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Suvremena arhitektura pred zadatkom projektiranja sakralnih prostora

Modern Architecture in Light of the Task of Designing Sacred Spaces

Autor razmatra sakralnu arhitekturu kao transcendiranje materije u duhovnu vrijednost najplemenitije ljudskosti. Nakon upozorenja na dostignute vrijednosti arhitekture povijesnih crkvi i nakon problematiziranja recentnih ostvarenja, autor definira dva osnovna uvjeta bez kojih se ne može pristupiti realizaciji sakralnog objekta: prvi je neophodnost postojanja duha sakralnog prostora, a drugi je stvaranje arhitekture crkve, a ne crkve zbog arhitekture. Autor je projektiranjem i građenjem crkve Svetog Nikole Tavelića u Rijeci (1989.) i crkve Blaženog Augustina Kažotića u Zagrebu (1998.-2013.) izvanredno interpretirao i materijalizirao svoje razumijevanje uvjeta transcendiranja materije u duhovnu vrijednost.

Ključne riječi

sakralna arhitektura; crkva Svetog Nikole Tavelića; crkva Blaženog Augustina Kažotića

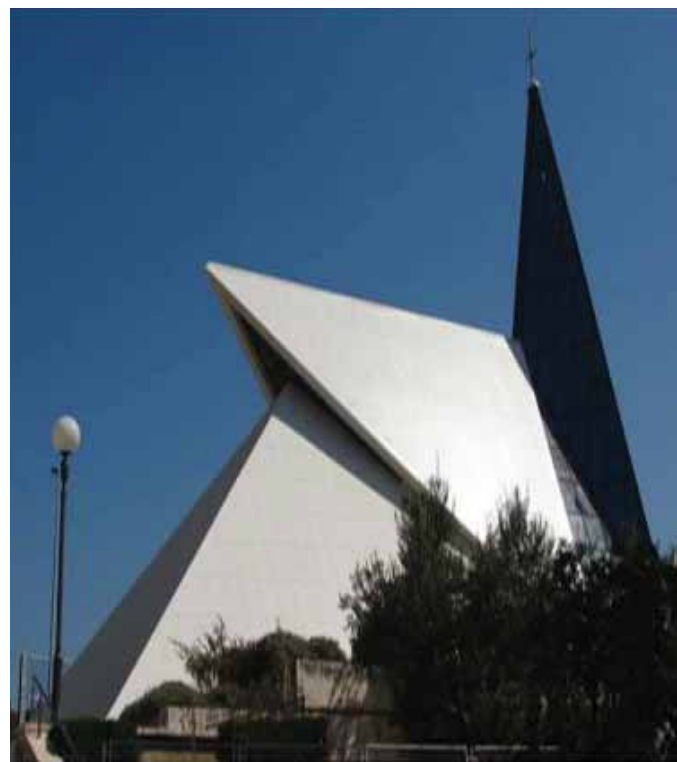
The author considers sacred architecture as the transcendence of matter into the spiritual value of the most noble humanity. After an examination of the values realised in the architecture of historic churches and problems in recent creations, the author defines two basic conditions without which no sacred building can be built: the first is the need for the existence of the spirit of sacred space, and the second is the creation of the architecture of a church, and not the creation of a church for architecture. The author's design and construction of the Church of St. Nikola Tavelić in Rijeka (1989) and the Church of Blessed Augustin Kažotić in Zagreb (1998 – 2013) represent an excellent interpretation and materialization of his understanding of the conditions necessary to transcend matter into spiritual worth.

Key words

sacred architecture; Church of St. Nikola Tavelić; Church of Blessed Augustin Augustin Kažotić

Kada je u prvoj četvrtini ovog stoljeća gradonačelnik Amruš, suprotstavljajući se ideji Izidora Kršnjavoga o izgradnji renesansne crkve, zatražio od Viktora Kovačića da projektira crkvu “u stilu hrvatskih narodnih vladara” te ga poslao u Ravenu kako bi tamo našao potrebnu inspiraciju za svoj rad, glavni grad Hrvatske je dobio realizaciju koja je u kobnom nesporazumu mimoišla sakralni prostor “hrvatskih narodnih vladara” i unijela u njegovo urbano tkivo doduše pročišćeni “Bizant”, ali ipak prisutan. Jedna od najvećih ličnosti hrvatske arhitekture nije shvatila duh starohrvatskog sakralnog prostora i - u karakterizaciji vremena i zagrebačkih prilika - zamijenila ga je duhom bizantske sakralne arhitekture. Tragika te činjenice je to veća, što je djelo izvedeno s visokim urbanim oblikovnim vrijednostima i nedvojbeno ulazi u povijest hrvatske arhitekture. Time je veličanstvena šansa, što su je karakteristike vremena i talent autora u danom trenutku sigurno omogućavali, nastojanje da hrvatska sakralna arhitektura krene od svoje povijesne geneze, izgubljena u nepovrat. Ne naglašavamo ovaj kobni povijesni trenutak talentiranog autora zbog toga da bi pokrenuli kritičku analizu njegova rada (Kovačić je u to isto vrijeme dao i jedno od najbrižljivijih rješenja hrvatske arhitekture u prijedlogu za neposredni okoliš zagrebačke katedrale - no na žalost, nasuprot zbivanju oko spomenute crkve, taj projekt nije ostvaren), već upravo zato da naglasimo koliko je tema kreiranja sakralne arhitekture teška i osjetljiva i koliko je bitno ali i neophodno shvatiti i upiti u sebe duh sakralnog prostora svoga vremena i svoga etnikuma.

Zato izazov, što ga danas postavlja pred suvremenu arhitekturu Hrvatske, nije ni malen ni jednostavan. Trenutak u kojem živimo i u kojem je nakon pola stoljeća prekinuta diktatura primitivizma izrasla iz degradacije ljudskosti, čime su odškrinuta vrata slobodnom i nezavisnom načinu života i mišljenja, oslobodio je i vrata realizaciji svih onih religijskih vrijednosti koje su sastavni dio biti jednog naroda i jednog lokaliteta. Kamufilirani moratorij u kojem se samo iznimno mogao projektirati crkveni



Crkva sv. Nikole Tavelića u Rijeci, 1989., južno pročelje
Church of St. Nikola Tavelić in Rijeka, 1989, south face

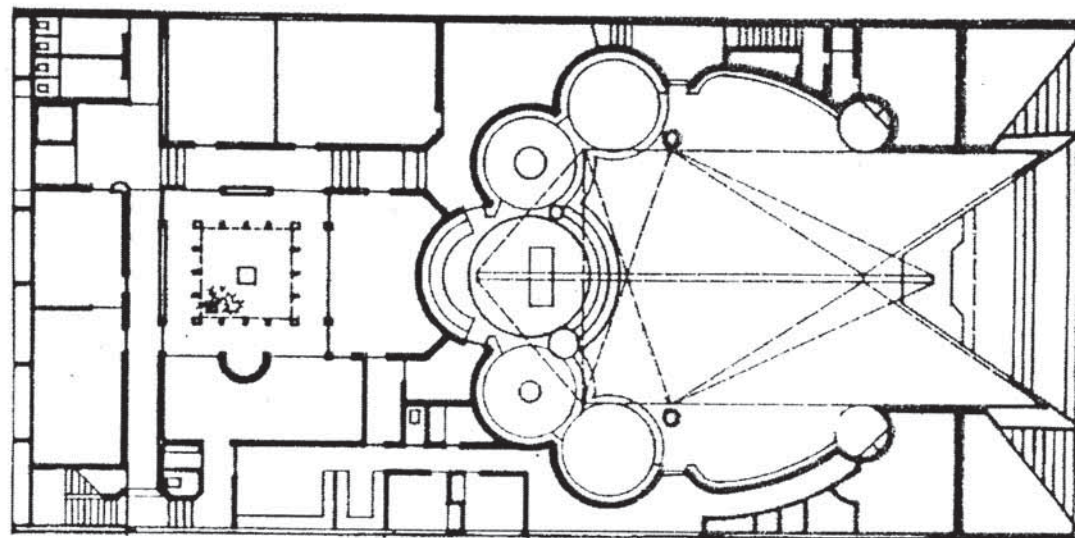
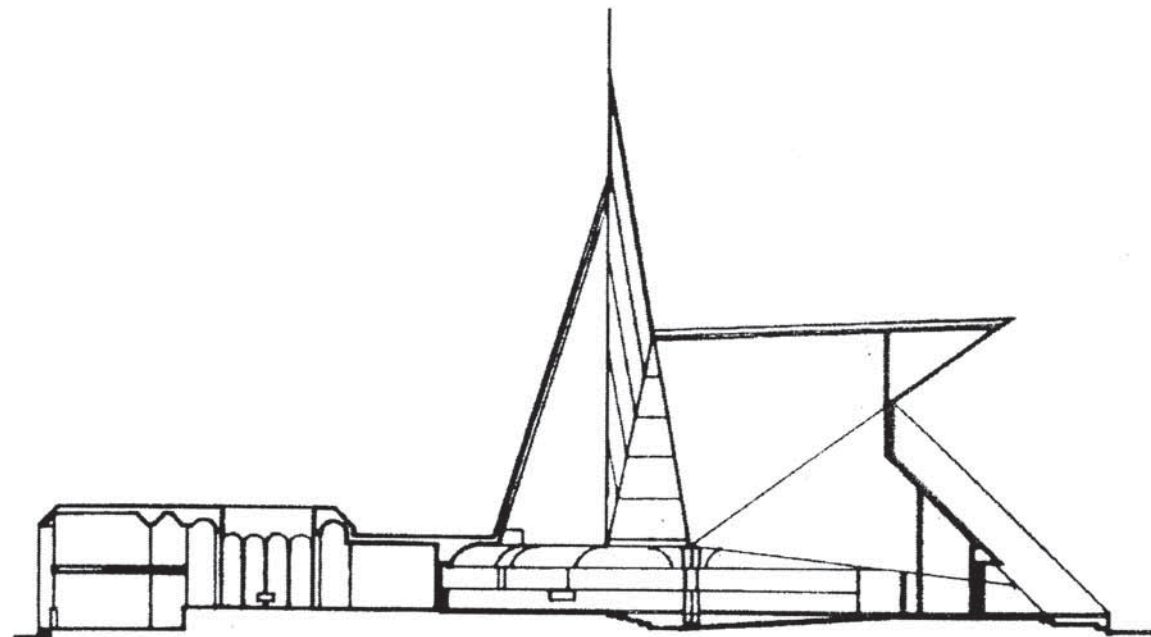
In the first quarter of this century, Zagreb's mayor Milan Amruš, in opposition to Izidor Kršnjavi's idea to build a renaissance church, sought that Viktor Kovačić design a church “in the style of the Croatian national leaders” and sent him to Ravenna to find the necessary inspiration for his work. In the end, the capital city of Croatia received an architectural solution that, in a fatal misunderstanding, circumvented the sacred space of the “Croatian national leaders”, instead injecting a purified, but still present, “Byzantine” into its urban tissue. One of the greatest figures in Croatian architecture misunderstood the spirit of the old Croatian sacred space, and – in a characterization of the times and the situation in Zagreb – replaced it with the spirit of Byzantine sacred architecture. The tragedy of this fact is amplified by the fact that the work was carried out to high urban design standards and has doubtlessly won a place in the history of Croatian architecture. Thus, the great



Crkva Blaženog Augustina Kažotića u Zagrebu, 1998.-2013.
istočno pročelje

Church of Blessed Augustin Kažotić in Zagreb, 1998-2013
eastern face





Crkva sv. Nikole Tavelića u Rijeci, 1989.
uzdužni presjek i tlocrt

Church of St. Nikola Tavelić in Rijeka, 1989
lingitudinal cross-section and floorplan





objekt, sa svim komplikacijama koje je pred realizatore postavljao sistem vlasti, nestao je zajedno s tragičnom prošlosti i izgradnja sakralnih objekata krenula je s vidljivim ambicijama. Ratna razaranja proširila su njihovu potrebu do širokog dijapazona lokaliteta na cijelom teritoriju hrvatske države, uključujući i obnovu brojnih uništenih povijesnih crkvenih zdanja. Trenutak, veličanstveni u mogućnostima, ali i bremenit ogromnim opasnostima. Već se danas moramo sa skepsom kritički osvrnuti na pojedine realizacije do sada ostvarenih sakralnih objekata. Brzina uklopljena u ambiciju, nedovoljna kulturološka osnova odgovornih faktora, improvizacija, nedovoljna edukacija i nedorasla stručnost, jasno su, usprkos najboljim namjerama činitelja,

chance provided by the characteristics of the time and the talent of the author in the given moment, the hope for Croatian sacred architecture to begin anew from its historical genesis, was lost forever. We do not emphasize this fatal historical moment for the talented author in order to begin a critical analysis of his work (Kovačić, at the same time, also provided one of the most brilliant solutions of Croatian architecture in his suggestion for the immediate surroundings of the Zagreb cathedral – however, as opposed to the happenings concerning the aforementioned church, this project was never realized), but to accentuate how the subject of creating sacred architecture is difficult, sensitive, and important, but also how necessary it is to under-

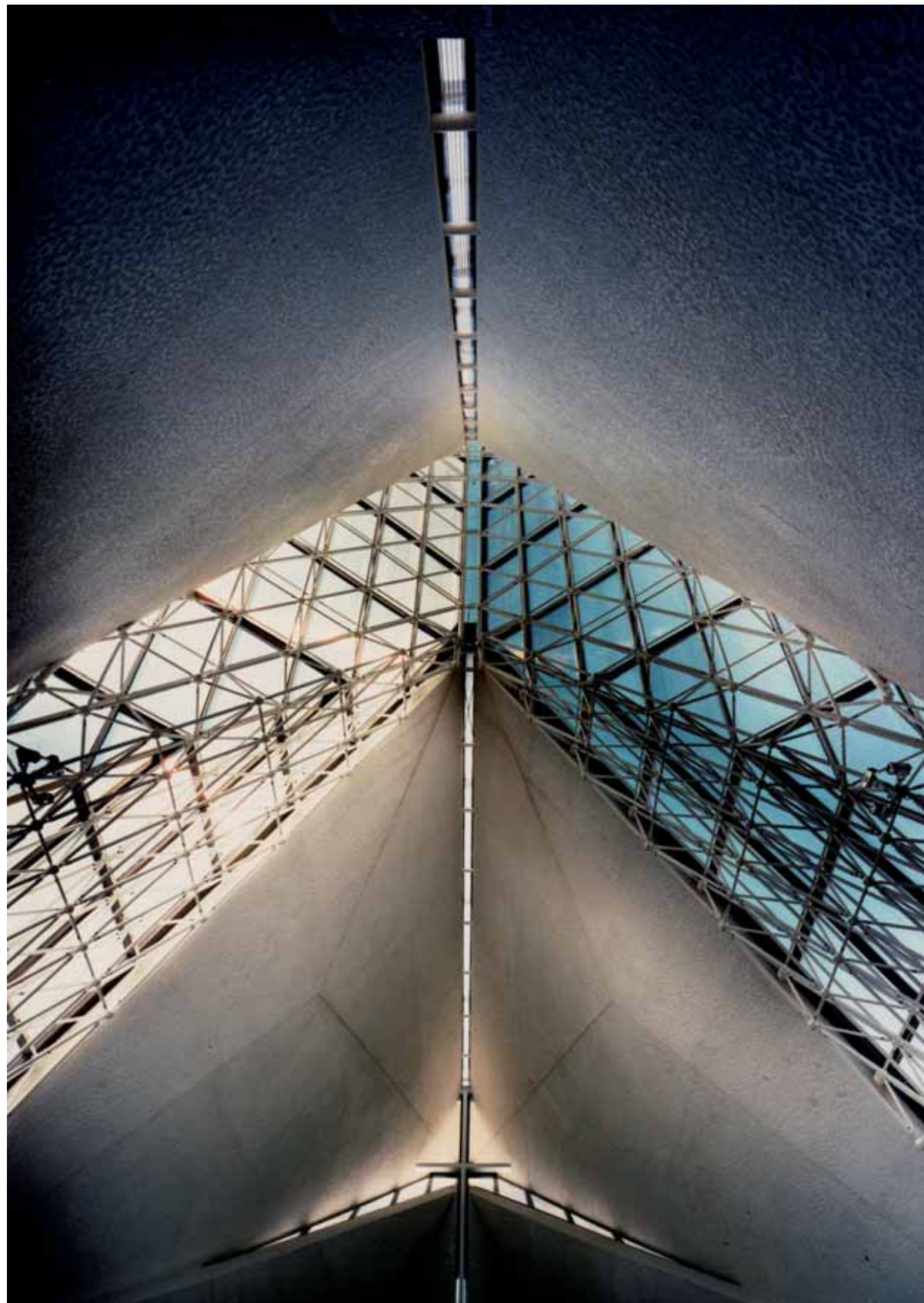
Boris Magaš: Suvremena arhitektura pred zadatkom projektiranja sakralnih prostora / Modern Architecture in Light of the Task of Designing Sacred Spaces



Crkva sv. Nikole Tavelića u Rijeci, 1989.
zapadno pročelja

Church of St. Nikola Tavelić in Rijeka, 1989
western face





Crkva sv. Nikole Tavelića u Rijeci, 1989.
unutrašnjost crkve

Church of St. Nikola Tavelić in Rijeka, 1989
interior of the church





Crkva sv. Nikole Tavelića u Rijeci, 1989.
unutrašnjost s oltarom

Church of St. Nikola Tavelić in Rijeka, 1989
interiour with altar





prisutne u mnogim primjerima. Toj problematici moramo dodati i općesvjetski trenutak arhitekture kao i religije, čime hrvatska problematika postaje još kompleksnija.

Postoji međutim i jedna pozitivna komponenta "moratorija" prošlog razdoblja. Hrvatski etnikum nije prošao nekontrolirano razdoblje parcijalne i improvizirane izgradnje koju nalazimo po europskim i američkim gradovima. Danas se ona, međutim, može dogoditi. Zato bi nam iskustva koja se pružaju po cijelom svijetu morala omogućiti da,

stand and absorb the spirit of the sacred architecture of one's time and ethnicity.

This is why the challenge before which modern Croatian architecture stands today is neither a small nor a simple one. The times in which we live and in which, after a half a century, a dictatorship of primitivism that arose from a degradation of humanity has been abolished, thus opening the door to freedom and an independent way of life and thinking, have also opened the door to the realization of all those religious values that were a compo-



Crkva sv. Nikole Tavelića u Rijeci, 1989.
unutrašnjost s oltarom

Church of St. Nikola Tavelić in Rijeka, 1989
interiour with altar





sagledavši neuspjehe i nedostatke, stvorimo zaista pravi odgovor na postojeći trenutak. Vrijeme eksperimenata moralo bi danas već postati prošlost - mi jednostavno više nemamo pravo na to. Ono što u ovom trenutku gradimo moralo bi donijeti pravu istinu hrvatskog naroda, njegove vjere i njegove časne povijesti. Zadatak nimalo lak, ali to časniji i vredniji.

Započeli smo ovaj prikaz konstatacijom o neophodnosti shvaćanja i interpretiranja duha sakralnog prostora kao temeljne osnove pristupa svakoj re-

nant part of the essence of this nation and this locality. The camouflaged moratorium under which only “red” buildings could be designed, with all of the complications placed before the designers by the system of government, vanished along with the tragic past, and the construction of sacred objects began with visible ambition. The destruction of war spread their need across a wide palette of localities across the entire Croatian state, including the reconstruction of numerous devastated historical church buildings. A moment rich in possibilities,



Crkva sv. Nikole Tavelića u Rijeci, 1989.
zapadno pročelja

Church of St. Nikola Tavelić in Rijeka, 1989
western face





alizaciji. Duh sakralnog prostora sinonim je duha mjesta stvorenog čovjekovom rukom i nošenog religioznim značenjem. Vjerojatno nema čovjeka koji u jednom trenutku, krećući se nekom prirodnom stjenovitom udolinom, prolazeći nekim proplanom ili šumovitim gustišem, nije osjetio postojanje neke ili nečije prisutnosti, postojanje nečeg u atmosferi oko sebe, doživljaj izvanvremenskog, osjećaj nesaznajnog. To su ona mjesta gdje je naš narod podizao kapelice ili je signumom raspela označavao njegovo postojanje. To je “duh mjesta”,

but also one fraught with enormous dangers. Today, we can already sceptically and critically comment on certain designs of sacred objects that have been completed. Speed built into ambition, decision makers lacking a sufficient cultural background, improvisation, insufficient education and professionalism, despite the best of intentions, were clearly present in many examples. This problem is compounded by the current international situations in both architecture and religion, making the Croatian situation even more complex.



Crkva Blaženog Augustina Kažotića u Zagrebu, 1998.-2013.
istočno pročelje

Church of Blessed Augustin Kažotić in Zagreb, 1998-2013
eastern face





genius loci, koji je od daleke povijesti registriran u ljudskoj svijesti i u ljudskom pamćenju. U trenutku kada gradimo sakralni objekt, taj isti osjećaj, duh mjesta, pokrenut i realiziran čovjekovom rukom, postaje duh sakralnog prostora. Nošen zračenjem sakralnog htijenja, on ispunjava prostor i dušu vjernika. Neodvojiv od materijalnog oblika arhitektonike koja ga formira, nužna je osnova svake crkvene arhitekture. Zato put prema njegovoj realizaciji mora početi od shvaćanja njegovih bitnih vrijednosti, jer zablude koje proizlaze iz moguće

There does exist, however, one positive component of the “moratorium” of the previous era. The Croatian ethnicity never underwent the uncontrolled period of partial and improvised building we find in European and American cities. It might, however, occur today. This is why the experience offered across the world might enable us, through our perception of failures and deficiencies, to generate a truly proper answer to the existing moment. The time for experimenting should already be passed – we simply no longer have the right to

Boris Magaš: Suвременa arhitektura pred zadatkom projektiranja sakralnih prostora / Modern Architecture in Light of the Task of Designing Sacred Spaces



Crkva Blaženog Augustina Kažotića u Zagrebu, 1998.-2013.
južno pročelje

Church of Blessed Augustin Kažotić in Zagreb, 1998-2013
southern face



krive interpretacije dovode do slučajeva vidljivih u primjeru realizacije Viktora Kovačića.

Ako je tema sv. Augustina “oduhoviti sebe znači oblikovati sebe” osnova od koje kreću naše misli i naša namjere, tema o kojoj smo već u više navrata govorili, onda su temeljni aspekti našeg traženja već zacrtani. Njihovi rezultati međutim još nisu adekvatno prisutni. Koliko su danas oni mogući i koliko su naše ambicije realne u postojećem trenutku društvene stvarnosti? Govorimo to stoga što društveno povijesni trenutak nije uvijek adekvatan shvaćanjima i potrebama prostora koji oblikujemo. Pravi oduhovljeni prostor crkve donosi onaj kontakt čovjeka i izvanvremenskih vrijednosti koji sakralni objekt mora u sebi nositi. No on nije u zapadnoeuropskoj povijesti imao uvijek isti karakter i isti intenzitet. Vrijeme romanike, vrijeme začeta stvaranja sakralnih objekata kršćanstva, nosilo je te vrijednosti u punoj čistoći i iskonskoj snazi. Romanički crkveni prostori su vjerojatno najbliži zahtjevima za jasnoćom jednostavnosti izraza koje postavljamo pred sakralni objekt. Gotika će započetu priču doreći do vrijednosti do tada neprisuatne u povijesti čovječanstva i stvoriti arhitekturu duha koji dominira svim parametrima ljudskih graditeljskih manifestacija. Arhitektura, nošena religijskim htijenjem, donijet će zapadnoj Europi jedinstveni autohtoni izraz koji će se vraćati i u kasnijim razdobljima kao kulturološka osnova europske misli. No renesansa više neće sadržati vokabular iste geneze. Čistoća njezine arhitektonske morfologije, pokretana jednim novim duhom vremena, nameće se ispred duhovnosti sakralnog prostora. On ostaje crkveni prostor, ali se u njemu senzibilitet duha pretvorio u racionalnu dominaciju duha. Potrebna mu je i racionalna dominacija svijesti vjernika da bi bio prihvaćen i upijen. Nakon manirističkih transformacija barok će taj povijesni tijek pretvoriti u lepršavu sliku bujanja oblika koji se u maniri menueta, vlasulja i krinolina pretapa u jedno novo shvaćanje života. Oduhovljeni prostor baroka nije više oduhovljeni prostor romanike i gotike. Duh vremena transformirao ga je u jednu novu duhovnost,

do so. What we build now should represent the true nature of the Croatian people, their faith, and their honourable history. By no means an easy task, but an honourable and valuable one.

We began this overview with a statement on how it is necessary to understand and interpret the spirit of sacred space as one of the basic foundations of the approach to any design. The spirit of sacred space is a synonym for the spirit of a place created by man's hand that bears religious significance. There is rarely a person who has not, in some moment, moving through a natural, rocky valley or crossing a mountain clearing or a forested glen, felt someone or something's presence, the presence of something in the atmosphere around himself, an experience of the timeless, a feeling of the unknowable. Those are places where our people raised chapels or marked His existence with the sign of the cross. This is the “spirit of the place”, genius loci, which has been registered in human awareness and memory since the distant past. In the moment when we built a sacred building, that same feeling, the spirit of the place, is put into motion and created by man's own hand, it becomes the spirit of a sacred space. Borne by sacred desires, it fills the space and the soul of the believer. Indivisible from the material form of the architecture that creates it, it is the essential basis of all church architecture. This is why the path towards its realization must begin from an understanding of its basic values, because the failures that stem from potential misinterpretations lead to cases visible in examples such as that of Viktor Kovačić.

If the saying of St. Augustine's that “to spiritualize oneself means to shape oneself” is the platform from which we launch our thought and our intentions, a subject about which we have spoken many times, then the basic aspects of our search have already been outlined. Their results, however, are not yet adequately present. To what extent are they possible today, and how realistic are our ambitions in the given social realities? We say this because the socially historical present is not always suffi-



Crkva Blaženog Augustina Kažotića u Zagrebu, 1998.-2013.
zapadno pročelje

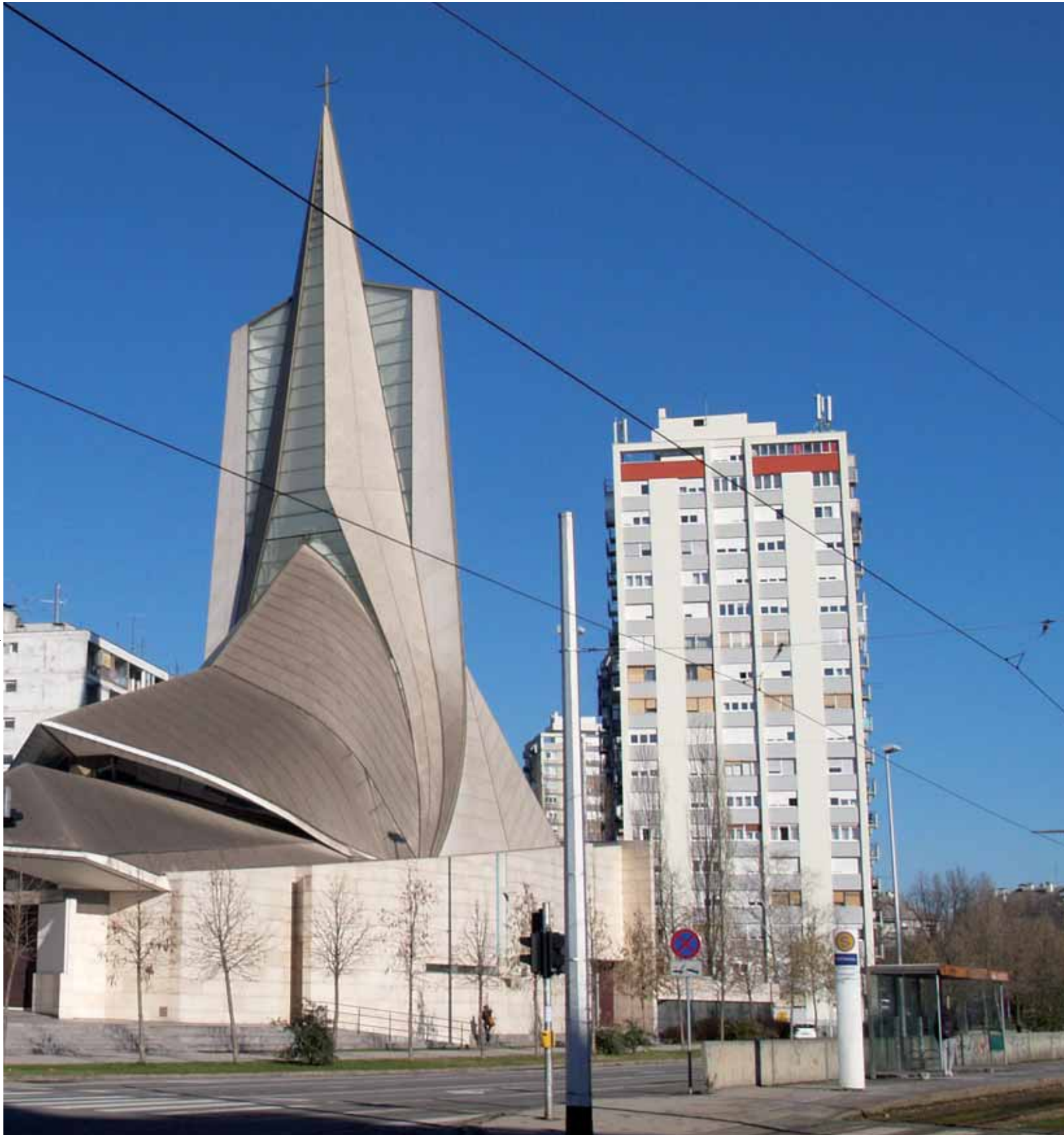
Church of Blessed Augustin Kažotić in Zagreb, 1998-2013
western face





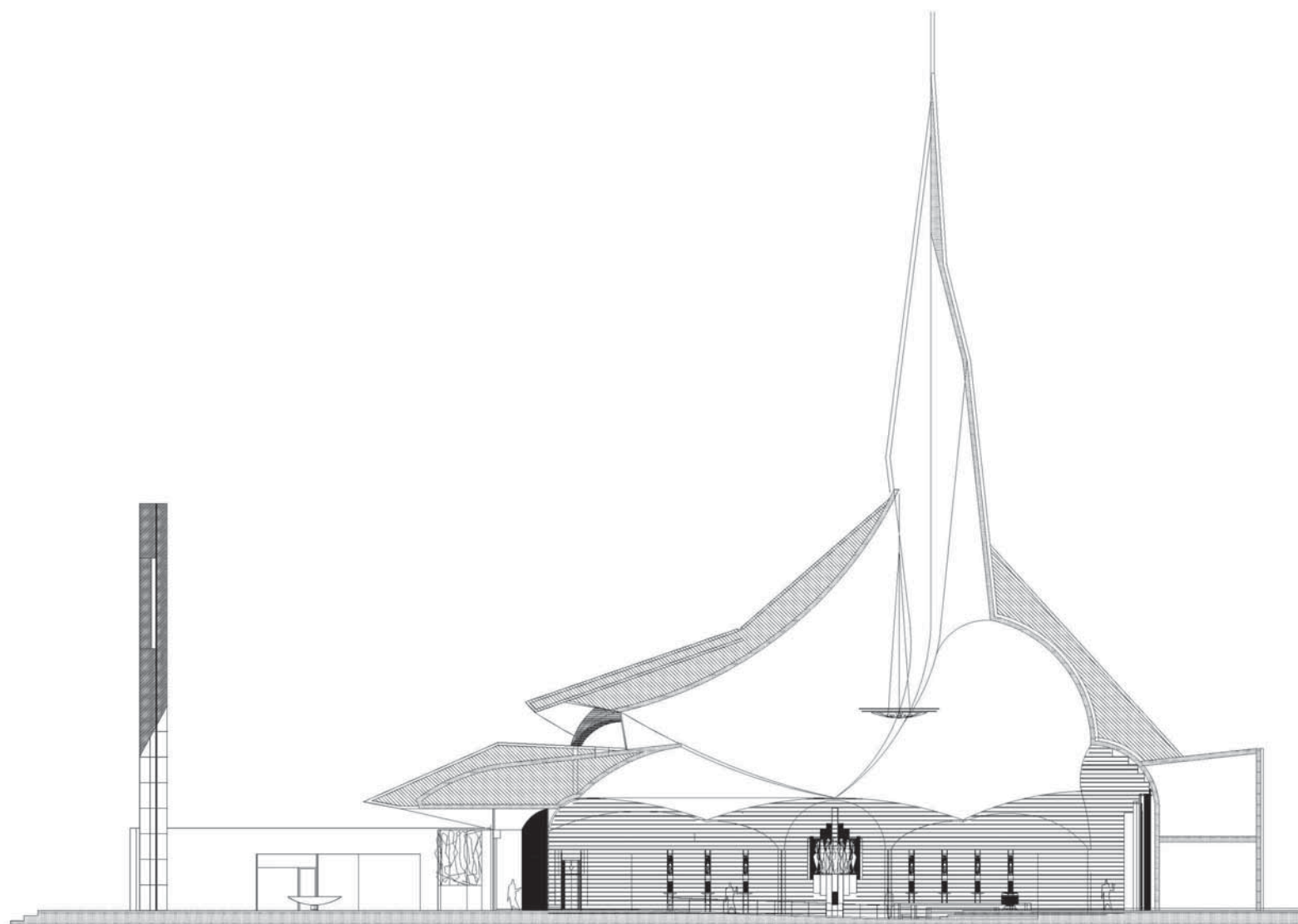
Crkva Blaženog Augustina Kažotića u Zagrebu, 1998.-2013.
gradski ambijent crkve





Church of Blessed Augustin Kažotić in Zagreb, 1998-2013
the urban ambience of the church





Crkva Blaženog Augustina Kažotića u Zagrebu, 1998.-2013.
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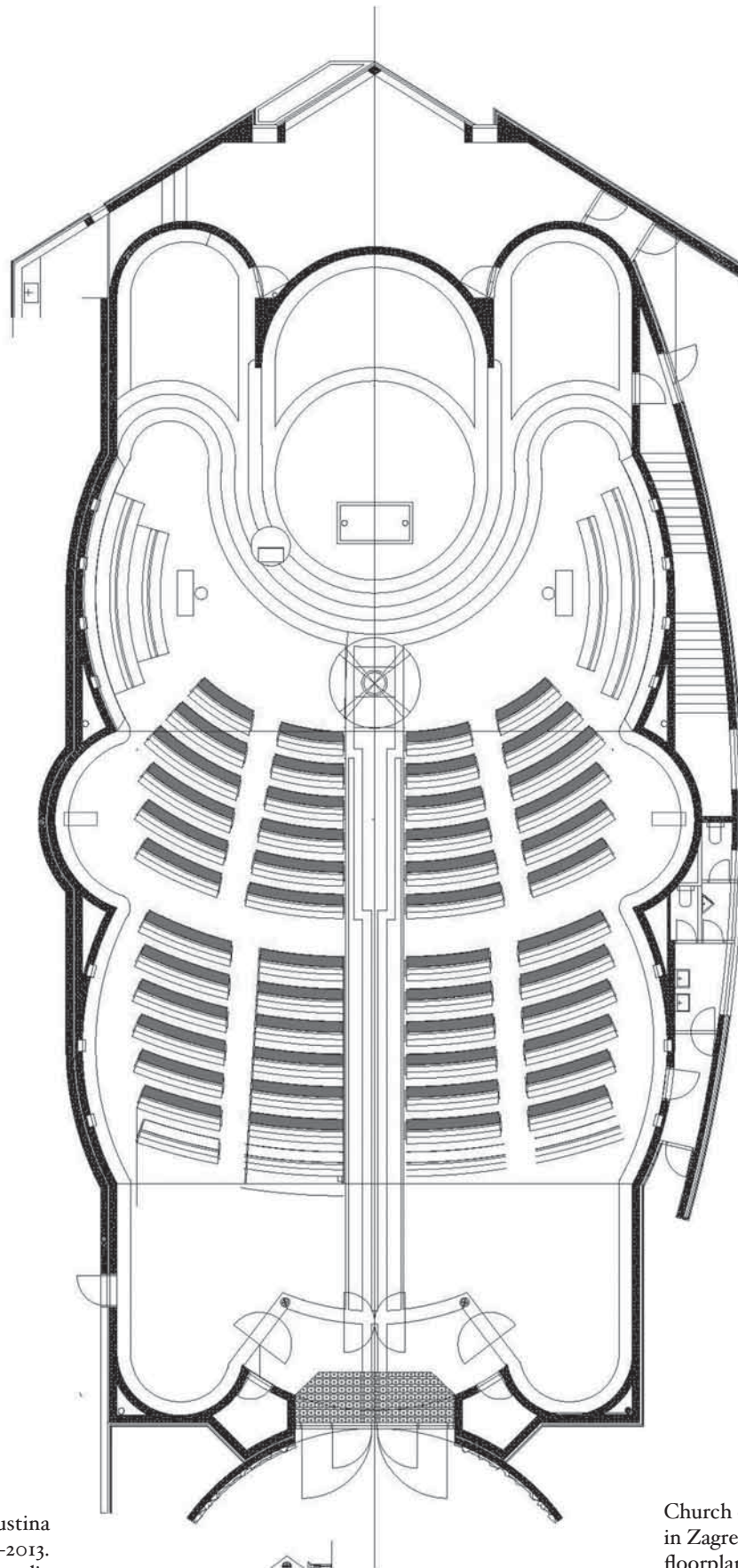
Church of Blessed Augustin Kažotić in Zagreb, 1998-2013
cross-section

svojstvenu baroknom čovjeku, ali ipak u drugim parametrima bitka i postojanja. Transcendirajući u tu novu realnost on postaje duh sakralnog prostora svoga vremena i svoje crkve.

Ako zatim preskočimo vrijeme formalnih eklekticizma devetnaestog stoljeća i otvorimo problematiku modernog vremena, postaviti će se odmah identično pitanje: kakav je odnos između duha vremena i duha sakralnog prostora u vremenu u kojem živimo i djelujemo? On nedvojbeno postoji - no

ent for the understandings and needs of the space we are shaping. A true, spiritualized church space brings that particular contact between man and those timeless values the sacred space must contain. But it has not always had the same character and same intensity in western European history. The Romanesque period, the time in which Christian sacred objects were first built, bore those values in their purest form and original force. Romanesque church spaces likely best meet the demands for the





Crkva Blaženog Augustina
Kažotića u Zagrebu, 1998.-2013.
tlocrt prizemlja

Church of Blessed Augustin Kažotić
in Zagreb, 1998-2013
floorplan of the ground floor

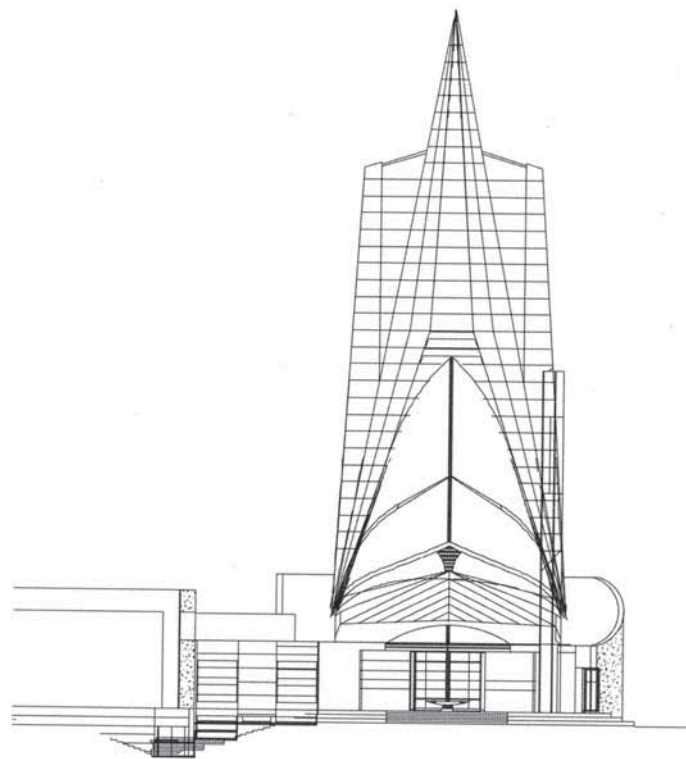


koliko je odgovor na to pitanje već ostvaren? Ako je barok izvršio transcendenciju sakralnog prostora do stupnja promjene izraza oblikovne morfologije pretvarajući povijesnu temu kontemplativne koncentracije u lepršavosti oblika i boja u kojem stup više ne nosi ništa, već se postavlja kao čisti ukras s obje strane oltara i time vrši pravu dekonstrukciju svog značenja, koja je transcendencija suvremenog, modernog sakralnog prostora? Ne zaboravimo da je upravo barokni oltar postao paradigma izgradnje brojnih crkava i da se sve do nedavne prošlosti ugrađivao u crkve u kamenoj ili drvenoj varijanti stojeći i danas u većini naših sakralnih objekata.

Crkveni prostor mora nositi maksimum duhovnosti arhitektonskog izraza. U njemu se mora osjetiti prisutnost beskonačnog saznanja da bi vjernik našao sebe. Nije slučajno Augustus Pugin, nositelj vremena "Gothic revival"-a, naglašavao definirajući bit arhitekture: "U istinitoj arhitekturi čak i najma-

clarity of simplicity of expression that we set before a sacred building. The Gothic period would refine this story into values never before seen in the history of mankind, creating spiritual architecture that dominated in all parameters of human construction. Architecture borne by religious desires would bring Western Europe a unique, local form of expression that would return in later periods as the cultural basis of European thought. However, the Renaissance would no longer contain a vocabulary of the same genesis. The purity of its architectural morphology, set in motion by the new spirit of the age, placed itself in front of the spirituality of sacred space. It was still church space, but the sensitivity of spirit in it turned into a rational domination of the spirit. The rational domination of the consciousness of the believer was necessary for it to be accepted and absorbed. The rational domination of the consciousness of the believer was necessary for it to be accepted and absorbed. After its Mannerist transformation, the baroque would change this historical flow into a breezy picture of flowing forms that, in the manner of the minuet, the periwig, and the crinoline, melted into a new conception of life. The spiritualized space of the Baroque was no longer the spiritualized space of the Romanesque and Gothic. The spirit of the time had changed it into a new spirituality, specific to the Baroque man, but in different parameters of battle and existence. Transcending into this new reality, it became the spirit of the sacred space of its time and its church.

If we then skip 19th century formal eclecticism and face modern issues, the identical question will arise: what is the relationship between the spirit of the age and the spirit of sacred space in the time in which we live and work? It undeniably exists – but to what extent has this question been answered? If the Baroque managed to transcend sacred space to a change in the expression of design morphology, turning the historical subject of contemplative concentration into a lightness of form and colour in which columns no longer served to support



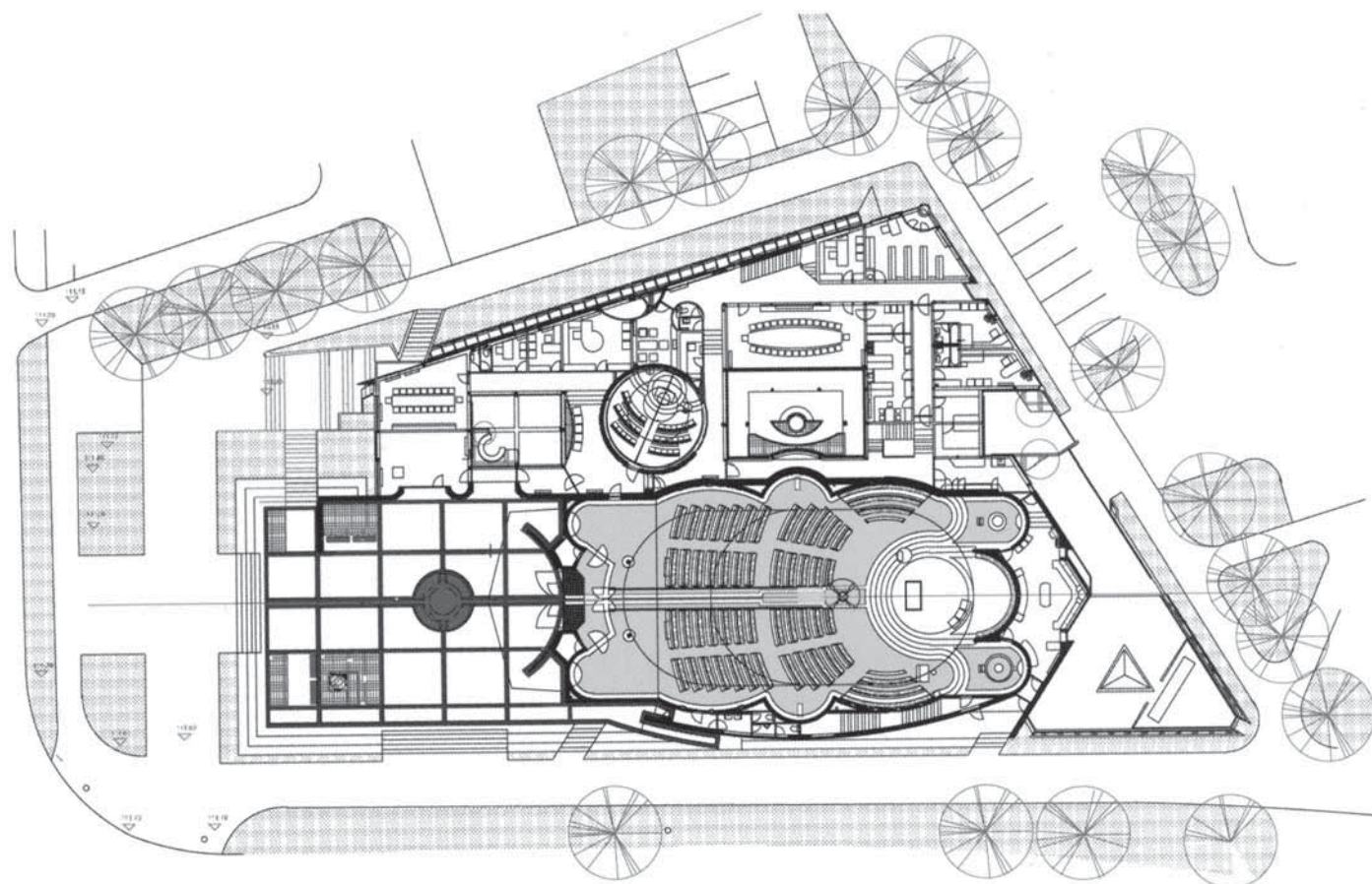
Crkva Blaženog Augustina Kažotića u Zagrebu, 1998.-2013.
zapadno pročelje
Church of Blessed Augustin Kažotić in Zagreb, 1998-2013
western face

nji detalji trebali bi imati spiritualno i funkcionalno značenje i svrhu”. Upravo ta definicija najjasnije objašnjava duh sakralnog prostora. Vrijeme gotike doreklo ga je u potpunosti. No, vrijeme baroka moralo bi u jednoj objektivizaciji analize priznati da se neki novi parametri duhovnosti nameću kao nositelji - kako u baroknom dvorcu, tako i u baroknoj crkvi. Oni su također sigurno ljudski, ali se odgovor na interpretaciju značenja u kontekstu sakralnosti može podvrgnuti kritičkoj analizi.

Pogledajmo realizacije vremena iz kojeg potječemo i koje smo nazvali “moderna”. Prvi počeci

anything but rather served as a pure decoration on either side of the altar, thus deconstructing their meaning, what is the transcendence of modern sacred space? Let us not forget that the Baroque altar itself became a paradigm for the construction of numerous churches, and that stone or wooden altars were built into churches until the recent past, still standing today in many sacred buildings.

Church spaces must contain the maximum spirituality of architectural expression. Within it, the presence of endless realization must be felt for the believer to find himself. Augustus Pugin, the bea-



Crkva Blaženog Augustina Kažotića u Zagrebu, 1998.-2013.
prizemlje s pratećim prostorima

Church of Blessed Augustin Kažotić in Zagreb, 1998-2013
ground floor and facilities



art BULLETIN 64 (2014), str. 39-77





Crkva Blaženog Augustina Kažotića u Zagrebu, 1998.-2013.
unutrašnjost s oltarom

Church of Blessed Augustin Kažotić in Zagreb, 1998-2013
interior with altar





unose materijal betona (Perret kraj Pariza) i nastojanje za pročišćenjem forme koja čak prelazi u simplifikaciju teme (Saarinen u Minneapolisu). Odgovor nije potpun i daljnja nastojanja traže puteve. Wright će ih naći u kontaktu s prekrasnim krajolikom kalifornijskog poluotoka i pacifičkih valova. Staklena kapela u svojoj eteričnoj lepršavosti briljantno izvedene paučinaste strukture dala je crkvi duh prirodnog *geniusa loci*. Crkva nije ostvarena u svojim oblikovnim materijalnim strukturama - tu je ulogu preuzela biljka i kamen koji

rer of the time of the “Gothic Revival”, accented the defining essence of architecture: “In true architecture, even the smallest detail should have a spiritual and functional meaning and purpose”. It is this very definition that best explains the spirit of sacred space, and the Gothic period specified it in entirety. However, after an objective analysis of the Baroque period, one must accept that some new parameters of spirituality were pushed to the fore as prime movers – both in the Baroque castle and the Baroque church. They are also certainly



Crkva Blaženog Augustina Kažotića u Zagrebu, 1998.-2013.
unutrašnjost s oltarom

Church of Blessed Augustin Kažotić in Zagreb, 1998-2013
interiour with altar





je okružuju. Prostor je nesumnjivo oduhovljen, ali prirodnim *geniusem loci*. Crkvena funkcija u takvom je prostoru sigurno upitna, a problematika Drugoga vatikanskog sabora teško rješiva. Sličnu će temu ostvariti i crkva Temppeliaukio u Helsinkiju ukopavši se u živi kamen, formirajući prostor “kripte” čije goleme stijene na isti način, prirodnom morfološkom fakturom, ostvaruju duh sakralnog prostora. Ponovno smo u nastojanju kojim se povratak prirodnom fenomenu identificira s traženjem duhovnosti. Eksperimenti Niemeyera u Braziliji i

human, but the reaction to the interpretation of their meaning in the context of sacredness can be subjected to critical analysis.

Let us observe the creations of our time, which we refer to as “Modern”. The earliest beginnings introduced the use of concrete (Perret near Paris) and a desire to purify form that even crossed over into a simplification of subject (Saarinen in Minneapolis). The reaction was not complete, and further efforts sought their own paths. Wright would find them in contact with the beautiful landscape



Crkva Blaženog Augustina Kažotića u Zagrebu, 1998.-2013.
unutrašnjost s oltarom

Church of Blessed Augustin Kažotić in Zagreb, 1998-2013
interiour with altar



Johnsonova staklena katedrala ostat će ipak samo eksperimenti. Lebdeći Niemeyerov anđeo, koji se vidljivo “muči” da stvori sakralni prostor, to jasno pokazuje. U završnoj fazi moderne skulptorska interpretacija Le Corbusiera ispoljit će se u traženju iskonskih vrijednosti. U kapeli Ronchamp stvorit će plastiku betona koja deblja zidove prema kreativnoj potrebi oblikujući prostore povratka kontemplaciji. No nismo li se time vratili u temu romanike? Nije li artificijelna transformacija građenja koje se tu odigralo sa šupljim zidovima i dubokim prozorima tema vraćanja u prošle uzore? Točnost te konstatacije jasno se manifestira u činjenici da se ta kapela usprkos visokoj kvaliteti realizacije nije pretvorila u paradigmu uzora. Ona je toliko individualna da to jednostavno ne može postati. Sa sličnim se argumentima može analizirati i još uvijek nezavršena crkva Antonia Gaudija iz početka stoljeća - Sagrada Familia u Barceloni - jedinstvena, ali neponovljiva arhitektura. Suvremena interpretacija Tadao Ando spojit će čistoću oblika praforme s prirodnom fenomenom stvarajući arhitekturu čistoće i doživljaja. Cjelina kompozicije koja ostvaruje vizuru na simbol križa postavljen u vodu zaslužiti će sigurno visoku arhitektonsku ocjenu. No gdje je u tom objektu funkcija sakralne arhitekture, funkcija crkve? Gdje su u tom objektu, ali i u onima prije navedenim, elementi Drugoga vatikanskog sabora? Brilljantna arhitektura, no kakva crkva?

Zato sada, nakon ovog kratkog pregleda, koji se svakako može još proširiti, postaviti ćemo dva osnovna uvjeta bez kojih sigurno ne možemo pristupiti realizaciji sakralnog objekta. Prvi je neophodnost postojanja duha sakralnog prostora, a drugi stvaranje arhitekture crkve, a ne crkve zbog arhitekture. Pogreške u oba ta slučaja, a često su one povezane, nedvojbeno vode promašaju realizacije sakralnog prostora. Njihovo izbjegavanje traži intenzivan rad i shvaćanje temeljnih misli sakralnog graditeljstva. U protivnom dobit ćemo refleksije najnovijih svjetskih arhitektonskih strujanja, najnovijih eksperimentalnih realizacija, efemernih tendencija, pa čak i vulgarnog eklekticizma suvre-

of Baja California and the waves of the Pacific. His glass chapel, with the ethereal lightness of its brilliantly executed, spidery structure, gave the church a natural genius loci. What made the church were not the materials of its design, but the plants and stone surrounding it. The space was doubtlessly spiritualized, but with a natural genius loci. The function of the church in such a space is surely questionable, and the problems of the Second Vatican Council were difficult to solve. A similar issue would be raised by the Tempelaukio church in Helsinki, buried into solid rock, forming a “crypt”, the huge stones of which similarly created the spirit of a sacred space through natural morphology. Again, we see here the desire to identify the return to natural phenomena with the search for spirituality. Niemeyer’s experiments in Brasilia and Johnson’s class cathedral will remain no more than that – experiments. Niemeyer’s floating angel, which is visibly “struggling” to create a sacred space, shows this clearly. In the final phase of the Modern, Le Corbusier’s sculptural interpretation would manifest itself in a search for seminal values. The Ronchamp chapel created a plasticity of concrete that thickened walls according to creative needs, shaping a space symbolizing a return to contemplation. But have we not, then, returned to the subject of the Romanesque period? Is the artificial transformation of construction played out here in hollow walls and deep windows not a return to past ideals? The extent to which this statement is true is manifested in the fact that this chapel, despite the high quality of its execution, did not turn into the paradigm of an ideal. It is so individual that it cannot. Similar things can be said if we analyse the still incomplete church of Antonio Gaudi from the beginning of the century – Sagrada Familia in Barcelona – unique, but unrepeatably architecture. The modern interpretation of Tadao Ando would merge the purity of primordial form with natural phenomena, creating architecture of purity and experience. The composition, which creates a vista of a cross placed in water,



Crkva Blaženog Augustina Kažotića u Zagrebu, 1998.-2013.
detalj istočnog pročelja

Church of Blessed Augustin Kažotić in Zagreb, 1998-2013
detail, eastern face





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Crkva Blaženog Augustina Kažotića u Zagrebu, 1998.-2013., zvonik
Church of Blessed Augustin Kažotić in Zagreb, 1998-2013, bell tower

certainly deserves a high architectural mark. But where is the function of sacred architecture in this building, the function of a church? Where are the elements of the Second Vatican Council in it, and in those mentioned before? Brilliant architecture, but how good of a church?

Thus, after this brief overview which could certainly be expanded, we will institute two basic requirements without which we certainly cannot approach the design of a sacred building. The first is the necessity for the spirit of the sacred space to exist, and the second is the creation of the architecture of a church, and not the creation of a church for the sake of architecture. Errors in both of these cases – and they are often connected – doubtlessly lead to failure in the creation of sacred space, and avoiding them requires hard work and the comprehension of basic thought in sacred construction. A failure to do so will result in reflections of the most recent international architectural trends, the newest experimental realizations, ephemeral tendencies, even the vulgar eclecticism of modern authors – a situation frequently visible at architectural tenders. The paths of intuition require the strength of knowledge, comprehension, and talent. Although it can be found in a symbolic analysis of church elements, today thought parallels are far more sought after to inspire thought, and thus the inspirational root of comprehension. Thought and the search for history will always remain inexhaustible and true teachers.

Architecture must not be turned into the past, but it can and must be inspired by the past. Its design morphology draws its intuition from the philosophy of life and from the thoughts that shape it. “Philosophy helps architecture find itself”. We might add: not only to find itself, but to set itself in motion. This is why it always addresses thoughts whose strength does not fade. The works of St. Augustine will follow us in all of these steps. The identity of design and spirituality, the identity of the beautiful and the good, the identity of number and form – all of these are truths that we must also



menih autora - situacija često vidljiva na arhitektonskim natjecajima. Putevi intuicije traže snagu znanja, shvaćanja i talenta. Iako se ona može naći u simboličkoj analizi crkvenih elemenata, danas su mislene paralele sigurno pozvanije da pokrenu misao, a time i inspirativni korijen shvaćanja. Misli i traženja povijesti bit će uvijek neiscrpni i pravi učitelji.

Arhitektura se ne smije transformirati u prošlost, ali se može i mora inspirirati prošlošću. Njena oblikovna morfologija crpi svoju intuiciju u filozofiji života i u mislima koje je oblikuju. "Filozofija pomaže arhitekturi da upozna samu sebe". Mi ćemo dodati: ne samo da je upozna već i da je pokreće. Zato se ona u svakom trenutku obraća mislima čija snaga ne prestaje. Radovi sv. Augustina pratit će nas u svim tim koracima. Identitet oblikovanja i duhovnosti, identitet lijepog i dobrog, identitet broja i forme, sve su to istine koje i danas moramo nositi u sebi. Augustinov put da se boljim upoznavanjem samoga sebe nastoji dokučiti Božja istina može se identično interpretirati i u kreaciji sakralnog objekta. Spoznaja vremena, kraja i etnikuma u kontekstu vlastitog oduhovljenja morala bi izbaciti onaj oblik koji ga najprisutnije omogućuje. Jer, kako kaže sv. Augustin, istinsko biće koje daje život prava je svjetlost-vodilja ljudskog duha koja prožima svakog čovjeka i koja je duboko usađena u svim društvima pa tako i u našem društvu. materijalizacija tog duha inherentna je potreba upravo našeg vremena. Iako je svjetlost stečena vjerom, koju nam je usadio sv. Pavao, pridonijela oblikovanju religioznih struktura i pomaže shvaćanju paralela simboličke interpretacije, "mudrost" zasnovana na razumu u ovom je trenutku perspektivniji i prisutniji faktor metode. Zato i naša traženja ne smiju mimoći misli koje svojom istinom otvaraju vrata i putove. Traženje identiteta značenja naći ćemo tako i kod davnih parova gnostika Valentina čije paralele nisu simbolički apstraktne već vrlo jasne i inspirativne: "Čovjek i Crkva; Spoznaja i Istina; Dubina i Šutnja; Logos i Život" – ne nose li ti parovi jedan dio mislenog odgovora na postavljeno pitanje? Čovjek i Crkva. Može li postojati jači iden-



Crkva Blaženog Augustina Kažotića u Zagrebu, 1998.-2013.
detalj zvonika sa zvonima

Church of Blessed Augustin Kažotić in Zagreb, 1998-2013
detail, bell tower and bells

titet stvarnosti i potrebe života? Dubina i Šutnja. Nije li dubina u temi crkve identitet kontemplacije i postojanja? Nije li dubina u prostornoj dimenziji smisao duha prostora, ne kao dimenzija, nego kao svrha? Ona je time i duh i tišina i mir. Šutnja kao mudrost. A mudrost je temeljni aposolut upravljanja životom. Riječi postaju hrana duši pokrećući u njoj kreativni proces stvaralačkog htijenja i povezuju prošlost kršćanske filozofije sa suvremenim putovima F. L. Wrighta koji organsku arhitekturu definira kao dubinu, ne u smislu treće dimenzije, nego kao “unutrašnju vrijednost – u filozofskom smislu cjelinu – gdje god je cjelina dio kao što je dio cjelina i gdje priroda materijala, priroda svrhe, priroda kompletnog događanja postaje jedna kao nužnost”. Spoznaja i Istina. Samo je spoznaja istine vrijednost života. Spoznati sebe, spoznati istinu o biti postojanja, oblikovati sebe da bi se oduhovilo sebe, tema je vječne istine sakralnog prostora. Logos i Život: božanski razum kao nositelj života; tvoračka snaga koja ga omogućuje i koja donosi arhitekturu kao oduhovljenje postojanja. identitet čovjeka i crkve kao identitet ljudskosti i vremena u kojem živimo. Riječima gnostika pokrenuli smo vlastitu svijest i ispunili svoj kreativni potencijal saznanjima koja obogaćuju i ispunjuju. Do intuicije koja iz toga proizlazi samo je jedan korak – ogroman korak, ali je temeljna osnova shvaćanja uspostavljena.

Sagledavanje postavljene teme moramo povezati i s crkvenom problematikom, odnosno s promjenama koje je Sabor unio u funkciju crkvenog prostora. Okretanje menze prema puku, ukidanje propovjedaonice i uvođenje ambona, tema slobodno stojeće postave svetohraništa, nejasna pozicija paralelnog usmjerenja pjevača u koru prema menzi i puku, pristup i pozicija sakristije, tema ispovjedaonica u varijantama intimnog, otvorenog i kolektivnog tipa, značaj krstionice, itd., pitanja su koja još uvijek nisu dobila paradigmatičke odgovore. Koji je utjecaj promjena najbolje nam pokazuju adaptacije povijesnih crkvenih objekata kao i teškoće kojima su te adaptacije praćene. Nedvojbeno

bear within ourselves today. Augustine’s attempt to interpret God’s truth by better knowing oneself can be interpreted identically in the creation of a sacred building. The comprehension of time, region, and ethnicity in the context of one’s own spiritualization should result in a design that makes it most presently possible. Because, as St. Augustine says, the true being that gives life is the true light – the leader of the human spirit that fills every man and which is deeply ingrained in all societies, including ours. The materialization of that very spirit is the inherent need of our time. Although this light, attained through the faith instilled in us by St. Paul, has contributed to the design of religious structures and aids us in understanding the parallels of symbolic interpretation, “wisdom” founded in reason is currently a better represented and potentially more successful component of methods. This is why our search must not pass over thoughts the truth of which open doors and paths. We can find the search for the identity of meaning even in the old pairings of the Gnostic Valentine, whose parallels are not symbolically abstract, but quite clear and inspirational: “Man and Church; Knowledge and Truth; Depth and Silence; Logos and Life”. Do these pairs not provide a part of the answer to our question? Man and Church. Can there be a stronger identity of the reality and needs of life? Depth and Silence. Is depth in the subject of the church the identity of contemplation and existence? Is the spatial dimension of depth not the core of the spirit of a space, not as a dimension but as a purpose? It is the spirit and silence and peace. Silence as wisdom. And wisdom is the basic absolute for living life. Words become the food of the soul, engendering within it the creative process of creative desires and connecting the past of Christian philosophy with the modern paths of F.L. Wright, who defined organic architecture as depth, not in the sense of the third dimension, but as an “internal value – in the philosophical sense of a whole – wherever the whole is a part just as the part is the whole, and where the nature of materials, the nature of



Crkva Blaženog Augustina Kažotića u Zagrebu, 1998.-2013.
sjeverozapadno pročelje

Church of Blessed Augustin Kažotić in Zagreb, 1998-2013
northwestern face





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Crkva Blaženog Augustina Kažotića u Zagrebu, 1998.-2013.
zapadno pročelje

Church of Blessed Augustin Kažotić in Zagreb, 1998-2013
western face





Crkva Blaženog Augustina Kažotića u Zagrebu, 1998.-2013.
jugozapadno pročelje

Church of Blessed Augustin Kažotić in Zagreb, 1998-2013
southwestern face





je da arhitekti moraju naći odgovore na postavljena pitanja, ali bi i crkvene strukture morale raščistiti pojedine dileme. Svjedoci smo da se interpretacija jednog crkvenog organa mijenja u kontaktu s drugim crkvenim organom. Elementarna funkcija ne bi smjela biti vezana uz osobna shvaćanja. Ako se krene tim putem, umjesto paradigmatičkog uzora, dobit ćemo varijabilnost koja vodi improvizaciji. Pri tome moramo biti svjesni da navedene promjene zahtijevaju novu oblikovnu interpretaciju. Tema ambona sigurno traži jednu novu kreativnost za koju će povijesni uzori teško moći biti odgovor. Oblikovna interpretacija izvora riječi Božje nije

the goal, the nature of the entire event becomes deplorable as a necessity.” Knowledge and Truth. Only knowledge of the truth is the value of life. To know oneself, to know the truth about the essence of existence, to shape oneself in order to spiritualise oneself, this is the subject of the eternal truth of sacred space. Logos and Life: God’s reason as the bearer of life; the creative force that enables it and which creates architecture as a spiritualization of existence. The identity of man and church as the identity of humanity and the time in which we live. In the words of the Gnostics, we have set our own awareness in motion and fulfilled our creative



Crkva Blaženog Augustina Kažotića u Zagrebu, 1998.-2013.
unutrašnjost crkve

Church of Blessed Augustin Kažotić in Zagreb, 1998-2013
interior of the church





potential through knowledge, which enriches and fulfils. There is only one step to the intuition that arises from this – an enormous step, but it is the foundational basis of the knowledge that has been established.

We must connect an overview of these subjects with the problems of the Church, with the changes that the Council brought to the function of church space. The turning of the table towards the churchgoers, the abolition of the pulpit and the introduction of the Ambon, the free-standing orientation of the tabernacle, the unclear position of the parallel direction of the choir towards both the table and the churchgoers, the approach and position of the sacristy, the confessional in intimate, open, and collective variants, the significance of the font, etc., are all questions that have not yet received their paradigmatic answers. The influence of these changes is best seen in adaptations of historical church buildings and the difficulties encountered during these adaptations. It is indisputable that the architects had to find answers to these questions, but Church structures should have resolved certain dilemmas. We are witnesses to changes in the interpretation of one church body in contact with another church body. Elementary functions should not be tied to personal interpretations. If we go this way, instead of having a paradigmatic ideal, what will result is a variability leading to interpretation. In this, we must be aware that these changes demand a new design interpretation. The Ambon surely requires new creativity that will have difficulty finding answers in historical models. A design interpretation of the sources of the word of God is not the design interpretation of the concept of the pulpit, and its correlations with the table, because of inevitable close contact and similar function, are very sensitive. Even more sensitive is the subject of the tabernacle. We are witnesses to a search that has wandered from modernistic abstraction to eclectic models, from the globe to the Greek column. However, we are also witnesses to the fact that the significance of these problems



Crkva Blaženog Augustina Kažotića u Zagrebu, 1998.-2013.
detalj pročelja

Church of Blessed Augustin Kažotić in Zagreb, 1998-2013
detail, facade



oblikovna interpretacija pojma govornice, a nje-
ne korelacije s menzom, zbog neizbježnog bliskog
kontakta i bliske funkcije, vrlo su osjetljive. Još je
osjetljivija tema tabernakula. Svjedoci smo traženja
koja lutaju od modernističke apstrakcije do eklek-
tičkih modela, od kugle zemaljske do grčkog stupa.
No svjedoci smo i činjenice da se njihova proble-
matika deminuirala neadekvatnim postupcima ili
forsiranim eksperimentima. Kako su to teme koje
isto tako ulaze u suvremene crkvene objekte kao i u
povijesne spomenike kulture, njihova interpretaci-
ja ne može biti prepuštena improvizacijama - no ni
larpurlartističkim manipulacijama. Kreirati ambon
u definiranom povijesnom objektu zadatak je koji
neće lako naći adekvatnog realizatora. Može li se
on prepustiti slučajnosti? Tema je predivan izazov,
no on je dostupan samo dovoljno jakim duhovima.
Realizacije o kojima smo ranije govorili često ne-
maju takvu osnovu i pitanje je u što se one pretva-
raju nakon neizbježnog zahvata.

Teškoće ovdje opisane prisutne su i u recentnim
hrvatskim ostvarenjima. U brojnim prijedlozima
ima previše improviziranih postupaka, previše
nedoraslosti i kulturološke insuficijencije da bi se
postojeća situacija mogla opravdati. Promašaji "su-
vremenih interpretacija" dovode danas do postupa-
ka u kojima crkvene osobe vide rješenje u vraćanju
klasičnoj provjerenoj bazilici. Traženja idu tako da-
leko da prve nagrade na natjecajima dobivaju rado-
vi takoreći faksimilskih povijesnih modela. Zahtjev
se može razumjeti, jer će u njemu vjerojatno biti
ostvaren duh sakralnog prostora, no hoće li on biti
i duh suvremenog hrvatskog čovjeka koji je obranio
i formirao svoju domovinu i traži u njoj istinu svog
vremena i svoje crkve, veliko je pitanje. A s druge
strane pojedini primjeri suvremenih "najmoder-
nijih" shvaćanja svršavaju u infaustnoj deformaciji
digniteta u kojoj je arhitekt očito zatajio.

Govoreći o suvremenoj arhitekturi pred zadat-
kom projektiranja sakralnih prostora, ni ne može-
mo mimoći problematiku suvremene arhitekture
uopće. Vrijeme "moderne" koje smo ukratko ana-
lizirali, vrijeme je ortodoksnih postulata koji su,

is diminished through inappropriate procedures or
forced experimentation. As these are subjects that
encompass both modern church buildings and hi-
storical monuments of culture, their interpretati-
on can be left neither to improvisation, nor to l'art
pour l'art manipulations. Creating an Ambon in an
already defined historical building is a task that will
not easily find an adequate solution. Can it be left
to coincidence? The subject is a wonderful challen-
ge, but it is only available to spirits that are strong
enough. The realizations we discussed earlier are
frequently baseless, and it is questionable what
they become after such an inevitable intervention.

The difficulties described here are also present
in some recent Croatian creations. Numerous sug-
gestions contain too many improvised procedures,
too much immaturity and cultural insufficiencies
to be able to justify the current situation. The fa-
ilures of today's "modern interpretations" lead to
steps in which churchgoers see the return to the
classical basilica as a solution. These attempts go
so far that first prize at competitions is taken by
works that are essentially facsimiles of historical
models. This demand is understandable, because it
will likely result in the spirit of a sacred space, but
it is questionable whether it will also result in the
spirit of the modern Croatian man who defended
and created his homeland and seeks in it the tru-
th of his time and his church. On the other hand,
individual examples of the "most modern" concep-
tions result in ill-fated deformations of dignity in
which the architect obviously failed.

Speaking of modern architecture in light of the
task of designing sacred spaces, we must also not
avoid the problem of modern architecture in ge-
neral. The time of the "Modern", which we briefly
analysed, is a time of orthodox postulates which,
supported by the formulas of "great masters" and
a functionalist approach that benefits mediocri-
ty, has created more "per se" architecture throu-
gh a speculative interpretation of the "spirit of the
time" than its living articulation in space and de-
sign. Opinions that began with the "embodiment

nošeni formulama “velikih majstora” i funkcionalističkim pristupom koji je pogodovao mediokritetu, spekulativnom interpretacijom “duha vremena” više stvarali arhitekturu “po sebi” nego njezinu prostorno oblikovnu životnu artikulaciju. Stavovi koji su polazili od “oblačenja utiliteta” nisu mogli stvoriti prostore duhovog strujanja koje obuzima i nosi. Pojedini kvalitetni primjeri kao što je sljemenska kapela Jurja Denzlera, ili njegov ciborij u crkvi Sv. Duha, više govore o vrijednosti jednog autora nego o vrijednosti vremena. Vrijeme poslije moderne sa svojim populističkim deformacijama, high-techovskim ambicijama, neoracionalizmom, produktivizmom ili high-techom, te brojnim strujanjima koja se kronično mogu pratiti na arhitektonskim natje-

of utility” were unable to create spiritually charged spaces that inspire and engross. Individual solid examples, such as Juraj Denzler’s chapel on Sljeme or his ciborium in the Church of the Holy Spirit, speak more to the values of one particular author than to the values of the times. Post-modern times, with their populist deformations, high-tech ambitions, neorationalism, productivism, and numerous trends that can be chronically followed at architectural competitions with all of the deformations of modern eclecticism, have however freed architecture of orthodox dictates and enabled architects to express themselves in all of their creative possibilities. Today’s post-structuralist and post-deconstructivist trends have all of the prerequisites to



Crkva Blaženog Augustina Kažotića u Zagrebu, 1998.-2013.
glavni oltar

Church of Blessed Augustin Kažotić in Zagreb, 1998-2013
main altar

čajima sa svim deformacijama suvremenog eklektizma, ipak je oslobodilo arhitekturu ortodoksnih diktata i omogućilo arhitektu da se izrazi u svim kreativnim mogućnostima. Današnja strujanja post-strukturalističke i post-dekonstruktivističke faze imaju sve uvjete da u kreativnoj slobodi interpretacije ostvare maksimum mogućnosti karakterizacije vremena.

Potrebo je shvatiti produhovljeni prostor crkve i svoj duh vremena. Diskusije o crkvenoj arhitekturi koja je "već prošla" jer nije u trendu pomodnih strujanja više govore o neshvaćanju autora takvih izjava nego o suvremenoj problematici sakralne arhitekture. Inspirativni korjen sakralne arhitekture mora biti jači od efemernih tendencija forsiranog "modernizma". On mora uključiti sva povijesna razdoblja i ne postoji nijedan razlog koji bi jedno razdoblje morao isključiti. Ali u isto vrijeme mora potpuno pripadati ne samo svom vremenu nego i budućnosti. Najgora stvar koja bi se danas mogla dogoditi bila bi podvrgavanje sakralne arhitekture momentalnim pomodnim trendovima. nasuprot tome traženje inspirativnog korijena u vremenima prve hrvatske države za naše tlo ima puno opravdanje. No isto tako ima to opravdanje i inspirativni korijen svjetskih dostignuća koje je čovjekova kreativnost u svim tokovima povijesti ostvarila. Simplifikacija našeg doba pretvaranjem u tehnokratsku dominaciju sigurno nije put. Duh sakralnog prostora nema ništa s profitom i tehnicističkom "poslovnosti". Sakralni je prostor oblikovno transcendiranja materije u duhovnu vrijednost najplemenitije ljudskosti. Njegov nas dah mora ispuniti onog trenutka kada smo prešli ulazni prag da bi u tišini crkvenog doma ostvarili svoj kontakt s izvanvremenskim. Taj prostor mora postati dio nas samih, naše vlastite spoznaje, našeg dijaloga sa samim sobom i naše molitve nesaznajnom. Njegovi dijelovi moraju dobiti stupnjevanje prema značenju prostornih segmenata. Podsjetimo se gotičkog portala s gradacijama spajanja vanjskog i unutrašnjeg sakralnog prostora; podsjetimo se također apside čije centripetalno zračenje fiksira poziciju menze; sagledajmo

create the best characterization of the times possible through creative freedom of interpretation.

It is necessary to understand the spiritualized space of the church and the spirit of the times. Discussions on church architecture that has "already passed" since it is not trendy speaks more to the lack of understanding of the authors of such statements than to the modern problems of sacred architecture. The inspirative root of sacred architecture must be stronger than the ephemeral tendencies of forced "Modernism". It must include all historical periods, and there is no reason why any period should be excluded. But it must simultaneously belong completely to not only its own time, but to the future as well. The worst thing that could happen today is the subjugation of sacred architecture to current trends. On the other hand, seeking an inspirative root in the times of the first Croatian state on our soil is fully justified. Just the same, the inspirative root of international achievements that the creativity of man has brought into being throughout all historical periods have this same justification. Simplifying our times to technocratic domination surely is not the right path. The spirit of sacred space has nothing to do with profit and technological "professionalism". Sacred space uses design to transcend matter into a spiritual value of the most noble humanity. Its breath must fulfil us the moment we have crossed the threshold, so we might make contact with the timeless in the quiet of the church. The space must remain a part of us, of our own knowledge, of our dialogue with ourselves and our prayers to the unknowable. Its parts must be graded according to the significance of spatial segments. Remember that the Gothic portal with its gradations joining the external and external sacred space; remember also the apse whose centripetal radiation fixes the position of the table; observe the value of the christening chapel; do not forget that the pew is the shelter of the soul; do not forget that mass is the creation of a communal sacred spirit that unifies and fulfils; do not forget that the believer who comes alone to bow to his



Crkva Blaženog Augustina Kažotića u Zagrebu, 1998.-2013.
glavni ulaz

Church of Blessed Augustin Kažotić in Zagreb, 1998-2013
main entrance



vrijednosti kapele krstionice; ne zaboravimo da je crkvena klupa sklonište duše; ne zaboravimo da je misa stvaranje zajedničkog sakralnog duha koji objedinjuje i ispunjava; ne zaboravimo da i vjernik koji sam dolazi da se pokloni svom patronu, da izmoli svoju molitvu u nekom kutku vlastite tišine i vlastitog razgovora, mora u crkvi naći svoje mjesto, i - konačno, da time stvaramo prostor koji će i za buduća pokoljenja morati imati isto značenje. Ne zaboravimo sav onaj niz detalja i realizacija koje je čovjekova kreativnost u tisućljetnom stvaralaštvu oblikovala i pokrenimo naše htijenje, jer nam vrijeme u kojem živimo to omogućuje. Spajanjem apstraktne transformacije nesaznajnog s organskom misli svijeta i ljudskosti čiji smo inherentni dio. To je jedina formula ovog vremena - bez eklektičkog kopiranja, efemernih zabluda i tehnokratske pomodnosti. Ali s onom snagom koju je prostor Sv. Barbare prije mnogo stoljeća znao stvoriti. I koja će ponovno strujati našim djelima kao ispunjenje svijeta Kristove ljubavi, života i ljudskosti.

Jer je upravo sakralna arhitektura najočitiiji primjer za Khanovu interpretaciju arhitekture koja kreće od "nemjerljivog" - od sakralnog htijenja čovjekove intuicije, u rukama arhitekta i graditelja postaje brojčano "mjerljiva", da bi nakon realizacije ponovno postala "nemjerljiva". U karakterizaciji našeg vremena, u zbiru vlastitih i svjetskih dostignuća, njezin će "duh mjesta" progovoriti svojom nemjerljivošću u izričaju nesaznajnog. I tek će ta realizacija biti odgovor na temu koju smo u naslovu postavili i koju smo dužni realizirati. Zato je odgovornost struktura koje odlučuju o izboru realizacije isto tako velika kao i odgovornost kreatora. Njihovo djelovanje, a osobito djelovanje natječajnih ocjenjivačkih sudova, mora također biti kreativni čin. Čin spoznaje temeljnih vrijednosti, mimoilaženja i sagledavanja budućeg. Uspjeh nekih poduhvata katkada više ovisi o ocjenjivačkim strukturama nego o autoru.

Izazov koji smo prije deset godina stavljali pred sebe i kojim smo u tadašnjoj političkoj konstelaciji nastojali vratiti hrvatski identitet putem povi-

patron, to pray in some corner of his own silence and his own conversation, must find his own place in the church, and – finally – that we are creating a space that will have the same meaning to future generations. Let us not forget that entire series of details and creations that man's creativity has formed in its millennia of creation, and let us put our desires in motion, because the times in which we live enable us to do so. By joining abstract transformation of the unknowable with the organic thought of the world and humanity of which we are an inherent part. This is the only formula of the times – without eclectic copying, ephemeral blunders, and technocratic trendiness. But with the strength that the space of St. Barbara knew how to create many centuries ago. And that will again fill our works as the fulfilment of the world of Christ's love, life, and humanity.

Because sacred architecture is the most obvious example of Khan's interpretation of architecture beginning from the "unmeasurable" – from the sacred desire of man's intuition, which becomes "measurable" in the hands of the architect and builder, and finally becomes "unmeasurable" again after it is completed. In a characterization of our times, in the sum of domestic and international achievements, its "spirit of place" will speak with its immeasurability in an expression of the unknowable. And this realization will be the answer to the question we raised in the title, and which we are obliged to realize. This is why the responsibility of those structures that decide on the choice of design is just as great as the responsibility of the creator. Their action, and especially the action of contest juries, must also be a creative act. The act of comprehending basic values, and passing over and considering future ones. The success of some undertakings sometimes depends more on juries than on the author himself.

The challenge we set before ourselves ten years ago and through which, in the political constellation of the time, we attempted to return the Croatian identity through the historical heritage of



jesnog nasljeđa jednog davnog vremena hrvatske samostalnosti, više nije dovoljan. Izazov je daleko veći: ostvariti sakralnu arhitekturu koja će moći odgovoriti na svjetska traženja. Koja će moći ukazati na puteve svjetske sakralne arhitekture. Slobodna domovina nam to omogućuje, a bezbrojni svjetski primjeri od Europe do ulica daleke Kalifornije ukazuju nam da se odgovori moraju dogoditi. Ova naša zemlja i ovo naše vrijeme ih mora ostvariti. Uvjeti i shvaćanja postoje. Misljena osnova također. Na nama je da se dokažemo. Zbog nas samih i zbog svijeta kojem pripadamo i u kojem konačno možemo postojati kao narod i kao dio povijesti čiji će kamen znati ispričati priču dalekoj budućnosti.

distant times of Croatian independence, is no longer enough. The challenge is much greater: create sacred architecture that will be able to meet international demands. That will be able to point out the paths of international sacred architecture. The freedom of our homeland allows us this, and countless international examples from Europe to the streets of faraway California point out to us that the answers must come. Our country and our times must create them. The conditions and the understanding exist. The philosophical basis as well. It is up to us to prove ourselves. For our own sake and for the sake of the world we belong to, and in which we can finally exist as a nation and as a part of history whose stone will know how to tell a story to the far future.

[IZVORNA OBJAVA]

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