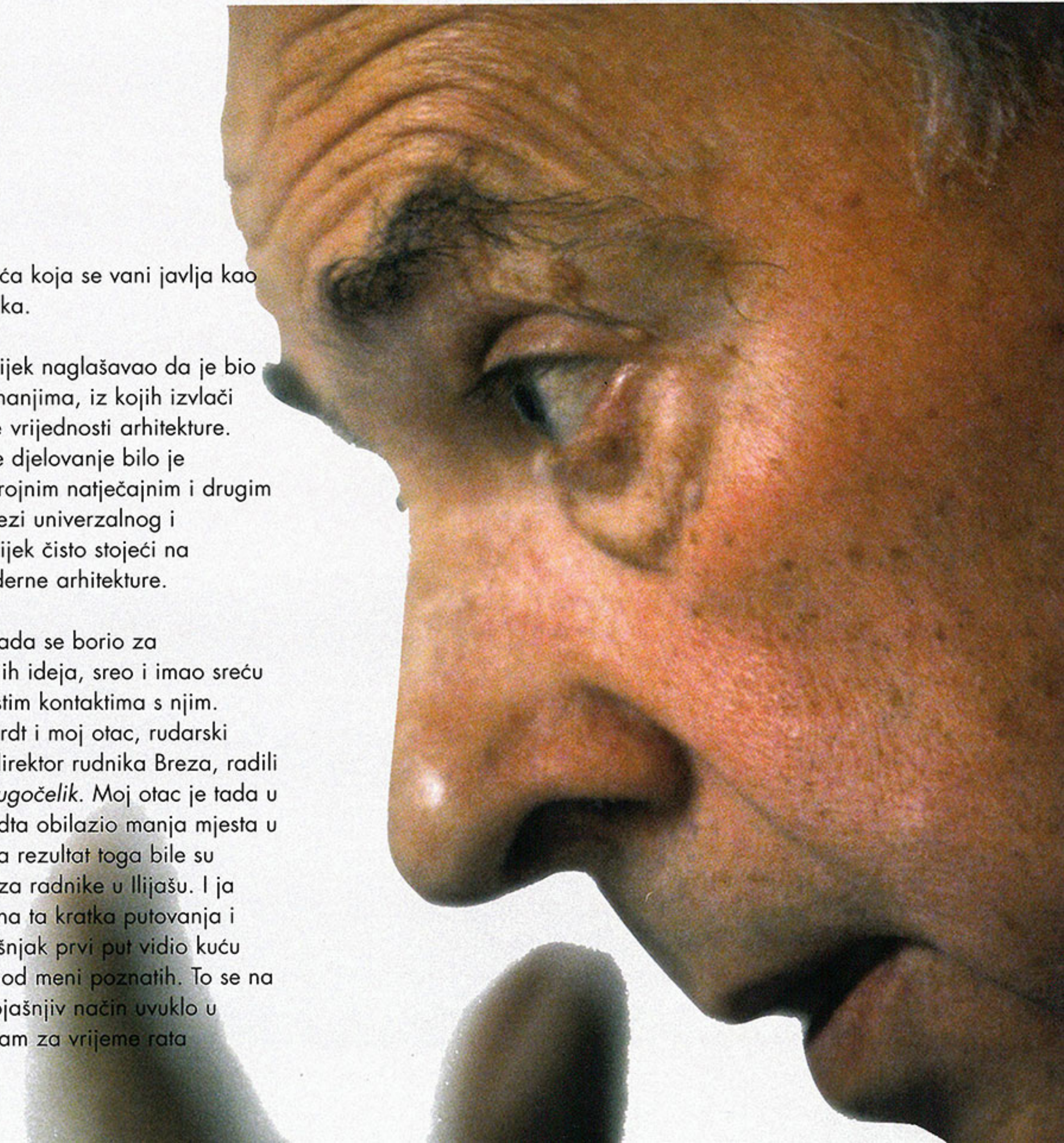
#### INTERVIEW

razgovarali 19. listopada u Sarajevu /  
interviewed in Sarajevo, on 19 October 2001, by  
Stjepan Roš & Andrija Rusan  
fotografija / photo by Damir Šagolj

kompozicije, kuća koja se vani javlja kao kubistička plastika.

Neidhardt je uvijek naglašavao da je bio ushićen tim saznanjima, iz kojih izvlači prekovremenske vrijednosti arhitekture. Njegovo daljnje djelovanje bilo je sublimirano u brojnim natječajnim i drugim radovima – sintezi univerzalnog i regionalnog, uvijek čisto stojeći na pozicijama moderne arhitekture.

Tada sam ga, kada se borio za realiziranje svojih ideja, sreo i imao sreću da budem u čestim kontaktima s njim. Naime, Neidhardt i moj otac, rudarski inženjer, tada direktor rudnika Breza, radili su u istoj firmi *Jugočelik*. Moj otac je tada u pratnji Neidhardta obilazio manja mjesta u srednjoj Bosni, a rezultat toga bile su stambene kuće za radnike u Ilijašu. I ja sam često išao na ta kratka putovanja i kao desetogodišnjak prvi put vidio kuću sasvim različitu od meni poznatih. To se na neki način neobjašnjiv način uvuklo u mene, a kada sam za vrijeme rata





vodenice / Water mills

stjecajem okolnosti živio u Neidhardtovoj kući u Sarajevu, bio sam svjedok – da se tako izrazim – stvaranja moderne bosanskohercegovačke arhitekture. Gledao sam bezbroj skica, pomagao kod rezanja papira za makete i nekako podsvjesno vezao se za arhitekturu.

Veza s profesorom nastavila se i kasnije i logičan slijed mog života bio je Neidhardtov poticaj da se upišem u Srednju tehničku školu u Sarajevu. STŠ je bila doista izuzetna škola, u kojoj je, između ostalih vrsnih stručnjaka, radio i ranije spomenuti arhitekt Dušan Grabrijan koji je učenike uključivao i u izvanškolske akcije na izučavanju tradicionalne, autohtone arhitekture Sarajeva. Već tada, a kasnije kao student i diplomirani arhitekt jedno vrijeme sam radio s Neidhardtom, ali njegova jaka ličnost nije mi dozvoljavala da budem svoj, da budem samostalan.

I onda sam počeo raditi natječajne. Svi ti projekti koje sam tada napravio bili su dobiveni natječajni. Ali, unatoč tome deset godina nakon diplome nisam imao ostvaren projekt, realizaciju.

oris: A onda se uplela sudbina...



Zlatko Ugljen: Planinarski dom Bobovac / Hikers' House Bobovac, Bobovac, Bosna i Hercegovina / Bosnia and Herzegovina, 1968.

oris 6

nature as an element of composition, and external appearance reminding you of a cubist sculpture.

Neidhardt would always stress how exalting it was to recognise these principles and see in them the timeless values of architecture. His later efforts yielded many competition entries and other works which were the synthesis of the universal and regional, standing firmly behind modern architecture.

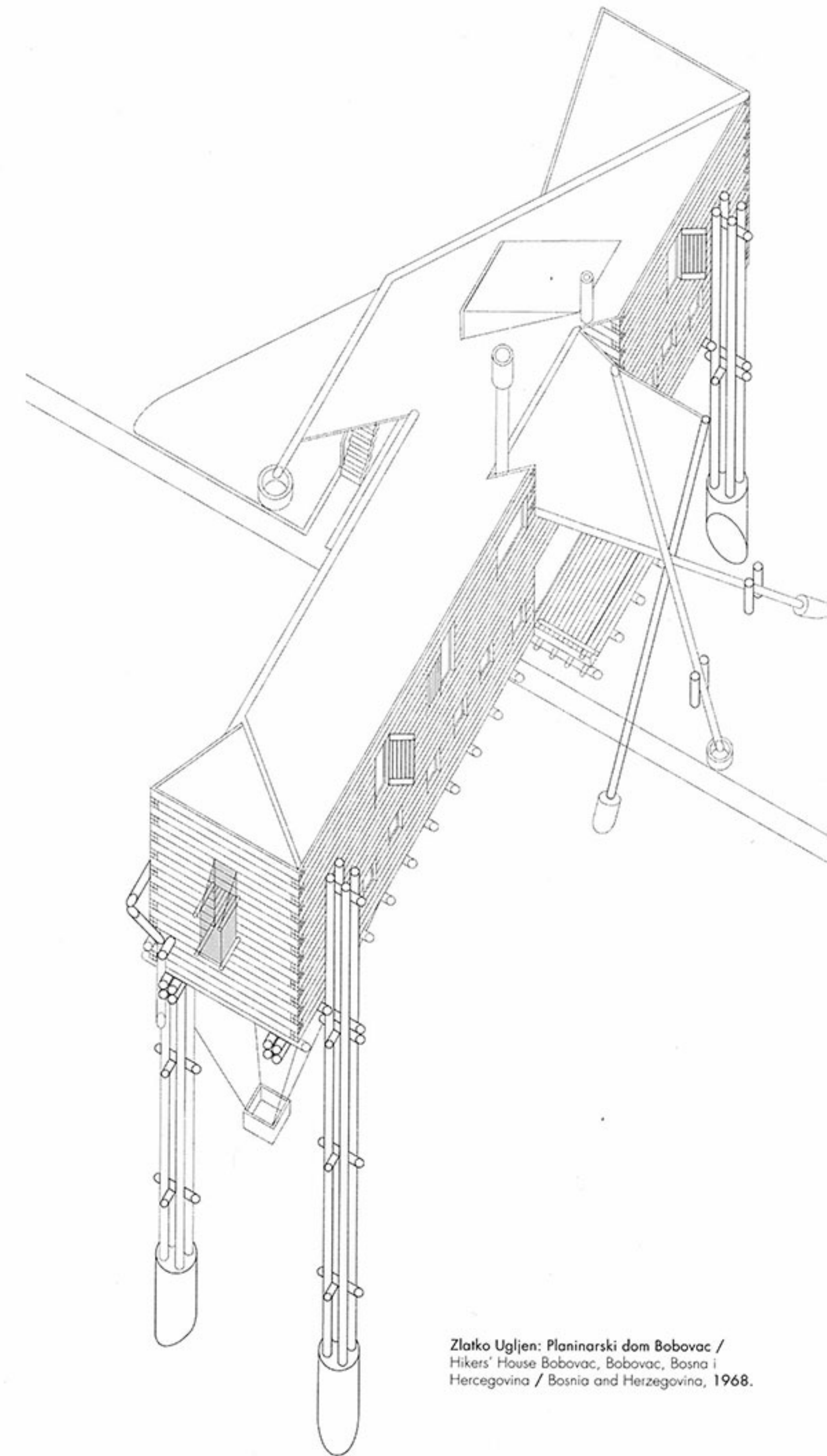
At the time when he was striving to bring some of his ideas to completion, I had the chance to meet him, and we met often. The thing is that Neidhardt and my father, who was a mining engineer and the manager of the Breza mine, worked in the same company "Jugočelik". Neidhardt would accompany my father on his visits to small towns and places in central Bosnia and the result was a housing project for mine workers in Ilijaš. As a ten-year old, I would often accompany them on these short trips, and it was then that I first saw a house completely unlike any other I had ever seen before. This experience affected me in a mysterious way and when, quite by coincidence, I ended up living in Neidhardt's home in Sarajevo during the war, I witnessed, so to speak, the birth of modern Bosnian and Herzegovian architecture. I saw countless drawings and sketches, I

7

Ugljen: Vjerojatno. Postoje situacije iz kojih se nešto razvije. U to vrijeme izvodila se rezidencija za predsjednika Tita u Koprivnici kod Bugojna što ju je projektirala kolegica koja je bila u utrci s vremenom pa je izvođač meni ponudio izradu interijera. Da sam imao vremena za razmišljanje, možda bih zbog velike odgovornosti i kratkog roka to odbio, međutim, bez razmišljanja prihvatio sam taj posao. Sarajevske firme nisu prihvatile izvođenje, otišli smo u Sloveniju i uz njihovu dobru organizaciju posao je završen na vrijeme i na opće zadovoljstvo.

oris: Kada smo spomenuli riječ sudbina, pomislili smo na Vareš, kovačnice, štule ugrađene u kamene stijene, tu fantastičnu atmosferu. Rodili ste se u Mostaru, živite u Sarajevu, vi stvarno u sebi imate zapisan genetski kod Bosne. Kada bi trebalo negdje smjestiti vas i vašu arhitekturu, to bi bio odnos prema okolini i poštivanje konteksta. Stječe se dojam da vi zapravo počinjete projekte istraživanjem kako graditi duktus mjesta. U svakom vašem radu kriju se slojevi prošlosti. Arhitekt ste integracije, simbioze. Da li vaš rad proizlazi iz genetskog koda, miljea u kojem ste odrasli, koji, evo, s puno detalja i puno iznenađenja opisujete?

Ugljen: Gotovo da ne znam odgovoriti. Znam da kad završim kuću pa kad sam prođem kroz nju zapravo otkrijem neke stvari koje sam nekada davno, davno vidio. Koje su došle negdje iz podsvijesti, o kojima nisam uopće razmišljao kada sam formirao koncept. I kada je sve gotovo, onda se odjedanput otkrije – to je bilo negdje u Mostaru, to je bilo negdje u Brezi u rudarskoj kući ili ne znam gdje. Mene su uvijek zanimale gospodarske zgrade, vodenice, štale, drvavnice, radionice, tavani, zgrade koje nastaju bez arhitekata jer su nekako pitomije, spontanije, nemaju toliko discipline. Kad su me pitali kako dolazim do određenog rješenja, nisam znao objasniti odakle sam krenuo i zašto sam do nečega došao. Netko to možda registrira, ali ja to ne znam, time se ne opterećujem.



Zlatko Ugljen: Planinarski dom Bobovac / Hikers' House Bobovac, Bobovac, Bosna i Hercegovina / Bosnia and Herzegovina, 1968.

assisted in cutting the paper for models, and, subconsciously, I grew fond of architecture.

My ties with professor Neidhardt continued and it was logical that he encouraged me to enrol in the Secondary Technical School in Sarajevo. STS was indeed an exceptional school which gathered prominent figures such as architect Dušan Grabrijan, whom I've already mentioned, and who encouraged students to engage in extracurricular activities, that is, to get to know the genuine,

**oris:** Često spominjete vaš studijski boravak u Finskoj.

**Ugljen:** To je za mene bilo otkriće. Prije sam poznao Aalta samo preko literature. U njegovoj Finskoj, zemlji tisuću jezera i beskrajnih šuma, sagledao sam ga kao modernog graditelja koji se prilagođava situaciji i položaju u prostoru. Upotrebom lokalnih materija s naglaskom na drvo on je organizirao prostore, može se slobodno reći, topografski, na osnovi amorfne šumske geometrije. Doista mi je bilo jasno da mora postojati vizija, cilj kojem težiš.

**oris:** Koja je to bila godina?

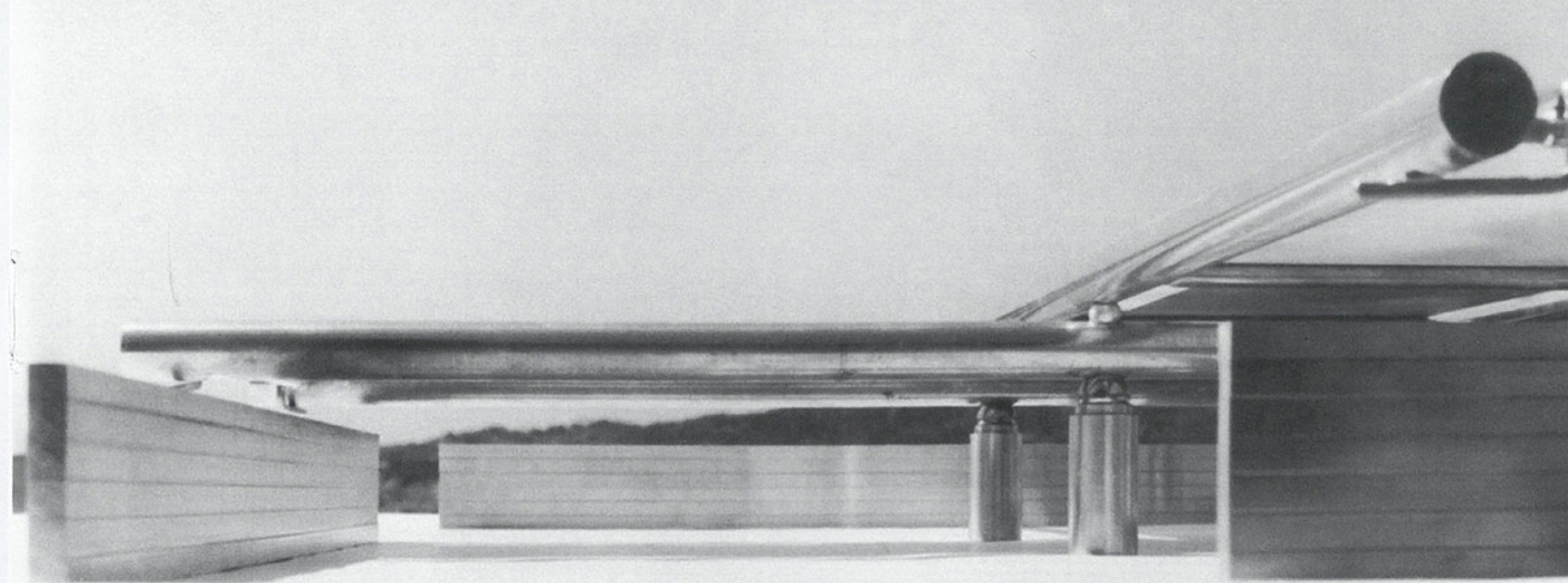
**Ugljen:** Šezdesete godine, u drugoj polovici šezdesetih godina. Nakon toga pronašao sam neku našu sličnost s Finskom, s drvom i kamenom i

traditional Sarajevo architecture. I started to work with Neidhardt in those early days and also later on when I graduated in architecture, but his strong personality subdued my own and did not let me act independently.

Then I started to enter competitions. All my projects won first prize back then, but it took me ten years after graduation to have the good fortune to complete one.

**oris:** Enter Fortune...

**Ugljen:** I guess. These are the situations which get things started. The official residence of President Tito in Koprivnica near Bugojno was under construction at the time and the designer was pressed by deadlines, so the contractor decided to commission me to design the interior. It is quite likely that with more time to think – after all, it was a great



Zlatko Ugljen: Izložbeni paviljon ULUBiH-a / Exhibition pavilion of the Bosnian and Herzegovian Artist Association, Sarajevo, Bosna i Hercegovina / Bosnia and Herzegovina, 1971.

moogućnostima materijala. Čini mi se da sam tu najviše naučio. Već prije sam obišao dosta Le Corbusierovih kuća, ali ništa me nije toliko impresioniralo niti privuklo koliko duh Aaltove arhitekture.

**oris:** Aalto je bio čovjek "total dizajna". A vi ste, osim toga, i čovjek "totalnog pristupa". Veliku energiju trošite na svaki dio projekta, na svaku sitnicu, na realizaciju, na kompletni doživljaj.

**Ugljen:** Uglavnom se radilo o hotelima. Mijenjate gradove, odsjedate u hotelima, a uvijek ta unificiranost ambijenta. Kao da stalno boravite u istom hotelu. Pokušao sam razbiti tu monotoniju već i zbog toga da svoju viziju osnovnog koncepta ispričam do posljednjeg detalja. Zaista sam imao sreće što su investitori to tako prihvaćali, jer to je ipak skuplje, ali ja sam ih uspio uvjeriti.

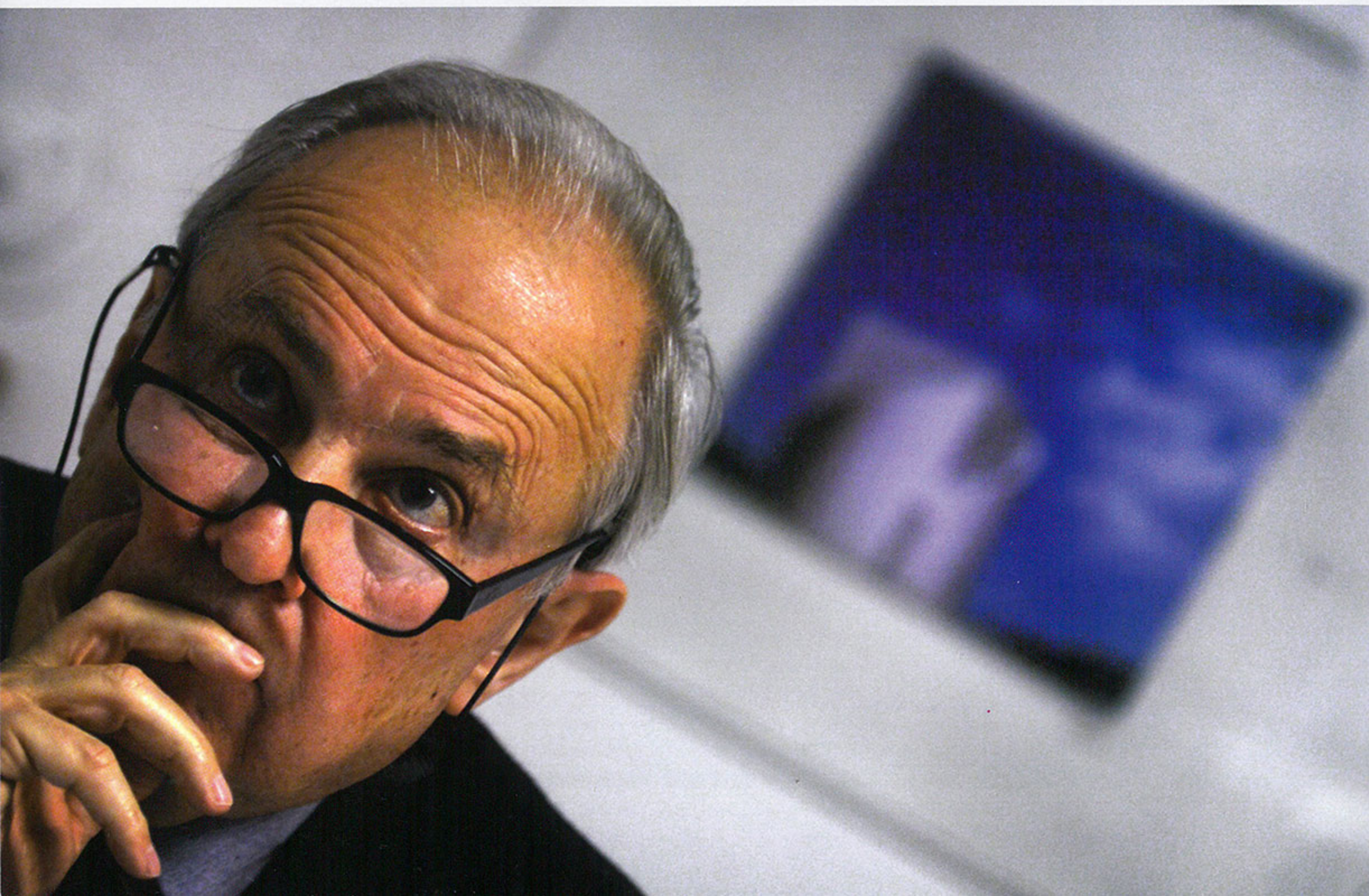
**oris:** Vaš Hotel Ruža u Mostaru je razrušen i devastiran. Novi investitor hoće nešto nadograđivati. Vi ste kao dječak često posjećivali taj lokalitet gdje ste mnogo godina kasnije izgradili hotel.

**Ugljen:** Moram pojasniti odakle inspiracija za njega onakvog kakav je bio. Kuće u Mostaru imaju vrtove, a preko trijema se ulazi u stan. Vrtovi su u kamenu s oazama cvijeća. Uz rijeku Radobolju izvučeni su vodeni rukavci koji protječu ispod kuća. Njima se zalijeva vrt, pere kaldrma u trijemu, gdje voda prolazi ispod poda postoji drveni poklopac te se tu u vrećama drže lubenice, meso. To je, dakle, prirodni frižider.

responsibility in too short a time – I would have refused the job, but I took it without further ado. Sarajevo contractors shunned the project and we approached a Slovenian contractor who was well organised and met the terms to everyone's delight.

**oris:** Speaking of fortune and architects, we had in mind the town of Vareš, forges, stilts planted in solid rocks, all that fantastic atmosphere. You were born in Mostar and live in Sarajevo. Bosnia seems to be encoded in your genes. If one had to characterise you and your architecture, your relationship with the environment and respect of the context would first come to mind. You leave the impression that your projects start by studying the ways to build the character of the locality. Every single project of yours embraces layers of past times. You are an architect of integration and symbiosis. Does your work stem from your genetic code, from the milieu in which you grew and which you describe here with many details and twists?

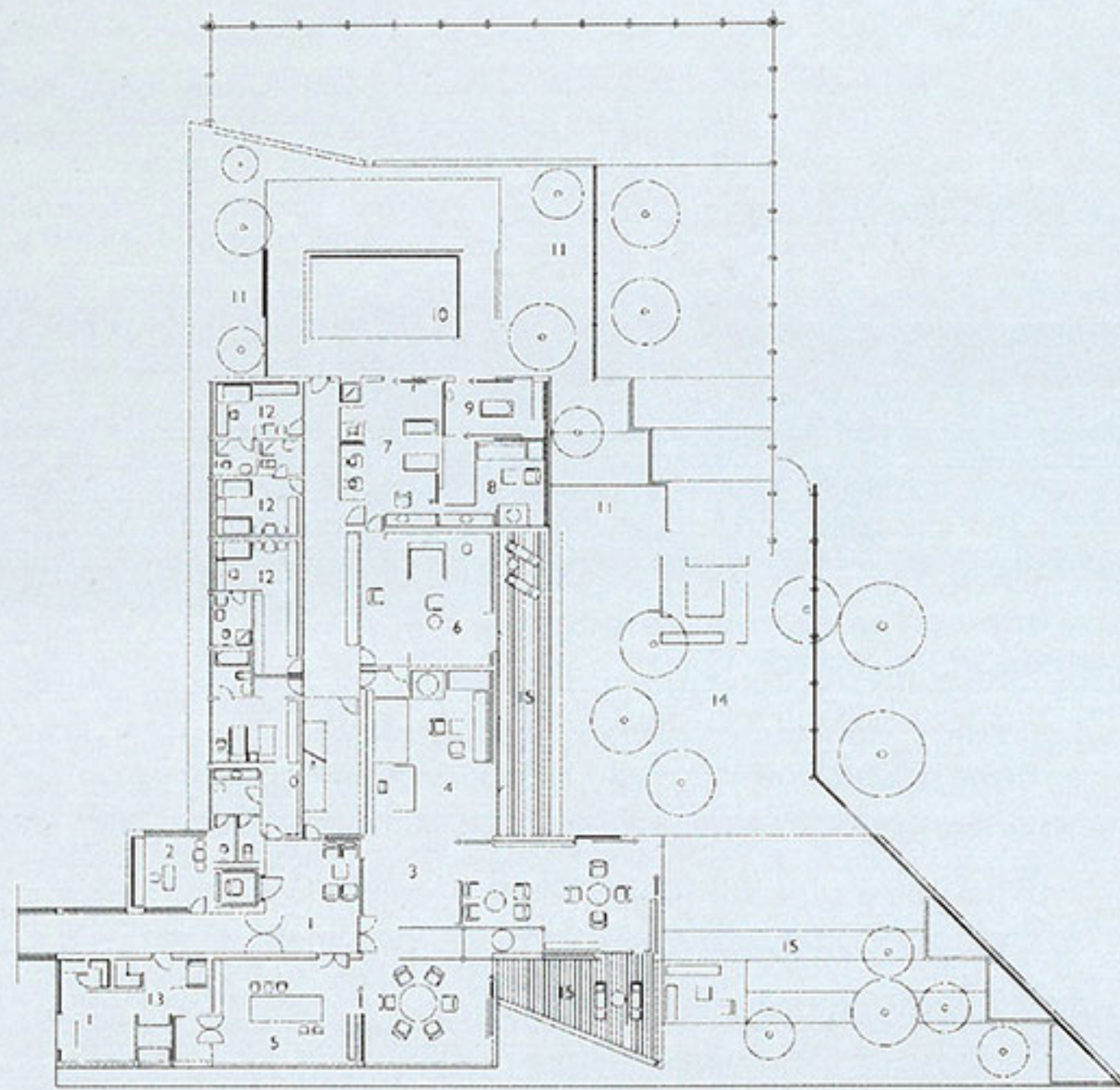
**Ugljen:** I may be at a loss here. What I know is that when I finish a house and experience it myself, I discover things I saw very long ago. They crawl out from the subconscious; they are never in my mind when I am working on the idea. Only when it is all over do they disclose themselves all of a sudden as something from somewhere in Mostar or something that was once in a miner's house in Breza or elsewhere. I have always been attracted to factory and farm buildings, water mills, barns, woodsheds, workshops, lofts, buildings without architects, because they are



suppler in a way, more spontaneous, less disciplined. I was asked before how I arrived at a solution, but I could not explain from where I started and how I got there. Some people might be aware of this process, but I am not, and it does not bother me.

oris: You often speak about your study tour to Finland.

Ugljen: Finland was a revelation to me. I had known Aalto only through literature before that. Now I was able to see all of him in his country of thousands of lakes and endless forests and I saw a modern builder who can adjust to circumstances and position in space. He would use local materials, particularly timber, to organise areas in a topographic style, so to speak, anchoring it in the amorphous geometry of the forest. I had no doubt that there must be a vision behind it, a goal to reach.



Zlatko Ugljen: Rezidencija predsjednika Tita – floor / President Tito's residence – plan, Bugojno, Bosna i Hercegovina / Bosnia and Herzegovina, 1979.



Zlatko Ugljen: Rezidencija predsjednika Tita / President Tito's residence, Bugojno, Bosna i Hercegovina / Bosnia and Herzegovina, 1979.



Zlatko Ugljen: Rezidencija predsjednika Tita / President Tito's residence, Tjentiste, Bosna i Hercegovina / Bosnia and Herzegovina, 1974.



Nekad davno na mjestu gdje je sada Hotel Ruža bila je mala kavana po kojoj je hotel dobio ime. Ležala je u voćnjaku kroz koji su protjecali rukavci Radobolje. Radila je samo ljeti. Odmaralo se između tih rukavaca i pod hladom voćki. Baš taj segment prirode uhvatio sam pod staklenu haubu centralnog društvenog prostora hotela i tako ga sačuvao od zaborava. Mislim, da je ovdje *genius loci* jači nego u bilo kojem mom projektu. Uz to moram napomenuti da je, kao arhitekt izuzetnog senzibiliteta, član žirija Julije De Luca prvi u to proniknuo. Zahvaljujući njemu projekt se, prošavši Scilu i Haribdu, napokon ukotvio na obali Radobolje.

Uvjeti urbanista bili su onda neprikosnoveni – bila je dozvoljena izgradnja najviše prizemlja i dva kata, sve da bi se sačuvala postojeća lokalna arhitektura i hotel postao organski dio strukture starog dijela Mostara. Sada se stubokom sve promijenilo. Devastirani hotel dobio je novog vlasnika koji je, čini mi se, još i arhitekt. Kako sam obaviješten, broj katova se povećava, a izgleda da to i nije jedina preinaka. Radovan Ivančević je ukazao na taj čin u svome tekstu (1), ali sumnjam da će to išta promijeniti.

**oris:** Govorite o arhitekturi koja vuče korijene iz te tradicije, o kontekstu podneblja, željeli ste da hotel postane dio svakodnevnog života grada.

**Ugljen:** Inzistirao sam na maksimalnoj teatralizaciji prizemnih društvenih prostora. Otuda ta horizontalna perforiranost u sva četiri pravca. Uvući prolaznika u ovu scenu, stvoriti promenade, inzistirati na maksimalnom pulsiranju, događanju, pojavljivanju, susretanju. Ti se prostori jednostavno izlijevaju u pjacete, pod pergole i trijemove i čine vezu sa starim dijelom grada.

**oris:** Kako biste vi interpretirali Framptonov "kritički regionalizam?"

**Ugljen:** Što reći o kritičkom regionalizmu poslije Framptona? Svaka misao pomalo je

**oris:** What period are you talking about?

**Ugljen:** I refer to the sixties, the second half. After that experience I found some similarity between us and Finland, with timber and stone and the potential of construction materials. I think this is where I learned the most. I had seen quite a few Le Corbusier houses by that time, but nothing impressed me as much as the spirit of Aalto's architecture.

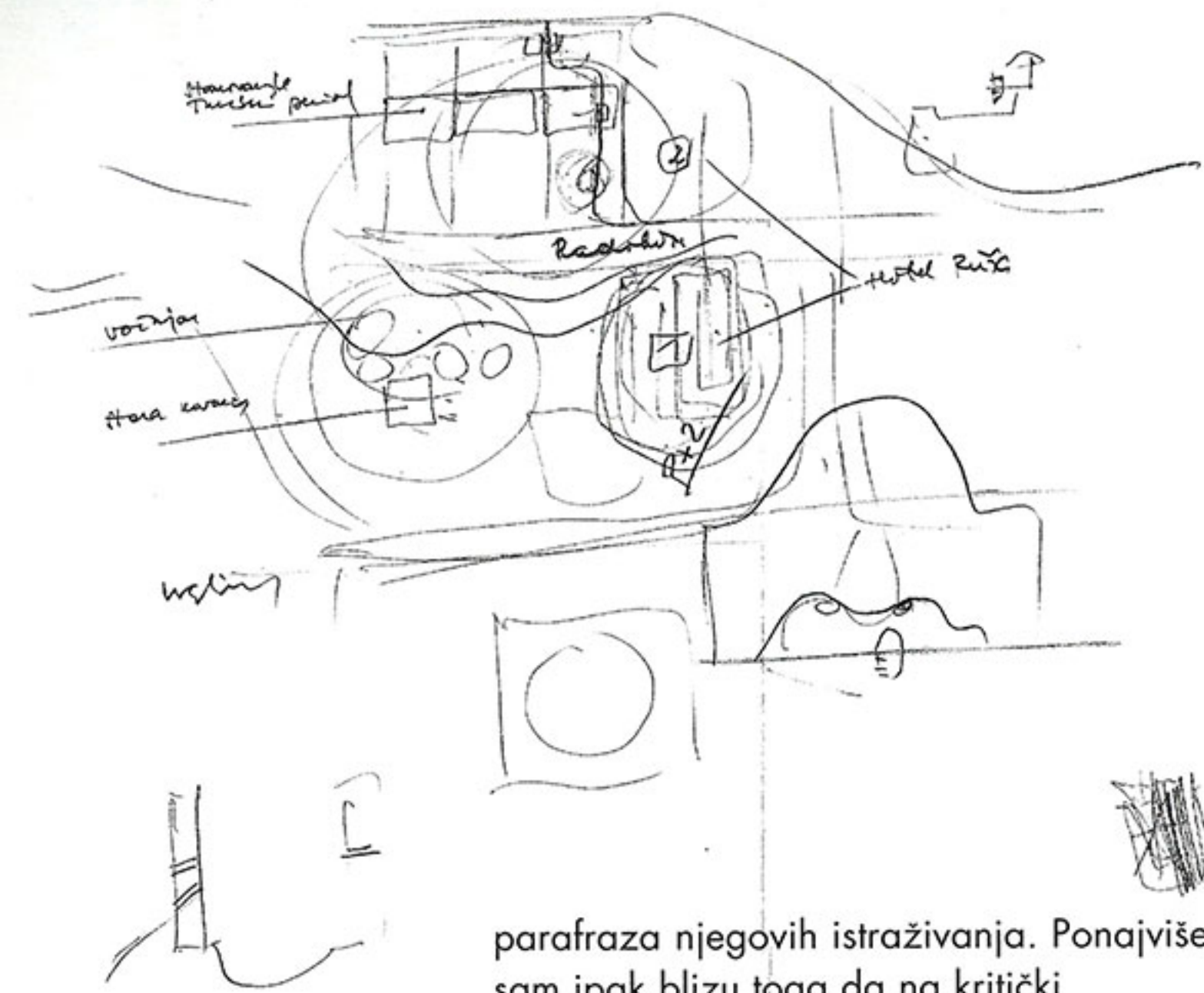


Zlatko Ugljen: Kuća za odmor Mikulić / Holiday home Mikulić, Bugojno, Bosna i Hercegovina / Bosnia and Herzegovina, 1976.

**oris:** Aalto was a man of total design. You, in addition, are a man of "total approach". You invest a lot of energy in every part of the project, every detail, its implementation, and the complete experience.

**Ugljen:** This mostly concerns hotels. Anyone who moves from town to town and stays in hotels has to cope with their uniformity, as if it were always the same hotel. I tried to break the monotony, if for no other reason than to unfold my basic idea in the smallest detail. Indeed, I was lucky to have clients who accepted my reasons; after all, it did cost more, but I was persuasive enough.

**oris:** Your Hotel Ruža (Rose) in Mostar is now wrecked and devastated. The new owner intends to build additions. As a boy, you often went to



parafraza njegovih istraživanja. Ponajviše sam ipak blizu toga da na kritički regionalizam gledam kao na arhitekturu koja je svjesno ograničena – izrasla ili urasla u okoliš, a ne postavljena u njega. Siza, Barragan, Ando na taj način internacionalni jezik modernizma, po meni, oplemenjuju specifičnostima sredine u kojoj stvaraju.

oris: Vratimo se orijentalnoj arhitekturi, širem pojmu od islamske arhitekture. Orijentalna arhitektura zapravo je po mjeri čovjeka, a takva je i Bijela džamija u Visokom. Za nju ste dobili Aga Kahnovu nagradu.

Ugljen: Moj kolega sa studija bio je glavni urbanist Visokog. Ponudio mi je da napravim projekt tzv. čaršijske džamije, što će reći džamije u centru. To se odvijalo u atmosferi prvih opuštanja vlasti prema vjeri. Od vjerskih službenika se tražilo da agitiraju po selima za zajmove za izgradnju puteva, a zauzvrat će dobiti

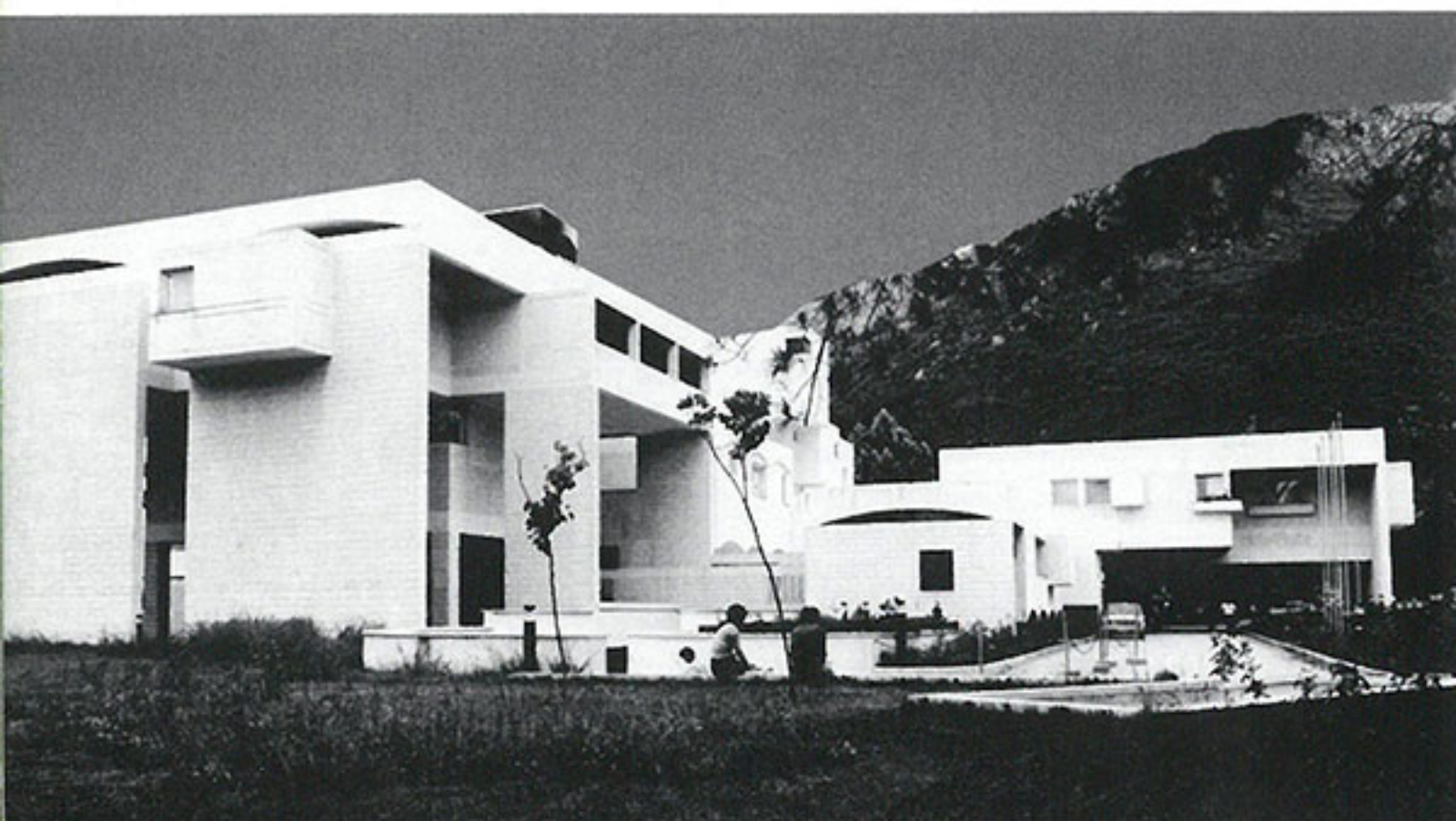


Zlatko Ugljen: Hotel Ruža – floor prizemlja / ground floor plan, Mostar, Bosna i Hercegovina / Bosnia and Herzegovina, 1975.

that particular spot and eventually built a hotel there.

Ugljen: I feel I need to give some background to my making it the way it was. Houses in Mostar have gardens. To enter the house, you have to cross the porch. The gardens are stone with oases of flowers. The River Radobolja branches in outlets that run beneath the houses. These serve to water the plants, wash the road. There is a trap door in the floor of the porch opening into the stream of water underneath in which people immerse bags of watermelons and meat to keep them fresh. In other words, it serves as a natural refrigerator.

The Hotel Ruža stands where, long ago, there was a small café, after which it was named. The café spread over an orchard which was intersected by the outlets of the Radobolja. It was open in summer only. People would repose among those streams in the shade of fruit trees. I captured this segment of nature under the glass bonnet of the central hotel area and saved it from oblivion. I think that the *genius loci* is more prominent there than in any other project of



Zlatko Ugljen: Hotel Ruža, Mostar, Bosna i Hercegovina / Bosnia and Herzegovina, 1975.



Zlatko Ugljen: Hotel Ruža, Mostar, Bosna i Hercegovina / Bosnia and Herzegovina, 1975.



Zlatko Ugljen: Hotel Visoko, Visoko, Bosna i Hercegovina / Bosnia and Herzegovina, 1975.

dozvolu za izgradnju džamije. Kad je projekt bio gotov i kada je počeo rasti u betonu, nastala je panika i radovi su prekinuti. Ja sam im i prije pokazivao projekt, održana je i izložba, ali su tek s gradnjom počeli razumijevati nacрте. Kao ilustracija javnog mnijenja neka posluži ova anegdota. Kad sam jednom prolazio gradom susreo sam se s jednim čovjekom koji mi je rekao: "Dao sam novčani prilog da se džamija izgradi, a sada bih dao i više samo da se sruši."

oris: I kako se to na kraju završilo?

Ugljen: Nedovršena gradnja je dugo stajala. Nakon četiri-pet godina, sasvim slučajno, tamo je došao jedan arhitekt iz Alžira i pitao što je to. Rekli su mu da je to trebala biti džamija. Arhitekt je tražio da pogleda nacrt i pohvalio ga. Došli su i neki novci i pristupilo se završetku radova. Kada je gradnja završena, došli su gosti iz Saudijske Arabije i cijele Jugoslavije. Titova slika bila je tu i cijela sorealistička scenografija.

oris: Kada ste za Bijelu džamiju u Visokom vi dobili nagradu Age Kahna, nagradu su dobili i investitori – za hrabrost.

Ugljen: Da, za hrabrost što su se upustili vlastitim sredstvima u takav pothvat, tada stran našem okruženju. Sada kada pogledam kako su korisnici ove bogomolje naknadnim intervencijama dezavuirali i projektanta i žiri Aga Kahnove nagrade, u kojem su sjedila takva imena svjetske arhitekture kao što su Charles Moore, James Stirling, Charles Correa itd., onda ne znam koga da žalim – sebe, žiri ili one koji su to u neznanju uradili.

oris: Kako je stvorena ideja Bijele džamije?

Ugljen: Poslužit ću se tekstom koji sam napisao za svoju monografiju koja će uskoro izaći iz tiska, jer sam u njemu objasnio ideju vodilju. Osmanlijske bogomolje na tlu Bosne i Hercegovine

mine. I would like to add that a member of the jury, Julije De Luca, an architect of extraordinary sensibility, was the first to understand it. Thanks to him, the project passed between Scylla and Charybdis and eventually moored on the banks of the Radobolja.

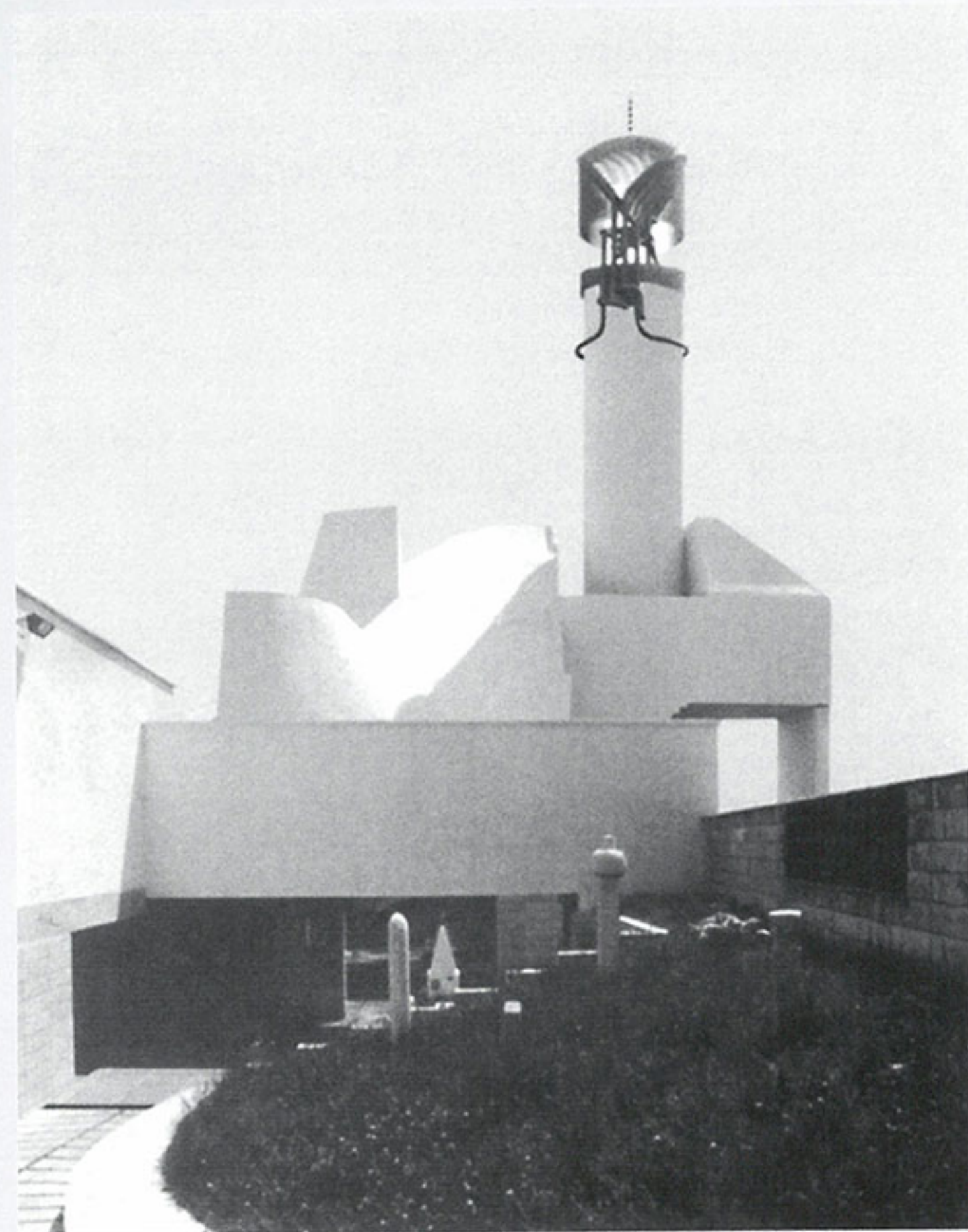
The conditions set by town planners were sacrosanct back then; the rationale behind the allowed maximum of three storeys was to preserve the local architecture, and the hotel became an organic part of the old town's structure. Things have radically changed now. The ruined hotel has a new owner, who, on top of everything, seems to be an architect. I understand that he is going to increase the number of storeys, and that is not the end of it. Radovan Ivančević drew attention to that in one of his texts,<sup>1</sup> but I doubt it will make any difference.

oris: You speak about architecture that draws from that tradition; about the local context; what you wanted is for the hotel to become part of the everyday life of the town.

Ugljen: I insisted on a complete mise en scene on the ground floor. Hence the horizontal perforation in all four directions. The idea was to include the stroller in the picture, to make a promenade, to intensify pulsation, events, appearances and encounters. The hotel simply pours into the piazzettas, under the pergolas and porches and makes an integral part of the old town.

oris: What is your understanding of Frampton's *Critical Regionalism*?

Ugljen: There is little left to say about it after Frampton. Every idea seems to paraphrase his studies. However, I am inclined to view critical regionalism as architecture with deliberate boundaries, yet architecture which has grown in or out of its context, and was not placed in one. I believe that this is how Siza, Barragan and Ando enhance the international language of modernism with local peculiarities.



Zlatko Ugljen: Bijela džamija / Sherefudin's White Mosque, Visoko, Bosna i Hercegovina / Bosnia and Herzegovina, 1971.

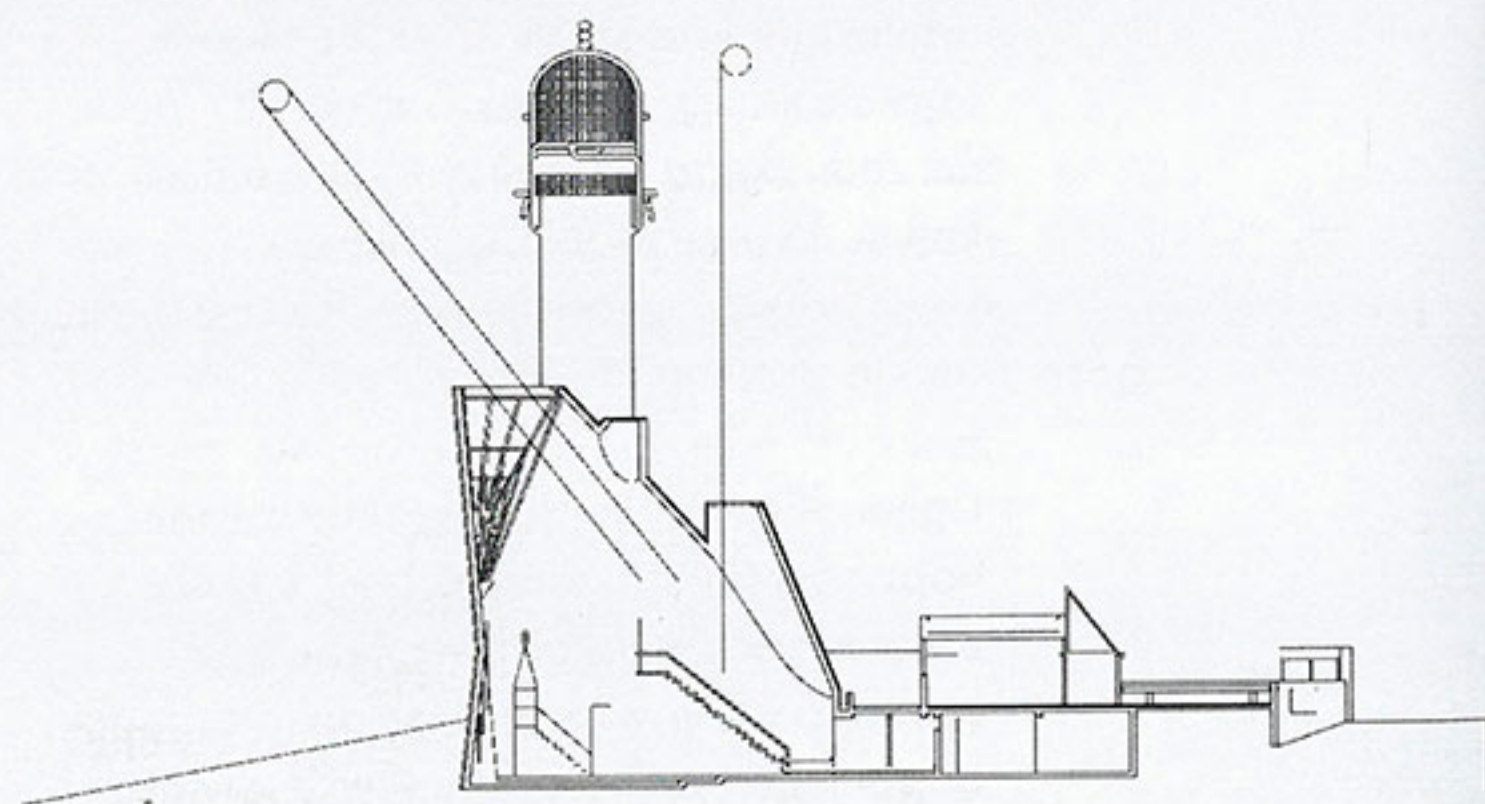
potkupalne su građevine, u svom osnovnom inicijalu piramidalne. Taj atribut piramidalnosti ishodišna je točka ove džamije – čitava staje pod piramidu opisanu oko nje. Matično tijelo fragment je te piramide, okrenute prema istoku – Meki, svetom mjestu muslimana. Identične umanjene forme u odnosu na matičnu – izvori zenitalnog svjetla – klize po vanjskoj plohi. Upuštena u teren, glavna ili molitvena prostorija doživljava eksploziju svjetla tamo gdje se očekuje tama. Nasuprot osmanlijskim bogomoljama, centralna kupola ima, znači, funkciju rasvjete. Za vrijeme svog boravka u Jeruzalemu posjetio sam džamiju pod Svetom stijenom. U njoj se nalazi jedna krasna bijela stijena, kao da ju je izvajao H. Moore, gdje je Muhamed po predanju držao sastanke, a kad je umro stijena se otvorila i on je uzletio u nebo. Kada sam ušao unutra, vidio sam da su to sve organske forme, a da svjetlo dolazi odozgo.

oris: Let's get back to oriental architecture as a broader term than Islamic architecture. Oriental architecture is human-scale, and so is the Sherefudin's White Mosque which earned you the Aga Kahn award.

Ugljen: The head town planner in Visoko was a fellow student from my college. He invited me to design a so-called bazaar mosque, that is, a mosque in the town centre. This coincided with the first liberal changes of the government's attitudes toward religion. The clergy were asked to agitate, so that village people would buy government bonds and finance the construction of roads, and, in return, they would get permits to build mosques. When the design was finished, the concrete building started to grow, and so did public alarm, and the construction was halted. It is not that the people had not seen the project; I had even had an exhibition, but it was only with the construction that people started to understand the drawings. I would like to recount an anecdote to illustrate public opinion. I was passing through the town once and met a man who told me: "I gave money for the erection of the mosque, and now I'd give even more to see it razed to the ground."

oris: How did it end?

Ugljen: The building stood unfinished for quite a while. It was pure chance that four or five years later there came an architect from Algeria and asked what it was. People told



Zlatko Ugljen: Bijela džamija – presjek / Sherefudin's White Mosque – cross section, Visoko, Bosna i Hercegovina / Bosnia and Herzegovina, 1971.



Zlatko Ugljen: Bijela džamija / Sherefudin's White Mosque, Visoko, Bosna i Hercegovina / Bosnia and Herzegovina, 1971.

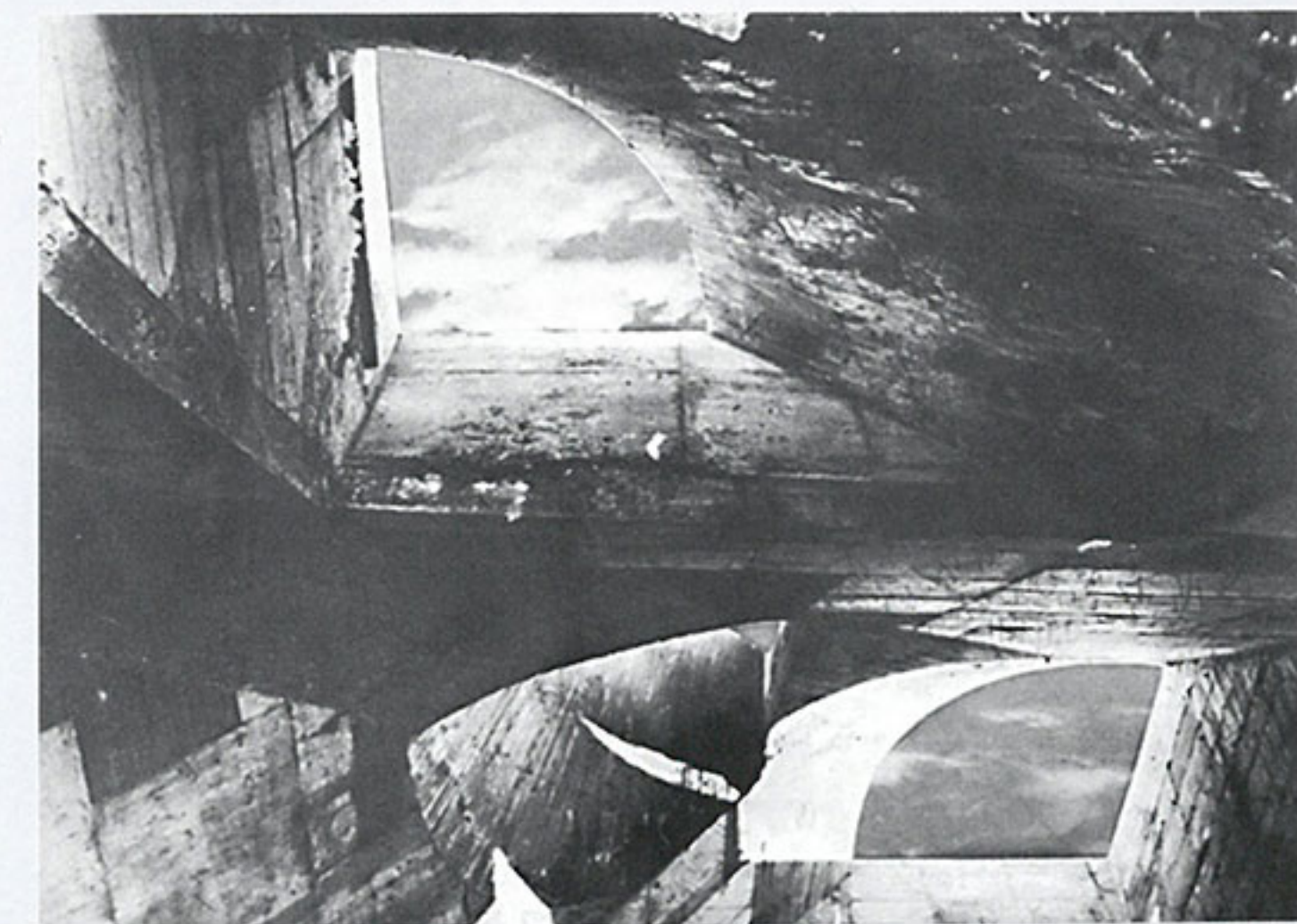
Inače, njihove džamije razlikuju se od naših i po funkciji. To nije samo bogomolja, nego i društveni prostor. U jednom kutu igraju se djeca, žene sjede i razgovaraju, tamo opet netko čita, drugi se mole. To je našlo u meni odziva kod projektiranja džamije u Tuzli.

oris: Što je kod vas primarno u sakralnoj arhitekturi?

Ugljen: Naravno, traganje za posebnosti, za transcendentnosti, za atmosferom emfaze; tu se kao ni u jednom drugom arhitektonskom djelu koristi fenomen svjetla i njegove magije. Doista je izuzetno zadovoljstvo otkriti koliko svjetlo može oplemeniti prostorne doživljaje, koliko svjetlo može pomoći u otkrivanju i stvaranju plastično-prostorne varijabilnosti.

Ja sam to prvi put otkrio na Bijeloj džamiji u Visokom – da u toku dana i godine vaš prostor počinje pulsirati promjenljivim bogatstvom svjetla i sjene. Da draž prostora ovisi o varijaciji sjena. Da magija kontrastnih i manje kontrastnih sjena,

him that it should have been a mosque. The architect wanted to see the design and commended it. Some money appeared and the construction was resumed. When it was finished, there were guests from Saudi Arabia and from the whole of Yugoslavia. Tito's photo was there, and the complete socialist realist scenery.



Zlatko Ugljen: Bijela džamija / Sherefudin's White Mosque, Visoko, Bosna i Hercegovina / Bosnia and Herzegovina, 1971.

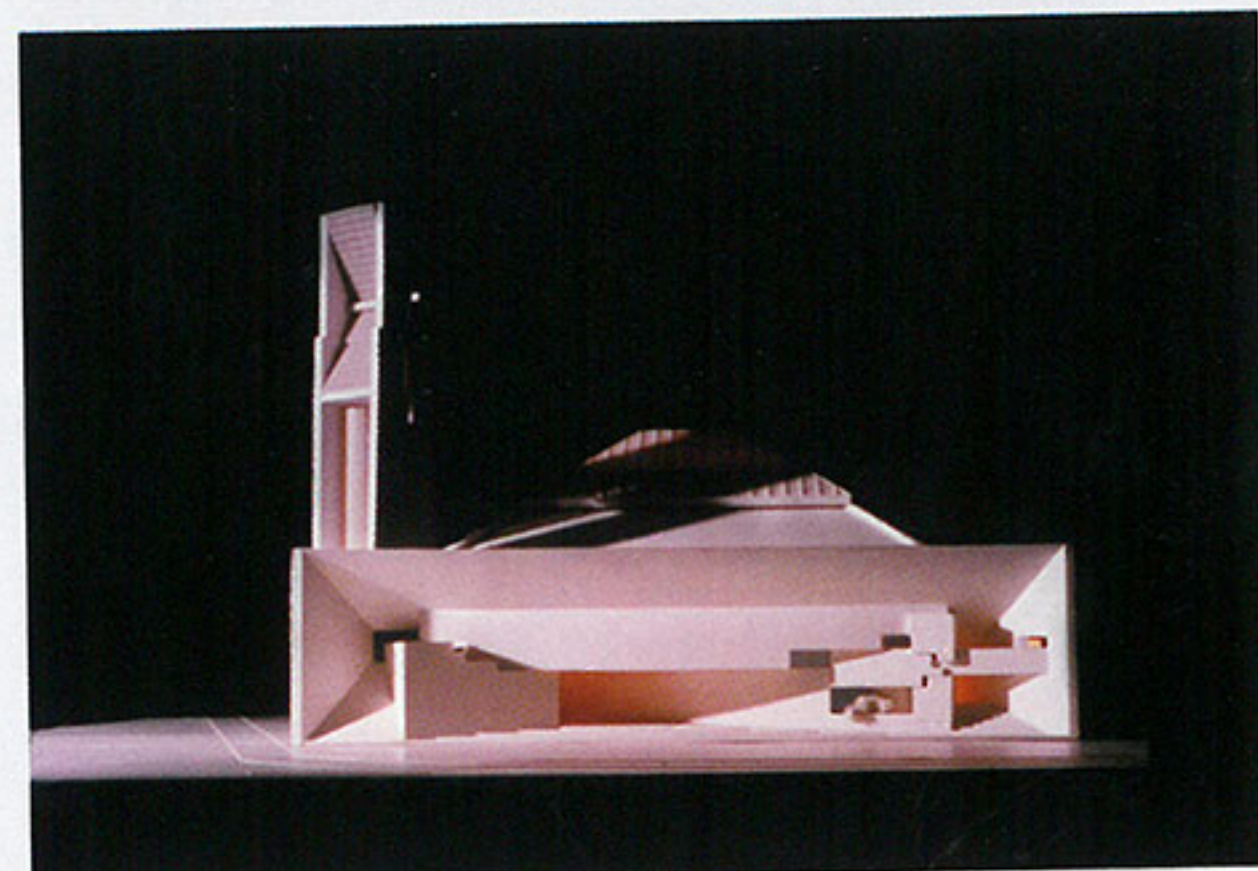


mekih i tvrdih, stvara iluzije sinteze arhitekture, kiparstva i slikarstva harmoničnije od bilo koje zidne ili podne dekoracije.

Iskustvo s Bijelom džamijom pobudilo je moj interes za operiranje svjetlom i sjenom i na objektima profanog karaktera. To je, uostalom, izuzetan osjećaj kad konstruirate objekt i, osim taktilnog, posežete i za onim što izmiče egzaktnom diktatu.

**oris:** U hotelu na Jahorini spustili ste krov sve do 220 cm od tla. Mimo svih propisa i očekivanja. Naglasili ste relaciju interijer-eksterijer, doveli ih do sjajne simbioze. Stavili ste na stranu sve propise ne biste li postigli izuzetan doživljaj. Je li to namjerno ili spontano?

**Ugljen:** Eto, kao što vidite, znam ispričati anegdote, a o tome uopće ne razmišljam. Kao što je Le Corbusier rekao: "Za mene je svaka građevina skulptura – arhitektura je nastanjena skulptura." Uvijek me je zanimalo problem plastike i uvijek pokušavam taktilno rješavati, putem modela ili makete jednostavno nastojim



Zlatko Ugljen: Katolička crkva s franjevačkim samostanom / Franciscan church and monastery, Tuzla, Bosna i Hercegovina / Bosnia and Herzegovina, 1977.

**oris:** The Aga Kahn award was also given to the clients – for courage.

**Ugljen:** That is right, for courage in embarking on such an adventure on their own; it was very unusual in that social climate. Now, when I see the changes introduced to this place of worship and how they dismissed me as the designer as well as the jury of the Aga Kahn award, including such names as Charles Moore, James Stirling, Charles Correa and so on, I do not know whom to pity: myself, the jury, or the ignorant people who did it.

**oris:** How did you arrive at the concept of the White Mosque?

**Ugljen:** Let me answer by quoting my monograph, pending publication, in which I described the guiding principle. Ottoman mosques in Bosnia and Herzegovina are domed structures, pyramidal in their basic outline. This pyramidal attribute is also the starting point of my mosque – one can circumscribe it all with a pyramid. The central body of the mosque is a fragment of the pyramid facing the East, that is, Mecca, the holy place to Muslims. Bodies identical to the central, but smaller, which serve as the sources of zenithal light, glide over the outside plane. The central Light explodes there where darkness is expected, that is, in the central room of worship, sunken into the ground. Therefore, unlike in Ottoman



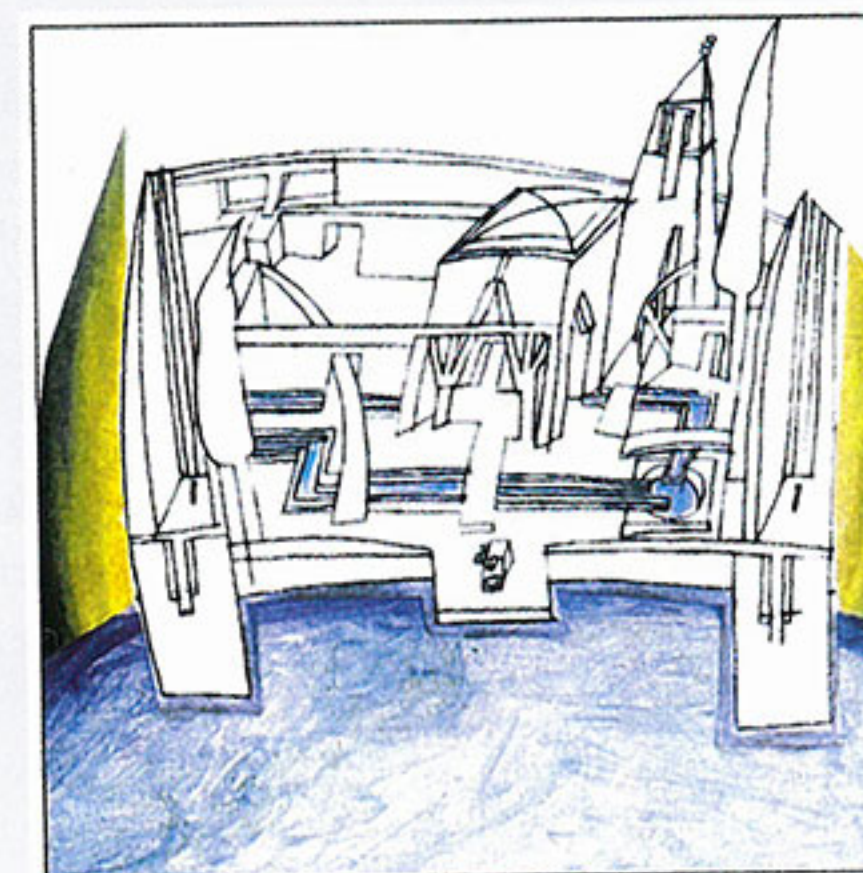
Zlatko Ugljen: Katolička crkva s franjevačkim samostanom / Franciscan church and monastery, Tuzla, Bosna i Hercegovina / Bosnia and Herzegovina, 1977.



Stara Sultan Selimova džamija / The Old Mosque of Sultan Selim, Stolac, Bosna i Hercegovina / Bosnia and Herzegovina, 16. st. / 16th c.

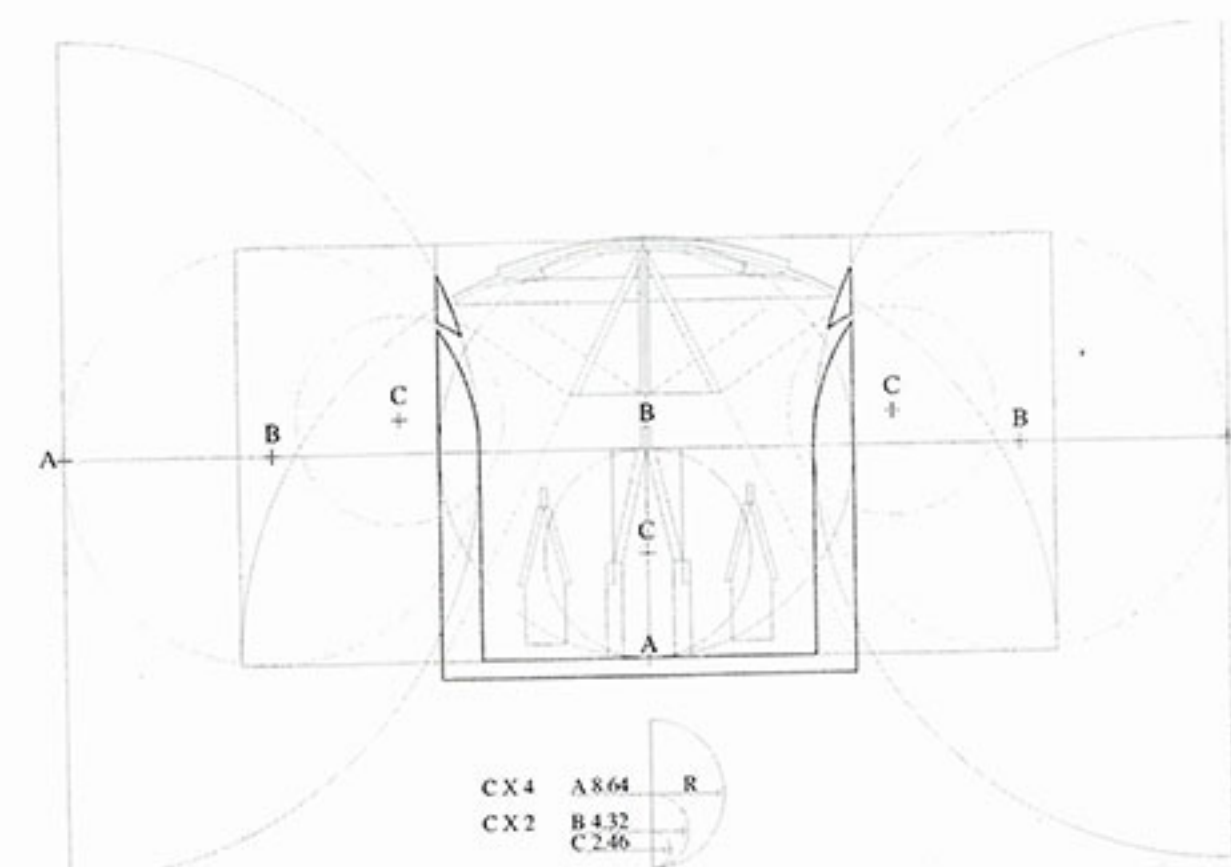
osjetiti neke stvari. Najviše sam naučio putujući i radeći s Neidhardtom. Ali, naučio sam puno i od ostalih profesora i kad bismo baš krenuli analizirati mogao bih reći: ovo sam naučio od ovoga, ono od onoga.

I tu sam napustio te krute uzuse ugostiteljstva, razorio taj "red vožnje", izbjegao, dakle, ugostiteljsku sterilnost, postavivši gosta u središte. Dočarao sam ambijent adekvatan lokalitetu. Inzistiram



Zlatko Ugljen: Džamija Hadži Alije Hadžisalihovića / The Mosque of Hadži Alija Hadžisalihovića, Stolac, Bosna i Hercegovina / Bosnia and Herzegovina, 1993.

na senzacijama primarne plastike s njenim refleksijama u utrobi koju nadgrađuje sekundarna, kao što su npr. krovne ili stropne strukture, svjetlarnici, niše,



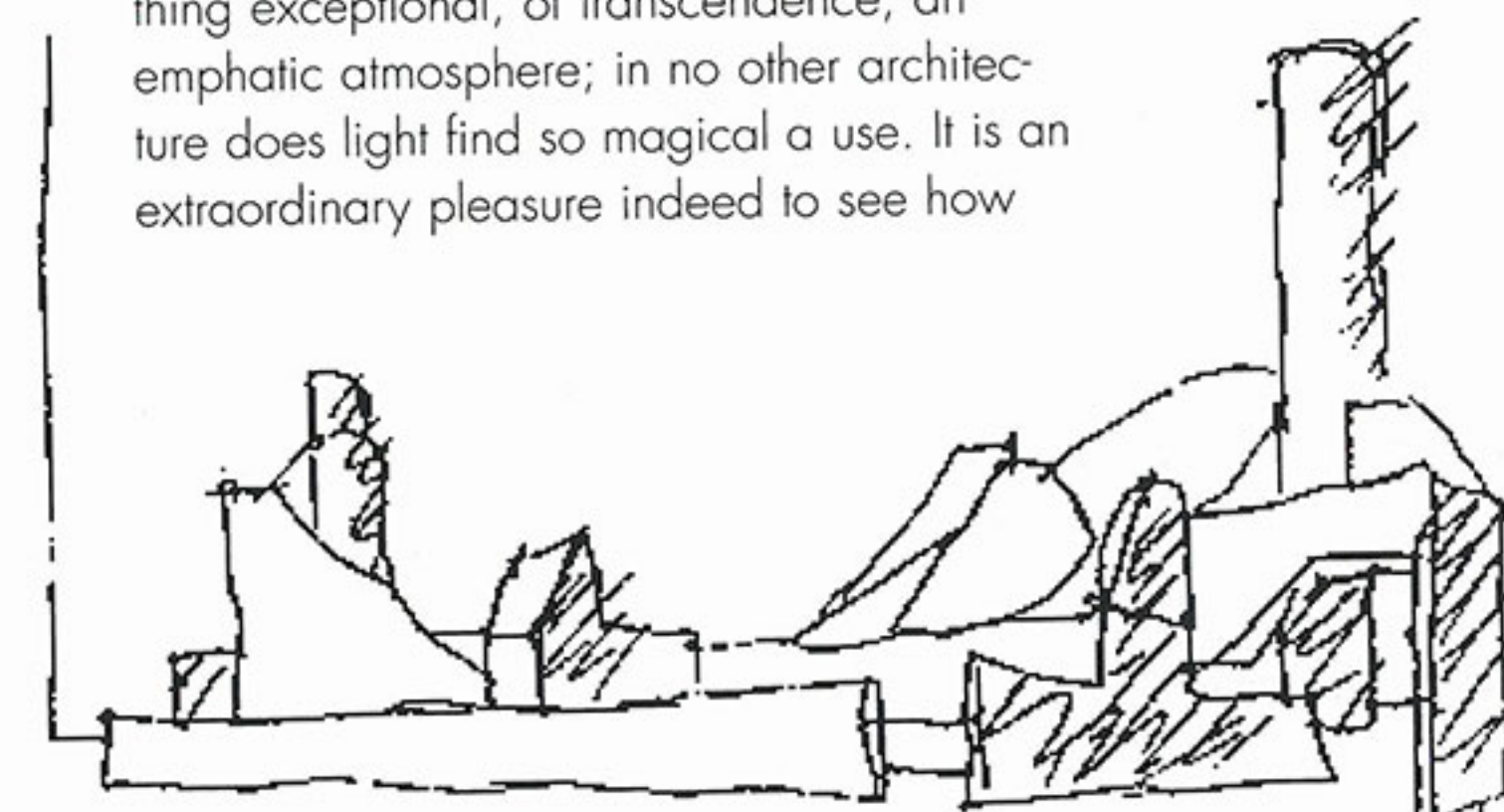
Zlatko Ugljen: Džamija Hadži Alije Hadžisalihovića - presjek / The Mosque of Hadži Alija Hadžisalihovića - cross section, Stolac, Bosna i Hercegovina / Bosnia and Herzegovina, 1993.

mosques, the central dome serves to give light. On my visit to Jerusalem I went to see the Dome of the Rock. Inside, there is a marvellous white rock, as if carved by Henry Moore, and tradition has it that Mohammed used to hold meetings there, and that, when he died, the rock opened and he flew to heaven. When I entered the building, I saw that all around me were organic forms, and that light came from above.

In addition, their mosques differ from ours in function. They serve not only as places of worship, but also as points of community gatherings. Children play in one corner, women sit and chat, someone reads over there, others pray. This is reflected in my design of the mosque in Tuzla.

**oris:** What in your opinion is central to sacral architecture?

**Ugljen:** No doubt it is the pursuit of something exceptional, of transcendence, an emphatic atmosphere; in no other architecture does light find so magical a use. It is an extraordinary pleasure indeed to see how



Zlatko Ugljen: Bijela džamija / Sherefudin's White Mosque, Visoko, Bosna i Hercegovina / Bosnia and Herzegovina, 1971.



Zlatko Ugljen: Hotel Vučko, Jahorina, Bosna i Hercegovina / Bosnia and Herzegovina, 1984.



Zlatko Ugljen: Hotel Vučko, Jahorina, Bosna i Hercegovina / Bosnia and Herzegovina, 1984.

light can enhance the experience of space, how it can help to discover the changing nature of space and bodies, and reproduce it.

I first discovered that in the White Mosque in Visoko. That in a single day and year your space is pulsating with a changing abundance of light and shadow. That the appeal of a space depends on the interplay of shadows. That the magic of contrasting and less contrasting shadows, sharp and soft, gives an illusion of synthesis between architecture, carving, and painting in a way more harmonious than any wall or floor decoration could achieve.

My experience with the White Mosque gave rise to my interest in working with light and shadow on secular buildings. It is, after all, an outstanding sensation that when you make a structure you employ something beside the tactile, something that evades the exactness of procedure.

oris: Let's talk about your hotel on Jahorina. You lowered the roof to 220 cm above ground against all the rules and expectations. You emphasised the relation interior-exterior, joining the two in a wonderful symbiosis. You disregarded the rules to achieve an outstanding experience. Was it the result of deliberation or gut feeling?

Ugljen: Well, as you can see, I can tell an anecdote without giving it much thought. It is as Le Corbusier said: "For



Zlatko Ugljen: Sultan Selimova džamija - floor plan, Stolac, Bosna i Hercegovina / Bosnia and Herzegovina, 2001.

denivelacija prostora, ognjište itd. I inkorporirani unikatni mobilijar u toj je funkciji.

oris: Čini nam se da detalj kod vas puno znači. Izgleda da ljubav i posvećenost detalju zapravo daju atmosferu cijeloj kući. Vaša kuća ne formira samo prostor nego je tu prisutan "totalni dizajn" koji je namijenjen "totalnom čovjeku". Bavite li se i danas detaljem na taj način?



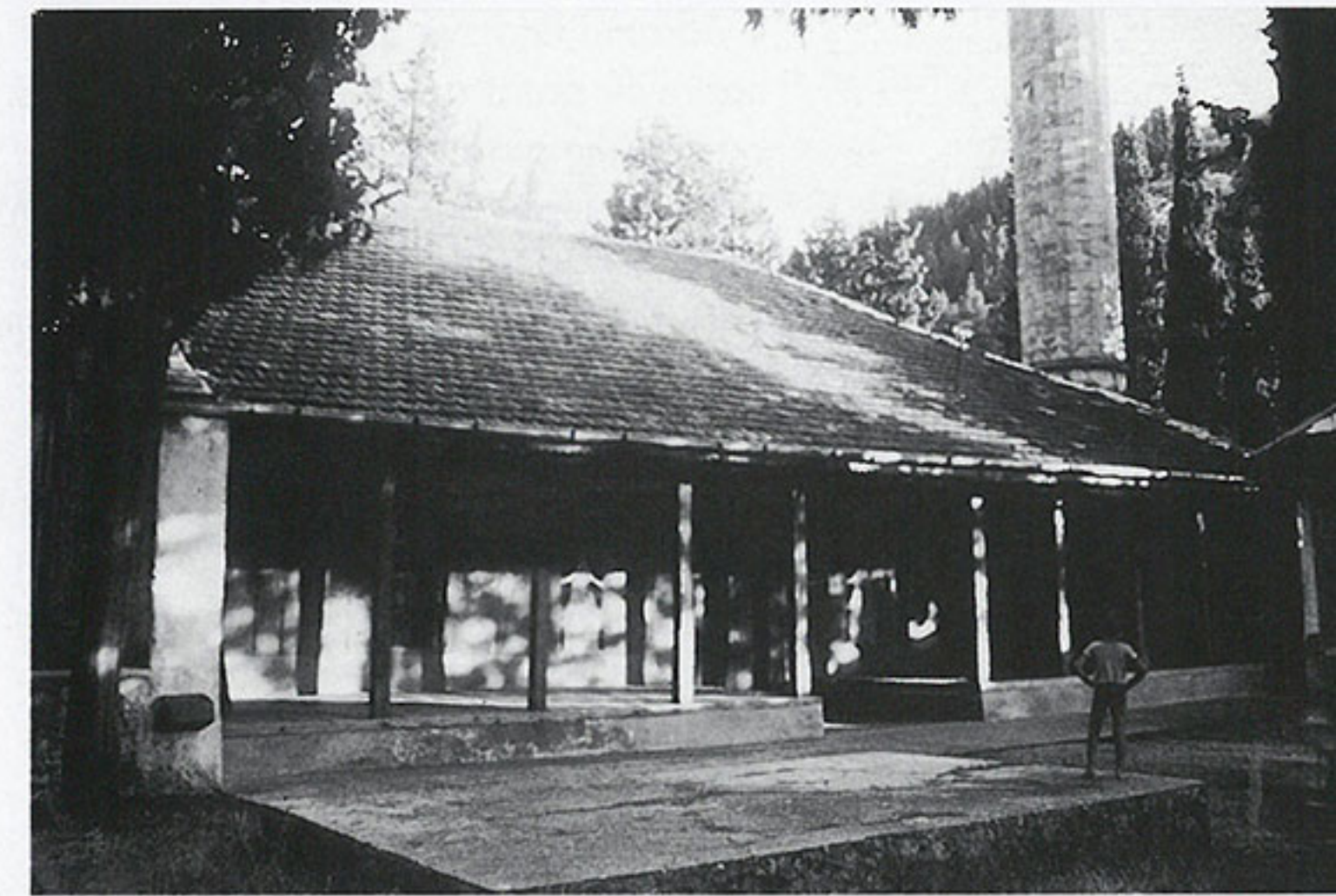
Zlatko Ugljen: Sultan Selimova džamija / Sultan Selim's Mosque, Stolac, Bosna i Hercegovina / Bosnia and Herzegovina, 2001.

Ugljen: Da, sada radim izvedbene projekte za crkvu na Plehanu kod Doboja. Dok sam boravio u Zagrebu, došli su mi moji prijatelji fratri iz netom porušene crkve u Plehanu i rekli mi: "Napravite nam crkvu za iduće stoljeće, mi se vraćamo."

oris: Jesu li oni znali što su rekli?

Ugljen: Ubrzo su saznali. Naime, napravio sam kompletnu animaciju kompleksa s puno detalja. Nadam se da sam uspio riješiti pitanje zenitalnog osvjetljenja, što će za cijelu crkvu imati fundamentalno značenje. To zenitalno svjetlo uvučeno je u prostor kroz transparentne dijelove križnog svoda. On natkriva crkvu i počiva na četiri lebdeća stupa nošena čeličnim kablovima. To je metafora transepta na stupovima. Mogao bih vam još mnogo pričati o Plehanu. No, jedno je važno – crkva bi trebala biti markantan reper na brežuljku na kojem leži i dominirati plehanskim krajem, uostalom, to i jest zadatak svake bogomolje – da privlači poglede, a time i vjernike. Radovan Ivančević je napisao jedan dobar tekst (2),

me, every building is a sculpture – architecture is inhabited sculpture". I have always been interested in sculpture and I have always sought solutions with my fingers and models, simply trying to get the feel of things. I learned the most when I travelled and worked with Neidhardt. I learned a lot from other professors too, and I am sure that on further analysis I could pinpoint what I learned from each and every one of them.



Stara Sultan Selimova džamija / The Old Mosque of Sultan Selim, Stolac, Bosna i Hercegovina / Bosnia and Herzegovina, 16. st. / 16th c.

With the hotel on Jahorina I abandoned the rigid guidelines of hotel building, I broke the usual sequence and thus avoided that sterile atmosphere, placing the guest in the centre of things. I created an environment which agrees with the locality. I insist on the sensations produced by the primary sculpture and reproduce them from within using the secondary sculpture such as the roof or ceiling structures, light wells, niches, multilevel structures, the fireplace, and so on. Furniture, which is of a kind, serves the same purpose.

oris: You seem to have given the detail a lot of weight. As if your love and dedication to detail invest the overall atmosphere of the building. Not only does your building give shape to space, but it also allows for the "total design", designed for the "total man". Have you retained your ways with the detail?

koji je, čini mi se, pomogao dobrom prijamu projekta kod fratara.

**oris:** Uskoro će početi i izgradnja džamije u Stocu. Tamo ste tragali za akordima prošlosti, otkrili ste broj osam.

**Ugljen:** Jako je intrigantan i privlačan taj proces otkrivanja. Ne znam jesu li graditelji starog objekta stvarno o tome razmišljali ili je to slučajno, ali je moguće da ta džamija nije bila džamija jer nije kvadratna kao sve ostale. Htio sam napraviti parafrazu te džamije, počevši od vanjske plastike, prostora unutra i trijema, stupa, detalja... I onda otkrijem da trijem leži na osam stupova, da stubište ima osam visina, da unutra dvije galerije leže na po četiri stupa, da je dužina džamije osamnaest metara. Moguće je da je to sasvim slučajno, ali to je tako lijepo istraživanje. Zamolio sam islamsku zajednicu da provjere što znači broj osam u Kuranu. Napisali su mi, između ostalog – kad ideš u raj moraš proći kroz osam kapija, pa sam napravio četiri vrta s po dvije kapije. Na krov sam stavio po četiri uska svjetlarnika tako da se osjete mlazevi svjetla i, naravno, zadržao broj stupova, stepenica itd. To je lijepa igra otkrivanja. Tako to krene.

No, investitor se odlučio na izgradnju džamije onakve kakva je bila prije rata, tako da će ovaj moj projekt ostati na papiru.

**oris:** Vaše druženje s umjetnicima, Jagodom Buić, Džamonjom, Perčinlićem... govori o vašem senzibilitetu i potrebi da se izražavate jezikom likovnosti, formom. Radili ste cijeli niz fontana, menora, obilježja u Muzeju Jevreja u Sarajevu.

**Ugljen:** I have. Now I am in the middle of a project for a church in Plehan, near Doboj. When I stayed in Zagreb, my friar friends paid me a visit. The church in Plehan had only just been destroyed and the friars told me: "Make us a church for the next century, because we're going back".

**oris:** Did they know what all this meant?

**Ugljen:** They found out soon enough. I made an animation of the entire complex and included many details. I hope that I have managed to solve zenithal light, as it will be crucial for the church. The zenithal light enters the interior through transparent cross-ribbed vaulting. It covers the church and rests on four floating columns hung on steel cables as a metaphor of the transept on columns. I could go on and on talking about Plehan. One thing is important, though; the church on the hill should be a visible landmark of the Plehan area. After all, this is the mission of all places of worship – to attract the eye and by that the faithful.



Zlatko Ugljen: Menora, u povodu 400 g. Dolaska Židova u Bosnu i Hercegovinu / Menorah designed for the occasion of the 400<sup>th</sup> anniversary of the Jewish arrival in Bosnia and Herzegovina, 1964.

Radovan Ivančević wrote an article<sup>2</sup> which seems to have played a role in the warm reception given to the project by the friars.

**oris:** The construction of your mosque in Stolac is due rather soon. In that project you researched

Posebno želimo istaknuti vašu menoru u Bosanskom centru u Sarajevu koji je nekada bio židovska sinagoga.

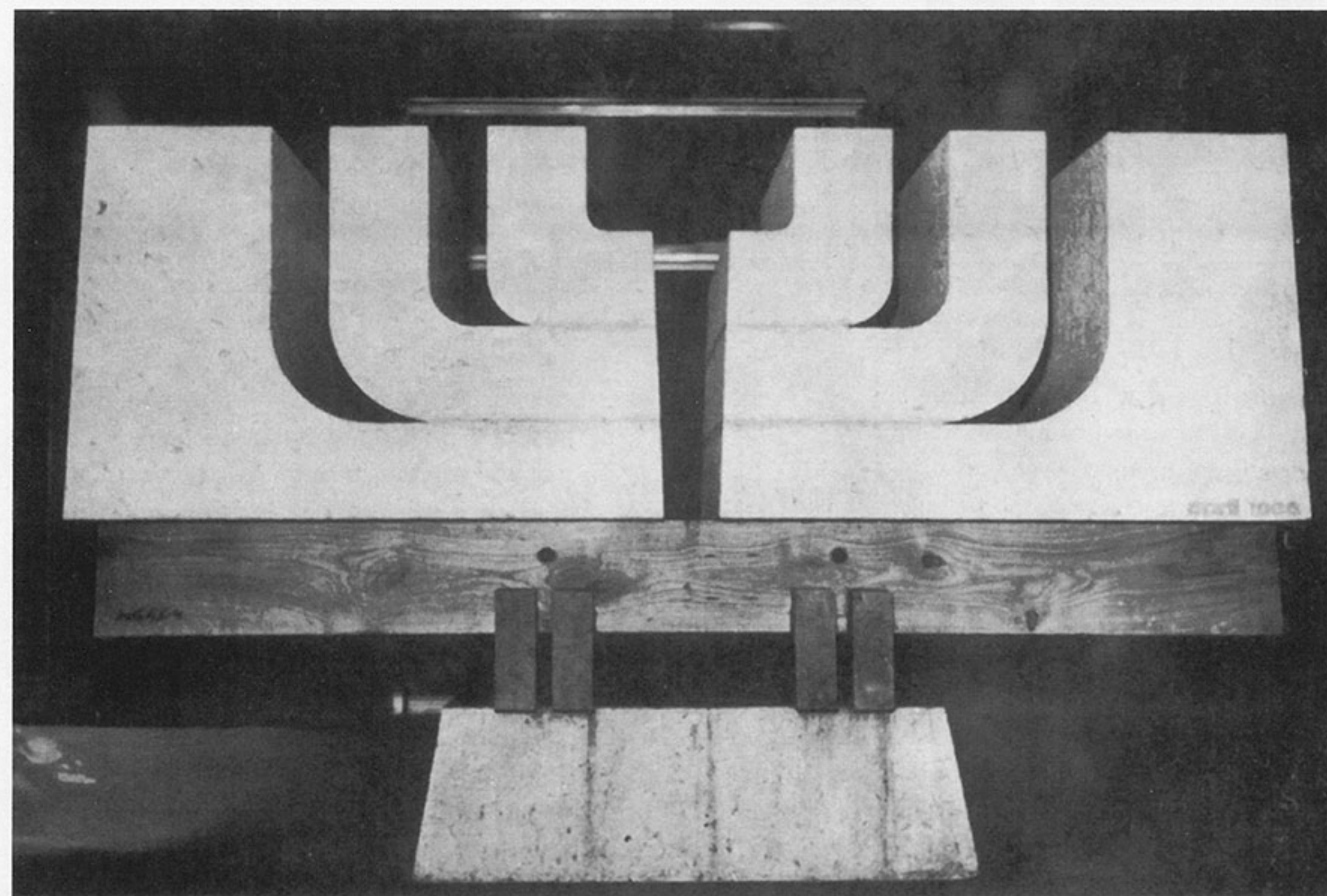
**Ugljen:** Projektirao sam cijeli niz fontana, neke su zgodne. Mene zanima struktura kao struktura. Pokojni profesor Finci me zamolio da napravim neko obilježje u povodu 400 godina opstanka Židova u ovom prostoru. Kamen u pravilu nosi drvo, a ovdje je bila ideja da idem obrnutim putem, da drvo nosi kamen. Krenuo sam od vitalnosti zbog koje su Židovi i opstali, a drvo koje nosi kamen upravo simbolizira tu vitalnost židovske nacije.

**oris:** Ranije ste spomenuli džamiju u Tuzli. Recite nam nešto o njoj.

**Ugljen:** Moram napomenuti da tu džamiju nisam radio sam, već s kolegom Dropićem. Džamija je većim dijelom završena. Završena je unutrašnjost i ulazni dio, ali tu smo morali raditi

historical harmonies and came up with the number eight.

**Ugljen:** This process of discovery is very intriguing. I do not know whether the constructors of the old building gave it any thought or if it all turned out so by accident, but it is quite possible that the mosque was not really a mosque, given that it was not square like other mosques. I wanted to paraphrase that mosque, starting from the exterior body, inner space and the porch, the column, details... Then I discovered that the porch lay on eight columns, that the staircase had eight stairs, that the two interior galleries rested on four columns each, that the mosque was 18 metres long. Perhaps this is a coincidence, but I enjoyed discovering it. I asked people in the Muslim community to check how Qur'an interprets the number eight. They answered that, among other things, one has to pass eight gates to reach heaven, so I made four gardens with two gates each. I put four narrow light wells on the roof to emphasise the rays of light.



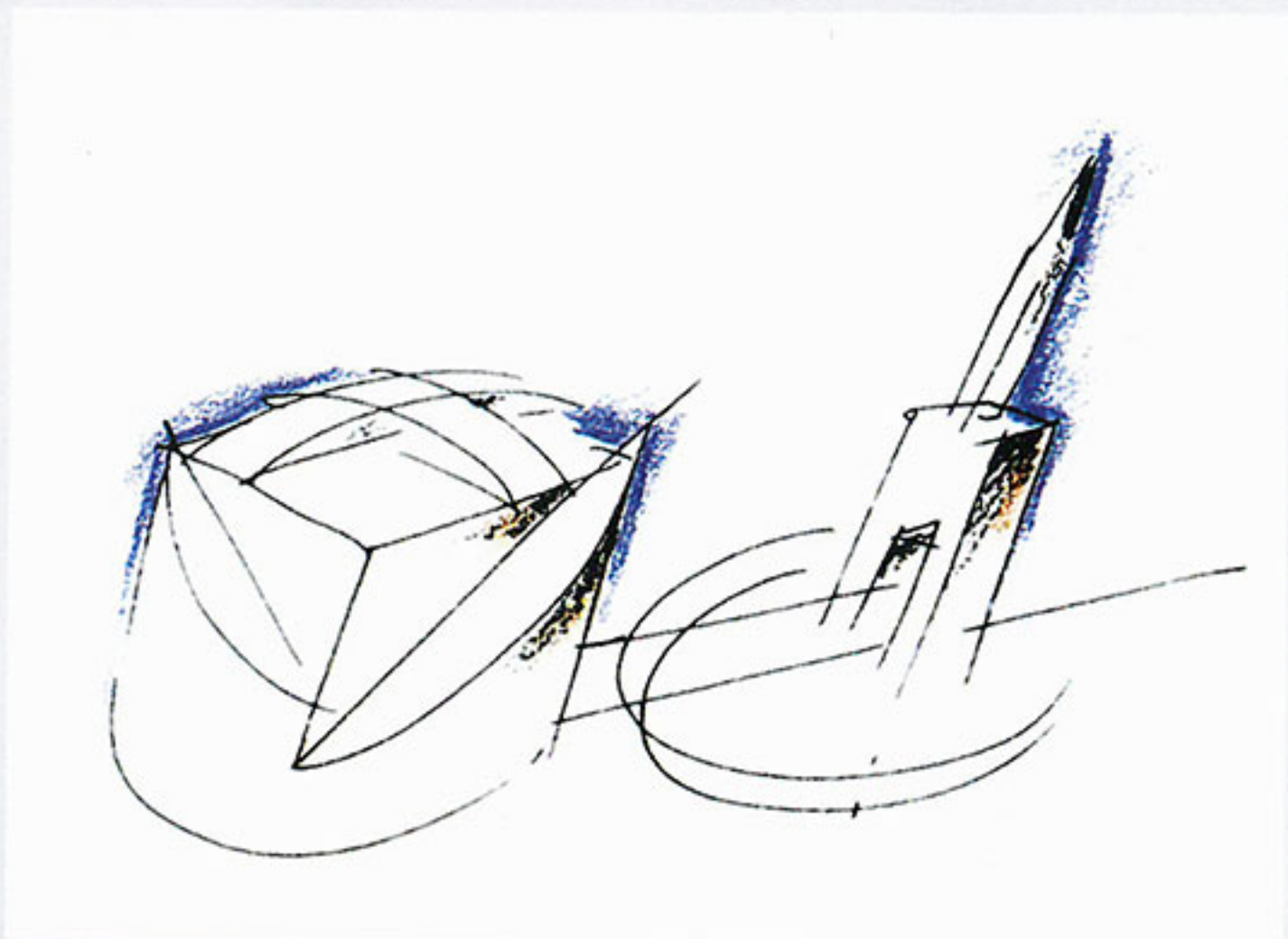
Zlatko Ugljen: Menora, u povodu 400 g. Dolaska Židova u Bosnu i Hercegovinu / Menorah designed for the occasion of the 400<sup>th</sup> anniversary of the Jewish arrival in Bosnia and Herzegovina, 1964.

ustupke. Jako mi je žao zbog nekih ustupaka koje smo morali napraviti u ulaznim prostorima, ali ne može se uvijek sve do kraja izvesti kako se želi. Ova džamija pripada vjerskoj školi. Nadam se da će se nešto od kvalitetne atmosfere tog objekta prenijeti na djecu koja će sutra postati vjerski službenici. Isto to sam rekao mojim prijateljima franjevcima kad sam im gradio crkve. Svećenici odgojeni u okruženju kvalitetne arhitekture trebaju učiti sutra neku drugu djecu.

I u tuzlanskoj džamiji daci provode puno vremena, čitaju, uče, sjede, znači da je uspješno ako dobro prihvaćaju taj prostor, rado borave u njemu.



Zlatko Ugljen: Vaze, svijećnjaci, zdjele za voće / Vases, candelabra, fruit bowls



Zlatko & Nina Ugljen: Vjersko i kulturno središte Plehan / Plehan Catholic Centre, Plehan, Bosna i Hercegovina / Bosnia and Herzegovina, 1993.

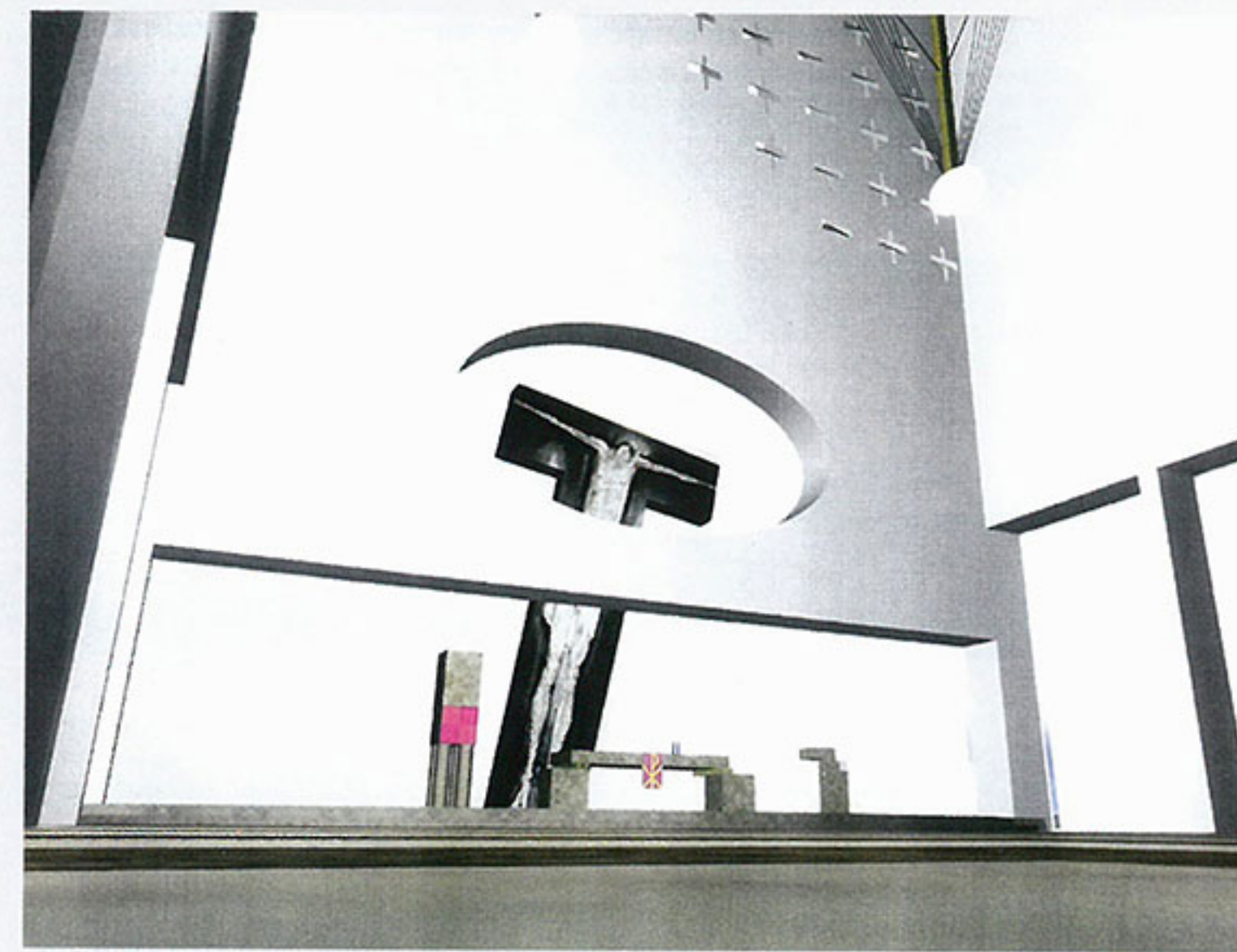
Needless to say, I kept the number of columns and stairs. This is how things start: with a lovely game of exploration. The client, however, opted for a replica of the mosque that existed before the war, and my design will remain on paper.

oris: Your friendship with artists such as Jagoda Buić, Dušan Džamonja and Ljubomir Perčinlić speaks about your sensibility and the need to express yourself using visual means and forms. You designed a gamut of fountains, menorahs, and Jewish motifs. Your Menorah in the Jewish Museum, once a synagogue, in Sarajevo, deserves particular mention.

Ugljen: I designed many fountains, some of which are pretty nice. I am interested in structure in itself. The late Professor Finci asked me to design a piece on the occasion of the 400<sup>th</sup> anniversary of Jewish presence in Bosnia. As a rule, wood rests on stone, but I reversed the principle, so that wood could bear the stone. I started from the vitality of Jews, thanks to which they were able to survive. The wood bearing the stone symbolises here that vitality of the Jewish people.

oris: You mentioned earlier your mosque in Tuzla. Tell us about it.

Ugljen: I would like to say that I did not work on the mosque alone, but with my colleague Dropić. The best part of it has been completed, including the interior and the entrance, but we had to make some compromises. I regret that we had to make concessions with the entrance rooms, but you cannot expect to have it your own way all the time. This mosque belongs to the congregation school. I hope that some of the building's atmosphere will be carried over to the children who will one day become servants of God. This is what I also said to my Franciscan friends when I built their churches. Clergy raised in an inspiring architectural environment today will teach other children tomorrow. Students spend a lot of time in the Tuzlan mosque reading,



Zlatko & Nina Ugljen: Vjersko i kulturno središte Plehan / Plehan Catholic Centre, Plehan, Bosna i Hercegovina / Bosnia and Herzegovina, 1993.

studying, or resting, which means that they accept it and enjoy being there.

Oris: This speaks about you as an architect whose concern is the man. Young people are very lucky to have you at the Academy of Arts in Sarajevo; you mean a lot to them. To sacrifice and be responsible for these young people is the greatest achievement of a teacher.

Ugljen: I am content if only two or three students become intrigued by what I teach. Then everything has sense, and I am gratified by the feeling that someone understands and keeps up with me.

oris: Ove vaše posljednje riječi oslikavaju vas kao arhitekta koji misli na čovjeka. Sreća je da vi vaše vrijeme još uvijek koristite na Likovnoj akademiji u Sarajevu, jer jako puno značite za mlade ljude. Žrtvovati se i osjećati se odgovornim za te mlade ljude, to je najviša točka koju jedan učitelj može dosegnuti.

oris: To conclude, how do you see architecture in Bosnia and Herzegovina today?

Ugljen: It is natural that the postwar period should see housing construction for the victims of war. This is a slow process, as funds are scarce and donations are channelled according to the donor's wishes. This, however, is definitely an issue the government administration should work on. I would take the opportunity to speak about another issue – building in town centres. The phrase "integration of the new into the existing environment" seems to cloak a lack of a systematic approach and a lack of respect for what is already there, as well as the lack of ethical values and responsibility in architects. Many new buildings show patent disregard of basic architectural principles and degrade the environment. It is necessary to understand the overall conditions – economic, technical, artistic – and to synthesise them, to be able to produce and place a fine piece of architecture in a certain place. Disregard of these conditions encourages a civilisation of mediocrity, as does the consumerist culture, which Frampton dissected so nicely, and which we have embraced all too readily.

Ugljen: Zadovoljan sam kad je barem dvoje-troje zainteresirano i tada sve dobije svoj smisao, taj osjećaj da vas netko razumije i prati.

oris: I na kraju, gdje danas vidite arhitekturu na području Bosne i Hercegovine?

Ugljen: U postratnom razdoblju logično je da se pristupi izradnji objekata za stanovanje stradalnika u ratu. To ide teško – sredstva su ograničena, donacije se usmjeravaju po želji donatora. Međutim, to je pitanje o kojem vlast treba voditi računa.

Rekao bih riječ, dvije o drugom fenomenu – gradnji objekata u samim gradskim jezgrama.

Pod izrazom "integriranje novog u postojeće" krije se malo sistematičnog

pristupa, malo poštovanja postojećeg a kvalitetnog, malo moralno-etičke odgovornosti arhitekata. Mnogi izgrađeni objekti tako su očit primjer kršenja osnovnih arhitektonskih principa i predstavljaju degradiranje okruženja novim intervencijama. Shvaćanje sveobuhvatnih uvjeta – ekonomskih, tehničkih, likovnih – i njihova kreativna sinteza način je da se postavi kvalitetno djelo u određeni prostor. Ne vodeći računa o tome, potpomaže se širenje civilizacije osrednjosti, čemu pridonosi sve prisutnija potrošačka kultura, koju smo objeručke prihvatili, a koju je lijepo analizirao Frampton.

\* Zahvaljujemo gospodinu Stani Berniku na velikoj pomoći pri kompletiranju slikovnih priloga za razgovor

1. "... Nisam, dakle, naivan da bih se nadao da mogu spasiti ugroženo remek-djelo arhitekta Zlatka Ugljena u Mostaru, Hotel Ružu, što očekuje pregradnju. Ali ne mogu odstupiti pred tragedijom degradacije arhitektonskog djela koje, iako niklo i sraslo sa svojom sredinom, po dosegnutim vrijednostima nadilazi lokalne i regionalne okvire i pripada europskoj kulturnoj baštini. Ne mogu to prešutjeti ni stoga što me uz Hotel Ružu veže jedan od najljepših doživljaja suvremene arhitekture.

U Mostaru je vladala poznata mostarska (da ne kažem paklenska) ljetna vrućina, kad smo svratili u Hotel Ružu na ručak. Prelaz iz užarenog zraka i blještjećih osunčanih ploha vanjskog svijeta u sjenoviti i prohladni prostor protkan drvenim ploham i živim biljem, pa čak i žuborom vode tekućice, naprosto nas je očarao. U kreativnoj i inventivnoj razvedenosti prostora autor je uspio to razmjerno veliko zdanje razbiti na slijed raznolikih, malih, duhovito poluodvojenih i polupovezanih intimnih prostora, živom smjenom različitih razina i njihovih još raznolikijih vodoravnih i okomitih veza. Iz svakog ambijenta otvarala se drukčija, ali uvijek skladna vizura.

Izvana, arhitekt je visokom planinskom masivu što uokviruje Mostar suprotstavio na malom zelenom proplanku kristalnu strukturu nekoliko prizmatičkih volumena, raznosmjerna protezanja, u dinamičkoj ravnoteži s uvučenim otvorenim, ali natkritim prostorima, što se u sunčanoj rasvjeti pretvara u živu igru svjetlosti i sjena (ovo se noću ponavlja u odnosu pozitiv-negativ: župljine su rasvijetljene, a mase tamne).

Jednako kako je ritmički razigran prostor unutrašnjosti, tako je izvana izbjegnuta – u tisućama svjetskih hotela ponovljena – banalnost masivnog bloka, kocke ili prizme. No, važnije od svega, u arhitekturi kao i u svim umjetnostima, pa i u filozofiji života samog, je pitanje mjere. Arhitekt Ugljen uspio je naći onaj čarobni broj, omjer i proporciju po čemu neka građevina ostavlja veličanstven dojam, a da nije prevelika, uočljiva je i nezaboravna, a da se ne nameće okolišu, te iako je sasvim svoja i drukčija od svega ukola, ipak se prirodno uklapa kao da je kristal što ga je priroda po svojim vječnim zakonima izgradila. Građevina u malom ponavlja – u principu, bez imitacije morfologije – razigranu kompoziciju urbanog modela staroga Mostara.

Unutra, sjedeći opušteno na nečemu poput mostića kraj tiho žuboreće bistrice hladne vode, pomislio sam ono što često mislim kad se suočim s umjetničkim djelom i poručujem u duhu autoru: 'Čovječe, hvala ti što postojiš!' Čini mi se da je zaista najljepše u kreativnoj povijesti

\* We wish to thank Stane Bernik for invaluable help in gathering illustrations for this interview.

1. "...I am not that gullible to hope that I can save the masterpiece of the architect Zlatko Ugljen, his Hotel Ruža in Mostar, from remodelling. But I shall not hold my tongue before the tragic degradation of an architecture that stems from and is one with its environment, of an architecture whose value largely exceeds the local and regional significance and makes up part of the European cultural heritage. I shall not hold my tongue either, because the Hotel Ruža reminds me of one of my most beautiful experiences of contemporary architecture.

It was summer – and Mostar is well known for its blazing hot spells – and we decided to dine in the Hotel Ruža. We were entranced by the passage from arid air and the blinding reflections of the sun into the shady and fresh interior interspersed with wooden planes, living plants, and the murmur of streams. The author managed to break this relatively large structure into a series of imaginative, small, semi-separated and semi-connected intimate areas, interchanging in a lively sequence a variety of levels and an even greater variety of horizontal and vertical connections between them. Each and every section opened a different, yet harmonious, vista.

Looking from the outside on the small green clearing, the architect juxtaposed the steep mountain mass surrounding Mostar and the crystal-like structure combining several prismatic bodies and extending in various directions, striking a dynamic balance with the recessed and open, covered spaces. Lit by the sun, this turned into a vibrant play of light and shadow, which by night became its negative, with the hollows light, and bodies dark.



Zlatko Ugljen: Hotel Ruža, Mostar, Bosna i Hercegovina / Bosnia and Herzegovina, 1975. fotografija / photo by Radovan Ivančević

In much the same playful rhythm of the interior, the exterior successfully avoids repeating what is common to thousands of international hotels – the banality of the massive block, cube, or a prism. What is the most important in architecture, as well as in art or the philosophy of life for that matter, is measure. Architect Ugljen found the right magic ratio, the proportion which renders the building magnificent without being too large, which makes it visible and unforgettable, yet not forcing itself upon its environment. Although it is a separate entity and unlike anything around it, it fits in naturally as if it were a crystal designed by nature according to eternal principles. Without repeating Mostar's morphology, the building epitomises the playful composition of the old town's urban pattern.

Sitting inside on something like a small bridge by the fresh and clear murmuring stream I was thinking what I am always thinking when I see a work of art. In my mind I spoke to the author: "Thank you for being!" It seems that the most beautiful thing in the creative history of mankind is that the imagination of the artist is so superior to our own mediocre imagination that regardless of centuries and millennia, designers always come up with new and improved solutions, although it seems to us that this has been said for such a long time. It is particularly surprising that this

čovječanstva što mašta umjetnika taliko nadilazi maštu nas prosječnih da oni – projektanti – kroz stoljeća i tisućljeća, uvijek iznova nalaze neka nova i bolja rješenja iako se nama čini kao da je već davno sve rečeno. Posebno iznenađuje što ovo djelo intimno, suzdržano i bez pompe nudi načelno novo i istinski kreativno rješenja dvaju ključnih problema suvremene arhitekture: kako izbjeći ahumanost velikih suvremenih građevina i prostora i kako, služeći se rječnikom oblika, gramatikom i sintaksom suvremene svjetske arhitekture sačuvati, održati i izraziti regionalne značajke i tradiciju prostora u kojem se intervenirira, *genius loci*, Duh nekog kraja ili zavičaja.

Kako i koliko je arhitekt Ugljen uspio u prvom već smo rekli, a drugo je jasno svakome tko imalo poznaje povijesnu i tradicijsku arhitekturu ovog podneblja. No, to je već u začetku svog projekta rekao i sam autor, obrazlažući ime zdanja: 'Na ovom se mjestu, u voćnjaku kroz koji su proticali rukavci izvedeni iz rijeke Radobolje, nalazila kavana Ruža; među drvećem trešanja, kajksija, breskvi; sjedilo se u hladu stabala voćki.' Taj kutak prirode arhitekt je nježno obuhvatio svojom staklenom opnom u središnji društveni prostor i zadržao ga u trajnom sjećanju.

No, u suglasju Ugljenova projekta u cjelini s tradicijom nema ni trunca imitacije, sve je kreacija u kojoj samo živi isti duh. Umjesto površnog ponavljanja na morfološkoj razini (kakvih je bilo u drugim projektima na natječaju) dosegnuto je dubinsko strukturalno jedinstvo s trgovima vremena u prostoru Mostara i cijele kulturno-geografske regije. To će osjetiti svatko tko iole poznaje graditeljsku baštinu ove regije ili je samo povirio kroz vrata i svratio u dvije-tri 'avlije' u Stocu, na primjer, gdje u skladnu suzvučju vanvremenski traju, oblukom prekrivene i travom i cvijećem zasade površine tla, gdje s meda drvena grada u kontrastu s vapnom obijeljenim površinama jasno iskazuje odnose konstruktivnih nosača kuće i pasivne popune zida, gdje prozorski nizovi nude ritimizirane panorame gledatelju iznutra, a snažno izbačene strehe sudjeluju u igri svjetlosti i sjena po pročelju, gdje se dinamički suprotstavljaju istaknuti volumeni kata nad uvučenim sjenovitim trijemom u prizemlju, a uz svu tu ljepotu uz ogradu živo i veselo protječe voda pripitomljenog potocića od kojeg se po vrućem ljetnom danu širi svježina, podsjećajući da je u svakoj pojedinosti i u cjelini u ovom intimnom, od svijeta ogradenom prostoru sve smišljeno 'po mjeri čovjeka', za njegove potrebe i ugodu.

Kult vode u naše je krajeve pristigao s istoka, kao što je i visoka kultura stanovanja uz integriranje prirode također svojevna islamskom kulturnom krugu. No, sva ta načela i dosezi već odavno nisu zahvoreni u regionalne okvire, otkad se Le Corbusier na njegovu putovanju jugoistočnom Europom početkom XX. stoljeća dublje dojmila istočnjačka stambena arhitektura od nekih glasovitih monumentalnih spomenika.

Vraćajući se na početak, podsjetimo: Hotel Ruža prošao je sretno svoj trnoviti put od projekta do ostvarenja. Izvorno Djelo bilo je prepoznato i projekt odabran i izveden u svim pojedinostima po zamisli autora (što se rijetko događa). No, time nije prestao trnoviti put, nego se, nenadano, ponovno nastavio. Spomenik ljudskoj kreativnosti pao je žrtvom ljudske destruktivnosti u ratu 1991.-1993. No, i kao ruševinu, svaki put kad bih došao u Mostar, redovito sam ga posjećivao i obilazio. Jeste li primijetili kako su ruševine nastale djelovanjem prirodnih sila – poplava, grama, potresa, požara, kipa ili divljeg raslinja – uvijek lijepe, a ponekad i veličanstvene, a jeste li uočili kako su ruševine prouzročene slijepom ljudskom mržnjom i raspamećenim gnjevom – ružne i nakazne. Prirodne ruševine čine nam se kao da je građevina umrla prirodnom smrću, a ove namjerno rušene djeluju zastrašujuće jer količina rana u njihovu tijelu djeluje kao u susretu s lešinom u koju se pucalo još dugo poslije no što je biće izdahnuo. Tako je djelovala i ruševina Hotela Ruže ili ruševina antologijskog djela modernog hrvatskog arhitekta Drage Iblera: Zavoda za socijalno osiguranje radnika (1931.).

Pri posljednjem posjetu Mostaru doznao sam da se sprema neka pregradnja i 'pretvorba' Hotela Ruža. Da li zaista u istoj sredini koja mu je dala da prvi put zaživi postoji netko tko bi tragediju smrti spomenika mogao zloupotrijebiti i, umjesto da ga vrati u život, pretvoriti ga u nešto drugo ili unakaziti izvorno djelo? Zar zaista nema nikoga da se tome odupre? Zar zaista trnoviti put Ruže nije završen?

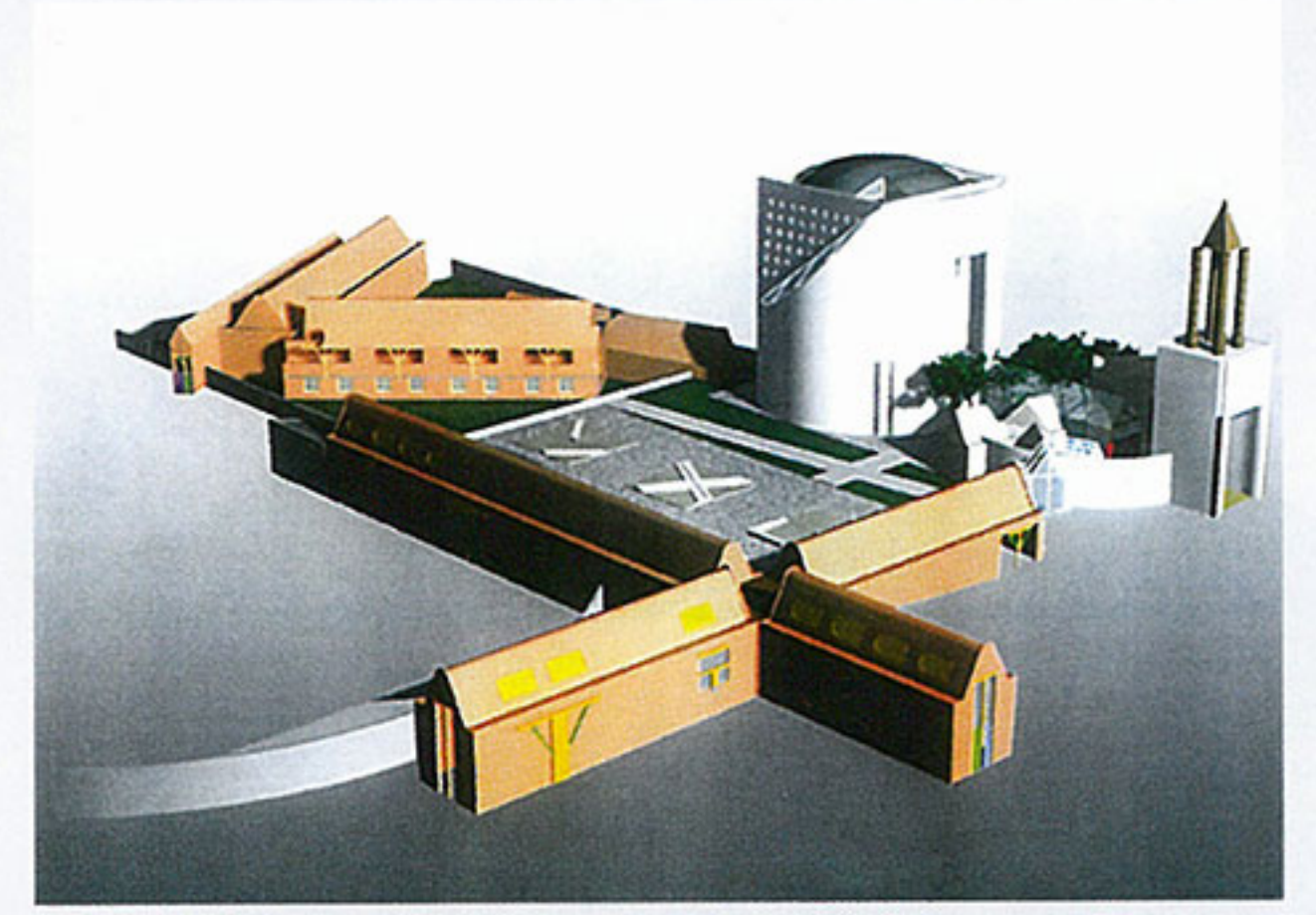
[Radovan Ivančević, "Ruža ili trn", *Oslobodjenje*, Sarajevo, 10. lipnja 2001., str. 4-5]

2 "... Svakoju od spomenutih triju jedinica autor daje novi tlocrtni oblik (u odnosu na uobičajenu tipologiju), a u oblikovanju zidova i pokriva

intimate and controlled piece of architecture offers, with no pomp, substantially new and truly creative solutions for two crucial issues of contemporary architecture, that is, how to avoid the inhumane condition of large contemporary buildings and spaces, and how to preserve and express the regional features and tradition of the surroundings, their *genius loci*, the spirit of home, using the forms, grammar and syntax of contemporary international architecture.

We have already seen how successful architect Ugljen was in solving the first issue. Everyone who is even a little familiar with the history and tradition of this region is able to answer the second question. The author himself addressed this issue in the beginning of the project when he was explaining the origin of the hotel's name: "This is where the "Ruža" café was situated in the orchard intersected with outlets of the River Radobolja. This is where people used to sit in the shade of cherries, apricots, and peaches". The architect gently snuggled this nature's nook in an envelope of glass, making it the hub of the hotel and preserving its memory for all times.

It is worth noting that the harmony Ugljen struck between his project and the traditional surroundings has nothing to do with imitation; everything there is a genuine creation pervaded by a common spirit. Instead of reproducing the morphology of the place (which was the case with some competition entries), the project achieved a profound structural unity with the vestiges of time in the space of Mostar and the entire cultural and geographical area. Everyone who knows something about the building tradition of the region will feel that. And so will everyone who has ever peeked through the gate or been in a couple of *avlijas* (courtyards) in Stolac, where gardens persist in timeless harmony, strewn with pebbles and grass and flowers; where the brown woodwork contrasts with the



Zlatko & Nina Ugljen: Vjersko i kulturno središte Plehan / Plehan Catholic Centre, Plehan, Bosna i Hercegovina / Bosnia and Herzegovina, 1993.

lime-washed surfaces, clearly showing the relationship between the load-bearing structure and the infill wall, where rows of windows offer a rhythmic vista from the inside whereas strongly projecting eaves join in the play of light and shadow on the façade, where the prominent upper storeys are dynamically juxtaposed to the recessed shady porch on the ground floor, and on top of all this beauty, there, by the fence, there leaps and runs a tamed stream of water emanating freshness on hot summer days. All these are little reminders that every detail as well as the whole in this intimate and isolated nook is tailored for the man, for his needs and comfort.

The cult of water came to these parts from the East, along with the highly developed dwelling culture and integration in nature characteristic of Islamic civilisation. It has been a while since these principles crossed regional borders, that is, ever since Le Corbusier visited southeast Europe in the early 20<sup>th</sup> century where he was more deeply moved by the oriental housing than by famous monuments.

Let's return to the beginning of this note: Hotel Ruža crossed its road of thorns from design to completion. The jury recognised the Genuine Work and the project was carried through according to the author's idea in every detail, which is rather uncommon. Yet, the thorns returned and the

ostvaruje karakter neočekivanosti i iznenađenja u odnosu na ustaljene norme i forme te navike poimanja prosječne publike. Crkva je projektirana kao sustav dvaju krugova (otvorena predvorja i natkrite bogomolje) što se tangencijalno dodiruju, s ulazom kroz prizmu sasvim rastvorena zvonika. Kulturni centar je, naprotiv, u obliku latinskog križa (što podsjeća na tradicijsku crkvu s transeptom), a samostan je (umjesto uobičajenog klaustra) razbijen u dva krila što se račvaju, povezana jednom žetnicom s tlactom segmenta kruga, koja vrši funkciju trijemova nekadašnjeg kvadratičnog klaustra...

... Umjesto uobičajene teske mase, ovdje zvonik dočekuje vjernika otvorenom prednjom stranom gotovo u cijeloj visini, a loža za zvona samo je 'naznačena' s četiri valjka i piramidalnim krovom nad njima, poput elemenata kojima grade djeca. Tradicijski kvadratični atrij pred crkvom zamijenjen je malim perivojem unutar kružnog zida, a kroza nj se probija trijem što povezuje zvonik s crkvom, tanke drvene i metalne konstrukcije, potpuno transparentan, jer je obavijen staklenom opnom. Crkva je centralna građevina, nastala od valjkastog tijela probodena kvadratičnom prizmom. Kosim podrezivanjem valjka nastaju neobični stakleni odsječci, dok je nad središnjim kvadratičnim

hotel is on that road again. This monument to human creation fell victim to human destruction in the war of 1991-93. Whenever I visited Mostar, I would never miss a chance to call in, though. Have you noticed that the ruins which are the consequence of the forces of nature, such as floods, lightning, earthquakes, fire, rain, or vegetation are always pleasing to the eye, and sometimes even magnificent? By contrast, have you ever noticed that ruins produced by blind human hatred and mindless fury are ugly and hideous? Nature's ruins look as if the building died of natural causes, while those deliberately killed produce a horrifying effect, as their countless wounds remind us of a corpse mutilated long after it breathed its last breath. This was the effect produced by the ruins of Hotel Ruža or Drago Ibler's anthological piece of modern Croatian architecture, that is, the building of Zavod za socijalno osiguranje radnika (Worker's Social Security Bureau) (1931).

On my last visit to Mostar, I learned that the Hotel Ruža was awaiting remodelling and "transformation". Is it really possible that there is someone who is willing to take advantage of the tragic death of this monument and - instead of restoring it to life - turn it into something else or disfigure the original? Is there really no one to stop it? Is Rose's journey of thorns still not over? (from Radovan Ivančević, "Ruža ili trn [A Rose or a

prostorom za vjernike razapet oslikani krov u obliku velikoga konkavnog križa dopunjen kvadratičnim staklima u uglovima. Najsmionije i najoriginalnije je svakako rješenje pročelja nad oltarom. Ono je široko rastvoreno u donjoj zoni, a u 'visećem' zidu nad njom probijen je ovalni otvor kroz koji izranja ekspresionistički ukošeno Raspeće. Gornji dijelovi zidova upisane kocke (koja lebdi na stupovima) oživljeni su gustim nizovima proboja u obliku križa itd.

U Kulturnom središtu smješteni su galerija, knjižnica, klupski prostor, kinodvorana i sobe za rad sekcija, ali osebnost prostora je u tome što se kretanje, umjesto zatvorenim i obično uskim stubištem, odvija slobodnim kosim rampama. Centar je neposredno povezan i komunicira sa "sportskim krugom" igrališta košarke i tenisa. Fasade su riješene bizarnim kompozicijama pravokutnih otvora, ali izraziti osobni pečat - što bi moglo postati poput 'zaštitnog znaka' Plehanskog središta - daju im veliki ovalni otvori.

No, možda je najveća revolucija - optimizma, vedrine i živosti - dosegnuta u oblikovanju samostana, koji umjesto stroge i monotone repetitive četiriju krila zatvorenog klaustra ima dva slobodna krila zgrada što se račvaju pod ostrim kutom i samo se bridovima dodiruju, a umjesto kvadrata klaustra, ovdje su dijagonalno ukrštene staze i trijemovi segmentna obrisa, tako da tlact podsjeća na neku smionu konstruktivističku kompoziciju avangardne umjetnosti s početka XX. stoljeća.

Možda treba unaprijed odgovoriti na pitanje koje bi netko mogao postaviti: što to sve skupa znači i treba li to crkvi? Nije li to previše 'moderno' ili eksperimentalno? Odgovor može biti samo jedan, jasan i jednostavan. Ovaj, kao i slični ovakvi projekti, naprosto dokazuju da je crkva živa i da nije 'zastarjela' i 'zaostala'. Tijekom povijesti, cijela dva milenija, Katolička je crkva svoju vitalnost pokazivala i dokazivala, između ostaloga, i time što je uvijek slijedila - a ponekad čak predvodila - nova i najsuvremenija kretanja u arhitekturi i likovnim umjetnostima. Tako su propovjednički redovi, franjevci i dominikanci, prvi širili oblike ranogotičkog graditeljstva u XIV. stoljeću, a isusovci su u XVII. stoljeću bili glasnici novog stila, baroka, po cijeloj Europi, pa tako i kod nas..."

(Radovan Ivančević, "Sakralni centar Plehan", časopis *Bosna franciscana*, 13/2001., str. 474-477)

Thorn]", in *Oslobodenje*, Sarajevo, 10 June 2001, pp. 4-5).

2 "...From the plan view, each of the three units represents a new form with respect to usual typology. Walls and roofs also produce an unexpected effect, considering the common norms and forms and average public expectations. The church is designed as a system of two tangential circles (open vestibules and roofed church) with the entrance through the prism of the bell tower open wide. The building of the cultural centre is shaped like the Latin cross (reminding us of the traditional church with the transept), and the monastery (instead of the usual cloister) is broken into two wings connected by a walkway which, viewed from above, is a segment of a circle and has the same function as the traditional porches of square-shaped cloisters.

Instead of the massive bell tower, the believer is welcomed by the front, open wide for almost the full height of the tower. The author uses four cylinders and a pyramidal roof to "indicate" the bell loggia, as if he were using children's blocks. The traditional square courtyard in front of the church has been replaced by a small park enclosed by the round wall. The wall is pierced by the porch, a thin construction of wood and metal connecting the bell tower with the church. Enveloped in glass, it is completely transparent. The church is the central building with the body of a cylinder pierced by a rectangular prism. The cylinder is cut at angles, resulting in unusual segments of glass, whereas the painted roof is pitched over the central congregation area, assuming the shape of a large concave cross completed by square pieces of glass in the corners.

Definitely the boldest and the most original solution is the front above the altar. It stands wide open in the lower section, whereas the upper, "curtain" wall has an oval opening from which emerges a slanted crucifix in the expressionist style. Where the transept intersects with the nave, the walls form a cube held aloft by columns. Their upper section is enlivened by a dense series of cross-shaped penetrations.

The cultural centre includes a gallery, a library, a community room, a cinema, and workshops, but its particular quality is that the usual narrow staircase has been replaced by the free flow of communication ramps. The centre is directly connected with the "sports area", including the basketball and tennis courts. The façades stage bizarre compositions of rectangular openings, but it is the huge oval openings that give them a singular distinction and are likely to become the centre's trademark.

Perhaps the greatest revolution - of optimism, faith and vigour - occurred in the design of the monastery. Instead of the rigid and monotonous four-winged pattern enclosing the cloister, there are two free wings meeting only with their edges at a sharp angle. The cloister's square has been replaced by diagonal intersecting walkways and porches. Viewed from above, they remind us of a bold avant-garde constructivist composition from the early 20<sup>th</sup> century.

Perhaps I should anticipate the question one might ask: what does it all mean and what good does it do for the Church? Is it not too "modern" or "experimental"? There is only one answer, which is clear and simple: this and similar projects show that the Catholic Church is alive and kicking and not "obsolete" and "backward". For two millennia the Church has been proving its vitality, among other things, by treading the fresh or yet unbeaten tracks of the latest movements in architecture and visual arts. This is how, beside the word, the orders of the Franciscan and the Dominican Friars disseminated the first forms of the early Gothic style in the 14<sup>th</sup> century, and how Jesuits announced the new style, Baroque, all over Europe, including our parts....." (from: Radovan Ivančević, "Sakralni centar Plehan [Sacral Centre Plehan]" in *Bosna franciscana*, issue no. 13/2000, pp. 474-477).