

Transformirani arhetip

Transformed Archetype

U *Kući dimnjak* lako se mogu naći reference na slovensku vernakularnu i kritičku regionalističku¹ modernu arhitekturu, lokalno obrtništvo i sl. No te reference nisu tako bitne jer najzanimljivije pitanje koje se postavlja jest ono kako je jedan arhetipski arhitektonski element postao središnjom temom kuće.

ARHETIPSKI ELEMENT. Povijesno gledano, dimnjak je jedan od prvih tehnoloških

in the *Chimney House*, one could easily find references to the Slovene vernacular and critical regionalist¹ modern architecture, local craftsmanship etc. But these references are not as essential, as the most interesting question is how a single archetypal architectural element became the central theme of the house.

THE ARCHETYPAL ELEMENT. Historically, the chimney is one of the first technological elements which appeared in architecture and, along with the fireplace — the source of warmth, light and food preparation — became the centre

KUĆA DIMNJAK, LOGATEC, SLOVENIJA_CHIMNEY HOUSE, LOGATEC, SLOVENIA | arhitektonski ured_architectural office DEKLEVA GREGORIČ ARCHITECTS | napisao_written by JURE GROHAR | projektni tim_project team ALJOŠA DEKLEVA, TINA GREGORIČ, VID ZABEL, PRIMOŽ BORŠIČ | investitor_client ANDREJ DOLENC | površina parcele_site area 830 m² | bruto površina_gross floor area 280 m² | neto površina_net area 205 m² | realizacija_completed year 2016 | fotografije_photographs by FLAVIO CODDOU

¹ Citirajući pojam *kritička regionalistička arhitektura*, članak se referira na djelo Kennetha Framptona *Towards a Critical Regionalism: Six Points for an Architecture of Resistance* (Foster, H. *Anti-Aesthetic. Essays on Postmodern Culture*. Seattle: Bay Press, 1983. str. 16.-30.). Pojam *slovenska kritička regionalistička suvremena arhitektura* obuhvaća djela iz šezdesetih i sedamdesetih godina koja na nov, suvremen način tumače znanja o gradnji, obrtništvu, tradiciji, tipologiji i materijalima.

In quoting the term *critical regionalist architecture*, the article is referencing Kenneth Frampton's *Towards a Critical Regionalism: Six Points for an Architecture of Resistance* (Foster, H. *The Anti-Aesthetic. Essays on Postmodern Culture*. Seattle: Bay Press, 1983, pp.16-30). The term *Slovene critical regionalist modern architecture* refers to the works from the 60s and the 70s that interpret the knowledge of building, craftsmanship, tradition, typology and materials in a new, modern way.

² Arhitektonski elementi tvore proces razrade izvorne ideje (podređeni su arhitektonskom rješenju) u vertikalnom, naglavce usmjerenom procesu. Međutim, u dva opisana slučaja dva arhitektonska elementa, dimnjak i zvonik, daju ključan doprinos samom arhitektonskom projektu.

Architectural elements make up the process of elaboration of the original idea — they are subordinated to the architectural concept — in a vertical, upside-down oriented process. In the two described cases, however, the two architectural elements, the chimney and the bell tower, are essential contributors to the architectural design itself.



elemenata koji su se pojavili u arhitekturi; uz kamin – izvor topline, svjetla i pripreme hrane – postao je središtem kuće. Dimnjak u ovoj kući zadržava isto značenje i postaje središtem građevine na svim razinama.

Volumen kuće je na neki način arhetipskog oblika, preoblikovan obrisom dimnjaka koji se proteže s bočne strane kroz cijeli volumen kuće i razdjeljuje sljeme krova. Ovaj specifičan vanjski izgled otvara dijalog s obližnjom crkvom. Objema građevinama zajednički je dodani vertikalni element koji generički objekt (zabatnu kuću) pretvara u specifičan. Oblik obje kuće generiran je pomoću principa *odozdo prema gore*.²

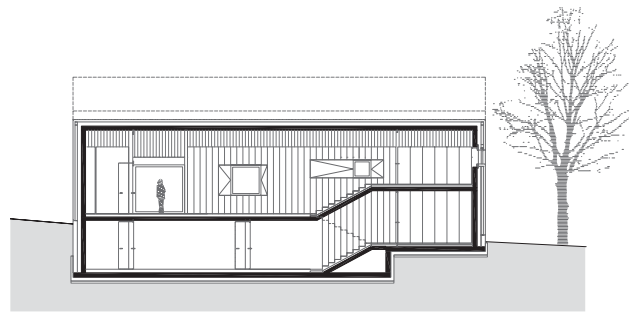
SPILJA. Kamin okružuje stereotomska³ forma koja se izvana, sa svojim malobrojnim prozorskim otvorima, čini gotovo srednjovjekovno introvertiranom. Enigmatska vanjšina obećava *loosovski*⁴ bogat unutarnji život.

of the home. The chimney retains the same *meaning* in this house and becomes the centre of the building on all levels. The volume of the house is, in a way, of an archetypal shape, transformed by the outline of the chimney. It stretches from the lateral side through the entire volume of the house and *splits* the ridge of the roof. This specific external appearance opens up a dialogue with the nearby church. Both buildings share an added vertical element, which transforms a generic object (a gable house) into a specific one. The shape of both houses was generated using the *bottom-up* principle.²

THE CAVE. Surrounding the fireplace is a stereotomic³ form, which appears from the outside — with its few window openings — almost medievally introverted. The enigmatic outside promises a *Loosian*⁴ rich inner *life*.

The interior with its *thick* walls and the shapes of the openings brings to mind another archetypal dwelling — the cave. The thickened walls integrate all the *functional* paraphernalia. The openings in the façade are, by way of their shape and position, a kind of device for observing the surrounding landscape. The overall spatial experience culminates with





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Unutrašnjost sa svojim *debelim* zidovima i oblicima otvora asocira na još jednu arhetipsku nastambu – spilju. Podebljani zidovi integriraju svu *funkcionalnu* opremu. Otvori na pročelju su po svojem obliku i položaju svojevrsni uređaji za promatranje okolnog krajolika. Cjelokupno prostorno iskustvo kulminira gore spomenutim svjetlarnikom koji prolazi kroz sljeme krova i prostor otvara prema nebu.

MATERIJALNOST. Rigoroznost definicije materijala logično slijedi konceptualni raspored građevine.

Kuća je izgrađena od armiranog betona, a vanjski zidovi i krov obloženi su nauljenim daskama od ariša. Unificirana završna obrada materijala doprinosi monolitnom, skulpturalnom izgledu građevine.

U unutrašnjosti, pod, lampenja i namještaj izrađeni su od nauljene masivne hrastovine, dok kosa krovna ploča ostaje u vidljivom betonu. Ergonomski svijet korisnika izrađen je od organskog materijala, a uzvišeni svijet *svjetla* sastoji se od apstraktnijeg betona.

the aforementioned skylight, which cuts through the ridge of the roof lengthways and opens up the space towards the sky.

MATERIALITY. The rigorousness of material definition logically follows the building's conceptual disposition.

The house is constructed of reinforced concrete, while the outside walls and the roof are clad with oiled larch boards. The unified material finish attributes to the monolithic, sculptural appearance of the building.

On the inside, the floor, the wall panelling and the furniture are made of solid oiled oak, while the slanted roof slab remains of visible concrete. The user's ergonomic world is made of organic material, whereas the sublime world of *light* consists of the more abstract concrete.

DETAIL. The modernist movement established detail as something which definitively *explains* and *finalises* architecture — the detail as *fulfilment*.

Slovene modernists Jugovec, Sever, Mihelič and Kristl take up a similar stance towards the details. Dekleva Gregorič Architects are linked to the tradition of Slovene late modernism in, amongst other elements, the *obsessive* planning of details, often invented for a specific project and hence unique.



³ U članku se aludira na Framptonovu definiciju monolitne konstrukcije kao ...*stereotomije tlačne mase koja se, premda može utjeloviti prostor, gradi slaganjem identičnih jedinica.* (objavljeno u Frampton, K. *Rappel à l'Ordre: The Case for the Tectonic.* London: Phaidon Press, 1990.).

The article is alluding to Frampton's definition of a monolithic construction as *the stereotomics of compressive mass that, while it may embody space, is constructed through the piling up of identical units.* (published in Frampton, K. *Rappel à l'Ordre: The Case for the Tectonic.* London: Phaidon Press, 1990).

⁴ U nekim svojim projektima (poput Vile Müller u Pragu iz 1930.) Adolf Loos gradi na kontrastu između suzdržanog eksterijera i prostorno kompleksnog interijera, *Raumplana*, kojeg kreiraju prostorije različitih proporcija koje se nalaze na različitim visinama i supostavljene su.

In some of his projects (such as the Müller Villa in Prague from 1930), Adolf Loos builds on the contrast between a restrained exterior and a spatially complex interior — the *Raumplan* — created by differently proportioned rooms, which stand on different heights and are juxtaposed to one another.

DETALJ. Modernistički je pokret afirmirao detalj kao nešto što definitivno *objašnjava* i *dovršava* arhitekturu – detalj kao *ispunjenje*.

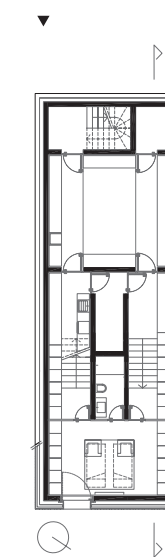
Slovenski modernisti Jugovec, Sever, Mihelič i Kristl zauzimaju sličan stav prema detaljima. Dekleva Gregorič arhitekti povezani su s tradicijom slovenskog kasnog modernizma u, među ostalim elementima, *opsesivnom* planiranju detalja, često izmišljenim za određeni projekt i stoga jedinstvenim.

DOSLJEDNO REALIZIRANA CJELINA. U *Kući dimnjak* brojne su teme i značenja artikulirani na sveobuhvatan, ujednačen i jasan način. Vraćajući se na početak, *Kuća dimnjak* je, iako to autori nikada nisu izrazili, manifest o razmišljanju i gradnji u odnosu na arhitektonsku povijest u svakom smislu toga pojma, o tome kako biti subverzivan u tumačenju lokalnog vernakulara i kako uravnotežiti i spojiti brojne kataloške elemente s jedinstvenim dizajnom.

A CONSISTENTLY EXECUTED WHOLE. In the *Chimney House*, numerous themes and meanings are articulated in a comprehensive, uniform and clear way. Returning to the beginning, the *Chimney House* is, even though the authors have never expressed it, a manifesto in thinking and building in relation to architectural history in every sense of the term on how to be subversive when interpreting local vernacular and how to balance and connect numerous *catalogue* elements with unique design.



tlocrt razine -1
-1 level plan



tlocrt razine 0
0 level plan

