

napisao
written by



Robert Jonathan Loher

U potrazi za sredinom

¶ Ljepota poziva arhitekta je u tome što može doživjeti transformaciju ideje u izvedeno djelo. Pritom ono što je izvedeno nipošto ne mora označiti arhitekturu kao takvu, niti crtež ne mora označiti ideju. Pravi izražaj je negdje na relaciji glava - srce onoga koji stvara. ¶ *'Beauty is in the eyes of the beholder'* - ova starogrčka izreka govori o tome da se ljepota otkriva tek kada ju promatramo, a promatrano pretočimo u misao. ¶ Sjećam se natječajnog rada koji sam samo ovlašt pogledao. Ostala mi je slika plakata pretežno crvene boje sa sivo-bijelim tonovima i perspektivnog linearnog crteža koji je bio smješten u krugu. Zapazio sam nekonvencionalan oblik koji me je svojom arhaičnošću istovremeno privlačio i

arhitekti
architects



Mia Roth Čerina

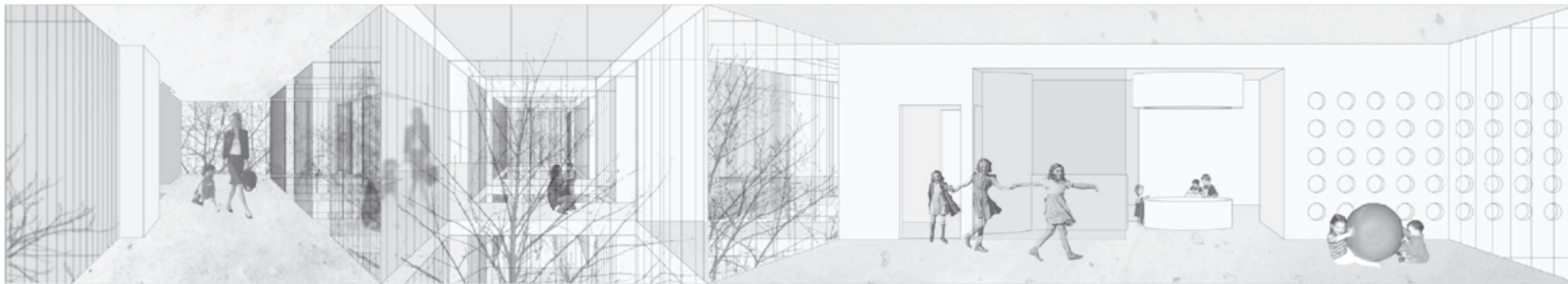
Tonči Čerina

fotografije photographs by Domagoj Blažević (DB)
Iva Marija Jurić (IMJ)
Veronika Radman (VR)

In Search for the Centre

¶ The beauty of the profession of an architect lies in the fact that he or she can experience the transformation of an idea into a built work. Here, what is built certainly does not have to mark architecture as such, as much as a drawing does not have to mark an idea. True expression is somewhere on the relation head—heart of the one who creates. ¶ The ancient Greek proverb *'Beauty is in the eye of the beholder'* says that beauty is revealed only when we observe it, and transform the observed into a thought. ¶ I remember their competition project which I merely glanced at. A picture from a poster remained, predominantly in red with grey and white shades, and a linear drawing in perspective which was situated in a circle. I noticed the unconventional shape which I found attractive and repulsive at the same time because of its archaic features. Nevertheless, the complexity of an idea is understood, like anything else complex, only by careful reading. ¶ When Tonči took me for a walk through the kindergarten, I noticed that his words and gestures contained unusual care for the building even after it had been handed over for use by children and kindergarten teachers in September last year. He confirmed that architecture does not have to be finished as the last craftsman leaves, or with its technical acceptance, or even with positioning a building in the context of time and culture in subsequent analyses — it will permanently remain





▲
paralelne perspective
▲
parallel perspectives

odbijao. Međutim, kompleksnost ideje se, kao i sve ostalo što je kompleksno, razumijeva tek pažljivim čitanjem. Kada me Tonči Čerina poveo u šetnju kroz vrtić, uočio sam kako u njegovim riječima i gestama neobičnu brigu za kuću i nakon što je predana na korištenje djeci i odgajateljicama u rujnu prošle godine. Potvrdio je da arhitektura ne mora završiti odlaskom zadnjeg majstora niti tehničkim pregledom, pa ni umještanjem građevine u kontekst vremena i kulture u kasnijim analizama – ona će trajno ostati sastavni dio onoga koji je osmišljava. Ideja se ne može zarobiti u konvenciju. Zapadnjačke tekovine naučile su nas doživjeti materiju i reagirati na nju. Naši podražaji su uglavnom kontaminirani poznatim iskustvima i predmetima. Naš svijet je splet veza između njih. Što je, međutim, s onim stvarima koje nisu tu, a čine ovdje i sada? Zanimalo me od čega je sazdan ovaj vrtić bez korištenja poznatih termina – PVN, vrtičke jedinice, terase... U traktatu 'Das kunstlose Wort', u kojem se pisac Fritz Neumeyer detaljno bavi analizom opusa arhitekta Mies van der Rohe, opisuje se između ostaloga i njegova prva realizacija – kuća Riehl (1911.). Teren je u padu, a Mies je već tu postulirao elemente koji su ga pratili čitavog života – kolonada, postament – struktura versus tektonika. Naravno da je kuća u duhu onog vremena imala strmi dvostrešni krov. Bila je postavljena na sam rub postamenta koji je zauzimao cijelu širinu parcele. Četiri stupa čine prijelaz između korpusa krova i postamenta, a istovremeno tvore vanjski prostor. Pitanje koje Neumeyer postavlja glasi: Kakva bi bila kuća bez krova? U tom pitanju je anticipiran cjelokupni kasniji razvoj Miesa. Kuća Riehl bez krova bi, naravno, opstala jednako tako kao i s njim. Elementi ili, možda bolje, moduli od kojih je bila sazdana bili su dovoljno snažni da nadržu vrijeme. Od ove digresije preuzeo bih princip 'oduzimanja-da-bi-se-potvrdilo-pravilo'. Vrtić u Laništu se tako može raščlaniti na sastavne elemente, među kojima su bitne dvije osi – jedna skoro u nastavku ulice, a druga

a constituent part of the one who has created it. An idea cannot be trapped in a convention. Western achievements have taught us to experience matter and react to it. Our stimuli are mainly contaminated by familiar experiences and objects. Our world is a tangle of connections between things that come into being with the help of senses known to us. Still, what about those things which are not here, but make the here and now? I was wondering what this kindergarten was made of, without using familiar terms – multi-functional hall, kindergarten units, terraces... In the tractate 'Das Kunstlose Wort' in which writer Fritz Neumeyer deals with a detailed analysis of the opus of architect Mies van der Rohe, Rohe's first realization was described among others – the Riehl House (1911). The terrain was sloped and Mies already postulated elements here which were to accompany him throughout his life – colonnade, pedestal, structure versus tectonics. Of course, the house had a steep gabled roof in the spirit of that time. It was placed at the very edge of a pedestal which occupied the entire width of the plot. Four columns made the transition from the body of the roof to the pedestal, and at the same time created the exterior space. The question which Neumeyer asks is: what would the house be like without the roof? This question anticipates Mies's entire subsequent development. The Riehl House would, naturally, survive without its roof as much as with it. The elements, or perhaps better, modules from which it was built were strong enough to outlive time. I would take and use the principle of 'reduce-in-order-to-confirm-the-rule' from this digression. The kindergarten in Lanište can thus be divided into constituent parts, among which we perceive two axes as important – one which almost represents an extension of the street and the other perpendicular to it. Other assemblies will be analysed later on. What do these straight lines really do? They can be in opposition to the bionic perception of the

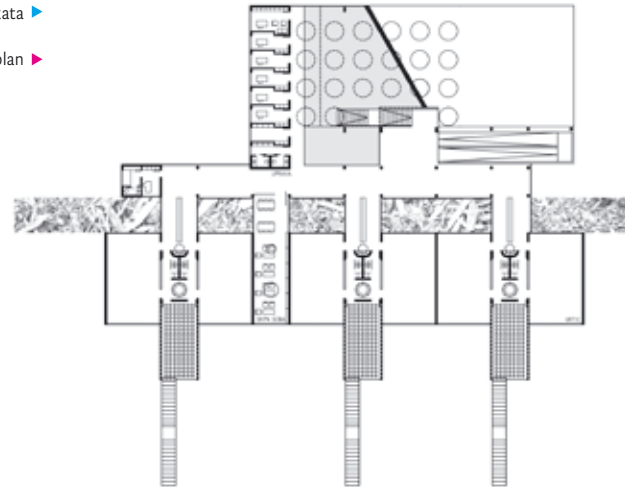
okomita na nju. Ostale sklopove razmotrit ćemo kasnije. Što zapravo čine te ravne linije? One mogu biti oponent bioničkom poimanju svijeta oko nas. Svijet nije hobitska rupa, već mjesto koje valja strukturirati. Linija sugerira red i mir i začetak je sustava kojim su i antički Grci organizirali svijet. Iz linije izrasta raster, iz rastera stupovi – a to su elementi definicije prostora. Stvoren je koordinacijski sustav. U našem slučaju postoji centar – križište dviju osi – koji se ne doživljava u životu vrtića. On je tek sekvenca u prolazu prema žarištima koja se nalaze okolo – prije svega vrtičkim jedinicama. Zar to ne oslikava suvremeno poimanje svijeta? Ne ukidaju li se tako hijerarhije? Ili sustavi centralizacije? Broj žarišta se od jedan povećao na x, a sva gravitiraju prema tom virtualnom i nedokučivom centru. Dvije vrtičke osi čine glavni sustav – jednu os čini pravac glavni ulaz – rampa unutar kuće, a druga se okomito na prvu uz ulaz provlači kroz kuću u vrt. Onu prvu os paralelno prate još tri linije – komunikacijska prema vrtičkim jedinicama,

world around us. The world is not a Hobbit hole, but a place that needs to be structured. A line suggests order and peace, and it is the beginning of a system with which even the ancient Greeks organized the world. A grid grows out of a line, and columns grow out of a grid – and these are elements of the definition of space. A coordinate system is created. In our case, there is a centre – the intersection of the two axes – which is not perceived in the life of the kindergarten. It is merely a sequence when passing towards focal points which are situated all around – primarily kindergarten units. Is this not an illustration of the contemporary perception of the world? Are not hierarchies annulled in this way? Or systems of centralization? The number of focal points has increased from one to x, and all of them gravitate towards this virtual and incomprehensible centre. Two kindergarten axes make the main system – one axis is made by the line main entrance-ramp within the building and the other, perpendicular to the first, works its way through the building from the entrance into the garden. The first axis is accompanied by another three parallel lines – one of circulation leading to the kindergarten units, a line of inner courts on the northern side of the units, and a row of kindergarten units. I dare say that the kindergarten units take over the role of a big centre. They are the starting point and arrival point in the building. This is the place where they spend time, from where they go into the garden, where they play, make drawings, cut and paste – these are places where they feel safe and sheltered. A fountain on the upper floor with a skylight, which casts light ephemerally, provides this place with an almost forgotten dimension – the ritual of washing hands becomes the reason



(DB)

tlocrt kata ▶
1st floor plan ▶



(IMJ)

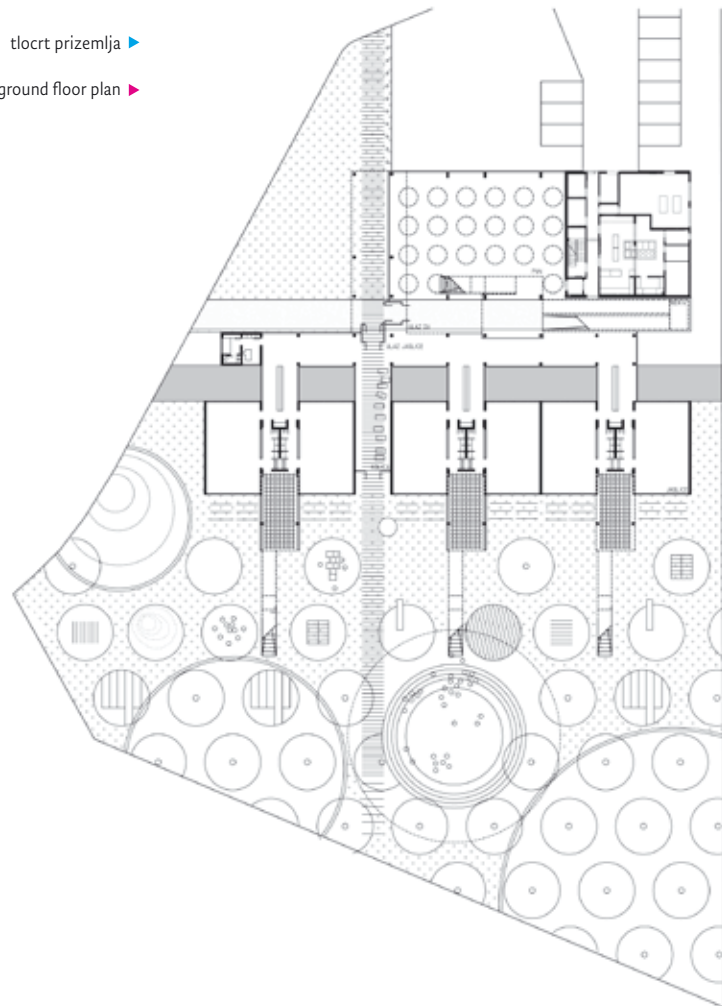


▲
presjek
section



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presjek
section

tlocrt prizemlja ▶
ground floor plan ▶



(DB)



oris, number 59, year 2009



(DB)

(VR)



MIA ROTH ČERINA, TONČI ČERINA: Djačji vrtić Lanište

(DB)



MIA ROTH ČERINA, TONČI ČERINA: Kindergarten Lanište



(DB)

interna dvorišta sa sjeverne strane jedinica, te niz jedinica. Usudio bih se reći da vrtičke jedinice preuzimaju ulogu velikog centra. Ona su djeci polazište i dolazište u kuću. To je mjesto gdje borave, odakle kreću u vrt, gdje se igraju, crtaju, režu i lijepe – ona su mjesta u kojima se osjećaju sigurno i zaklonjeno. Česma na gornjem katu, s nadsvijetlom koje baca prolaznu svjetlost, daje ovom mjestu jednu već gotovo zaboravljenu dimenziju – ritual pranja ruku postaje razlog okupljanja. Vrtičke jedinice svim svojim perifernim točkama – česmom, terasom, garderobama stvaraju ravnotežu skrivenom centru kuće. One su nanizane oko križišta, okružuju ga, ali ga nikada ne dotiču. U ovoj kući se potvrđuje jedna danas vrlo aktualna tema – a to je da pojam doma kakvog poznajemo kao ‘ognjište’ danas gubi svoje prvobitno značenje. Uz sve napore da se očuva, on zbog suvremenog načina života, više nije onaj iz doba naših roditelja. Dom kao takav postepeno gubi svoju vrijednost, a njegov surogat čine niz manjih jedinica – škola, posao, slobodno vrijeme, virtualni svijet. Okupljajuća moć kuhinje i blagovaonice pretvorena je u servis za prehranu. Da li znamo još nešto o simboličkoj vrijednosti stola, o vatri, o memorijama koje vučemo iz ranih dana? O predmetima kojim smo se igrali? Često se vraćamo tim pojmovima, ali ih više ne dotičemo. Zbog toga je važno da mjesta koja nam zamjenjuju dom budu snažno oblikovana, a to je ono što nalazimo u ovom vrtiću. Niz snažnih elemenata se utiskuje u podsvijest

for gathering. The kindergarten units thus create a balance to the hidden centre of the building with their peripheral points – drinking fountain, terrace, and dressing room. They are arranged around the intersection, they surround it, but they never touch it. A quite current topic at the present time is confirmed in this building – and this is the fact that the notion of a home which we know as ‘hearth’ has lost its original meaning. With all the efforts to preserve it, it is not the same as it used to be in the time of our parents due to the contemporary way of life. Home as such has gradually lost its value, and its surrogate consists of a number of smaller units – school, work place, free time, virtual world. The power of the kitchen and dining room as gathering places is transformed into a food service. Do we still know anything about the symbolic value of the table, fire, memories we carry with us from early days? About objects which we used to play with? We often go back to these notions, but we no longer touch them. This why it is important for the places that replace our homes to be powerfully formed, and this is what we find in this kindergarten. A number of powerful elements are imprinted into the children’s subconscious and they leave high quality traces. They will not be burdened with too intense lighting, or aimless wandering around a courtyard, or too many partitions and corridors – these children acquire structure and organization at an early age which discretely



djece i ostavlja kvalitetne tragove. Djeca neće biti opterećena prejakim osvjetljenjem ili besciljnim lutanjem po dvorištu ili prevelikom količinom pregrada i hodnika – ta djeca već u ranoj dobi dobivaju strukturu i organizaciju koja im se nenametljivo nameće arhitekturom. Prednost ove kuće je što nije (samo) fotogenični arhitektonski artefakt već i to što može postojati bez arhitekture – ona je opna jednoj puno snažnijoj instituciji – a to je ideja.

impose themselves by means of architecture. An advantage of this building is the fact that it is not (solely) a photogenic architectural artefact, but can also exist without architecture – it is an envelope of a much more powerful institution – an idea.

(DB)

Dječji vrtić Remetinec - podružnica Lanište, Lanište bb, Zagreb, Hrvatska
Kindergarten Remetinec - branch Lanište, Lanište bb, Zagreb, Croatia

autori authors
arhitektonski ured architectural office
investitor client
površina parcele site area
izgrađena površina built up area
neto površina net area
projekt project
realizacija completed
cijena costs

Mia Roth-Čerina, Tonči Čerina
APZ-Inženjering d.d.
Grad Zagreb
5500 m²
1550 m²
2400 m²
2005
2008
24.000,000 kn