

## Design strategies, light as a tool

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The design strategy of architect Zlatko Ugljen is explored through the analysis of three buildings. All three selected objects are sacral and are located in the territory of B&H. Through universality in approach and connecting tradition with a global language, a design language was created. The relationship with daylight plays a key role, both in the creation of volumes and in the formation of the atmosphere within them. The approach to this kind of design and the use of zenithal light can be traced through history. One of the most significant predecessors is the Roman Pantheon, or even old caves which were our first hiding places and places where we found the first drawings, and where the first mythology is born and respect for the supernatural started.

The first object we are analyzing is the Šerafudin's White Mosque in Visoko (43.985186, 18.180146). The mosque was designed in 1969, in the context of the then social conditions of the socialist state of Yugoslavia. Through a modern approach, a unique solution is created which differs from existing typologies (primarily Ottoman type). The design inspiration is sought at the story related to the Prophet Muhammad's stay in the cave. The architect creates an artificial concrete cave, shaped like a quarter of a compartment, with five zenithal openings in the roof. These openings are associated with the five daily prayers in Islam and are connected to the position of the sun during the day.

The first monastery and church in Plehane were destroyed in 1992, and the new complex consists of three parts: St. Mark church, monastery and cultural center (44.935738, 17.991670). The church is a landmark, positioned on the surrounding hill. In creating the volume of the object, the relationship to daylight and penetrations make a crucial influence on the design.. The cross vault, supported on four floating pillars, covers the church. The play of light and shadow that takes place inside the space contributes to the spatial drama.

The Catholic Church of St. Peter and Paul with its monastery is located in Tuzla (44.538138, 18.671971). The complex consists of three parts: the church, the monastery, and the oratory, which together form a unique spatial composition. In the central part, on the roof of the building, a small market has been formed, which can be accessed from all four sides. Questioning whether we can see the sacred object as a common space. The focus inside the church is on the altar and the space narrows towards it, and above the ceiling rises over the altar, illuminating it with zenithal light, creating a special ambient experience.

The author is constantly searching and entering undiscovered areas of architectural expression and paradigm. The guiding thread in his work is reliance on architectural heritage and its further modern transformed reinterpretation. Using elements rooted in the tradition and memory of the country where they are created and through different tools: light-dark relationship, geometric shapes, proportions and reading the context, his projects acquire a universal meaning and language.

### Keyword 1

Design strategies

### Keyword 2

light as a tool

### Keyword 3

zenithal light

### Keyword 4

design language

## **Keyword 5**

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