

Krov života

The Roof of Life

napisao
written by



Miloš Kosec

arhitekt
architect



Diébédo Francis Kéré



portreti portraits Erik-Jan Ouwerkerk fotografije photography by Iwan Baan

Engleski park je vrlo specifičan, pažljivo održavani krajolik raja. Rajska je također i jasna granica koja ga obično uvjetuje. Ona ne mora nužno poprimiti oblik moćnoga obrambenog zida kojeg čuvaju kerubini s gorućim mačevima kao u Bibliji; obično su dovoljne ograda od lijevanog željeza i brave na vratima.

The English garden is a highly specific, carefully maintained landscape of Paradise. Paradise-like is also the clear boundary that usually conditions it. It does not necessarily take the form of a mighty defensive wall guarded by cherubs wielding fiery swords as in the Bible; cast iron railings and locks on

Oni su karakteristični ne samo za privatne vrtove, nego i za javne parkove s pažljivo određenim i kontroliranim vremenom tijekom kojega su otvoreni. Kao da je strogo definiranje granica i vremenska kontrola tih ključnih javnih institucija također i preduvjet za njima slobodan pristup i njihovu dostupnost

gates usually suffice. They are characteristic not only of private gardens but also of public parks with their carefully specified and controlled opening hours. It is as if a strict delineation and temporal control of these key public institutions is also a precondition for their free access and availability to all. This is



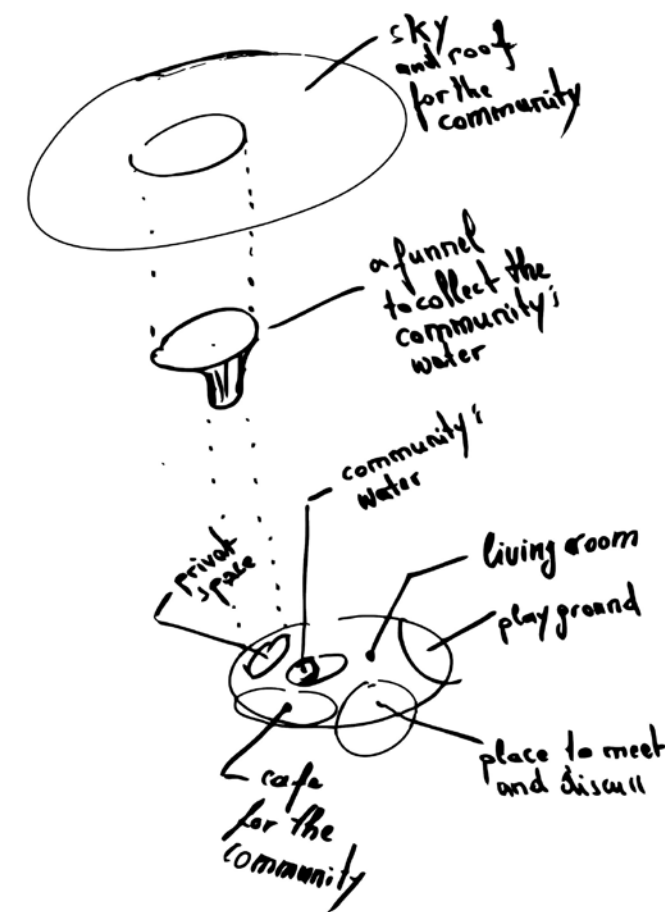
svima. Možda su zato u posljednjih tristo godina engleski parkovi postali vitalni prostori arhitektonskih eksperimenata i bizarnih ekscentričnosti, razigranih istraživanja i slikovitih instalacija. No, prošla strast za lažnim ruševinama, fantastičnim *folies* i neobičnim paviljonima bukoličkog engleskog sela može se shvatiti samo zajedno sa svojom antitezom s druge strane ograde parka: s kilometrima dugim redovima monotonih kuća u nizu i nepreglednim industrijskim krajolicima Manchestera i Liverpoola. Izgradnja rajskoga Jeruzalema romantičnog pjesnika Williama Blakea, opsesija moralističkih arhitekata 19. stoljeća, stoga nužno nadopunjuje nasilne procese mehanizacije i industrijalizacije, ali im se i suprotstavlja. Zelena i ugodna zemlja Engleske Blakeov je odgovor na tamne sotonske mlinove. Čini se da je motiv utopije na drugoj strani zida u današnjem relativističkom, postindustrijskom i navodno postideološkom društvu odavno preživljen, no u urbanoj gužvi

perhaps why in the last three hundred years English gardens became vital spaces of architectural experiments and bizarre eccentricities, of playful tests and picturesque installations. But past passion for faux ruins, fantastic follies and unusual pavilions of bucolic English countryside can only be understood together with its antithesis on the other side of the park fence: with kilometre-long rows of monotonous terraced houses and vast industrial landscapes of Manchester and Liverpool. The building of paradise-like Jerusalem of the romantic poet William Blake, an obsession of moralistic architects of the 19th century, therefore necessarily both complements and opposes violent processes of mechanisation and industrialisation. *England's green and pleasant Land* is Blake's response to *dark Satanic Mills*. The motif of Utopia on the other side of the wall seems long-outlived in today's relativistic, post-industrial and allegedly post-ideological society, but in the

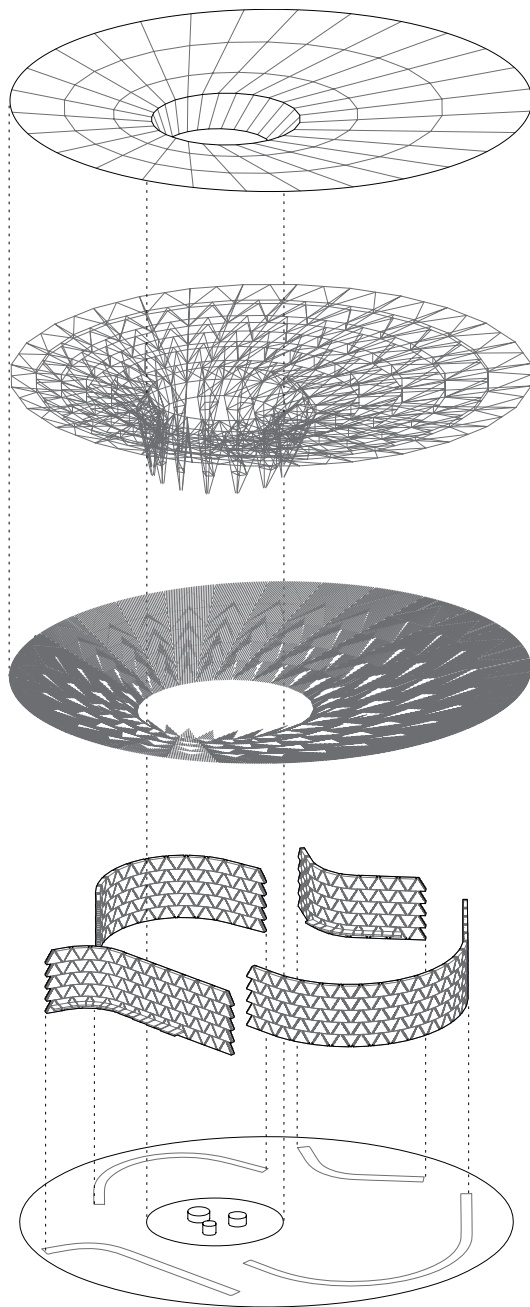
Usred mirnog i utopijskog prostora zajednice, ono poziva na razmišljanje o budućoj društvenoj ulozi arhitekture

In the midst of the peaceful and utopian space of the community, it invites to reflect on the future social role of architecture

Londona i dalje uspijeva. Utopizam također mora biti prevladavajući razlog za godišnji projekt paviljona Serpentine, prikladno postavljen u Hyde Parku iz doba prosvjetiteljstva i unutar njega na ograđenom travnjaku Galerije Serpentine. Englezi u svojim parkovima više ne grade umjetne ruševine i paladijanske hramove, ali ni nove vrste paviljona nisu ništa manje egzotične. Kriterij rajске arhitekture je njezin kontrast svakodnevnom, što je dokazano uvjetom za svakog autora paviljona Serpentine: svjetski poznati arhitekt ili dizajner koji nikada prije nije realizirao zgradu u Engleskoj. Paviljon Serpentine je stoga svake godine također i vrlo poseban debi. Popis prethodnih autora može se čitati kao *tko je tko* na međunarodnoj arhitektonskoj sceni. Zaha Hadid, Oscar Niemayer, Rem Koolhaas, Peter Zumthor, Álvaro Siza, Jean Nouvel i mnogi drugi prethodili su ovogodišnjem autoru i prvom afričkom sudioniku, arhitektu s uredom u Berlinu, Diébédu Francisu Kéréu. Činjenica da je Kéré rođen u Burkini Faso u tradicionalnoj zajednici i da je bio prvi član svojega sela koji je stekao formalno obrazovanje ima u životopisu paviljona Serpentine veći značaj od pukoga statističkog podatka. To je implicitan, ali ključni naglasak, uspoređan s porastom interesa za lokalne i održive arhitektonske prakse koje su postale snažan kontrast globalnim tvrtkama *starhitekata*, čiji se dugo očekivani kraj nazire nakon prošlogodišnjeg Venecijanskog bijenala Čileanca Alejandra Aravena i ovogodišnje Pritzkerove nagrade koja je dodijeljena katalonskom studiju RCR Arquitectos. Međutim, entuzijazam za *lokalno* i *autentično* valja pažljivo razmotriti: te riječi prečesto skrivaju ostatke starog duha orijentalizma, pomiješanog s nikad razjašnjenim kolonijalnim kompleksima i



aksonometrijski prikaz
axonometric projection



pokroviteljskim prosvjetiteljstvom. To nigdje nije očitije nego u post-brexitskoj Britaniji gdje društvo krivuda između izolacionizma, želje za povratkom nekadašnjoj kolonijalnoj slavi i multikulturalnog kozmopolitizma. Znači li to da je Velika Britanija odlučna ponovno izgraditi svoj vlastiti Jeruzalem, pažljivo ograđen od ostatka svijeta? ❖ Kéré se eksplicitno ne

urban congestion of London it still thrives. Utopianism has to be also the prevailing reason for the annual Serpentine Pavilion project, appropriately placed in the Enlightenment-era Hyde Park and within it into the fenced-off lawn of the Serpentine Gallery. The English no longer build faux ruins and Palladian temples in their parks, but the pavilions of the new sort are no less exotic. The criterion of Paradise architecture is its contrast to the everyday, which is proved by the condition for every author of the Serpentine Pavilion: a world-famous architect or designer who never completed a building in England before. The Serpentine Pavilion is therefore every year also a very special debut. The list of past creators can be read as a Who's Who of the international architecture scene. Zaha Hadid, Oscar Niemeyer, Rem Koolhaas, Peter Zumthor, Álvaro Siza, Jean Nouvel and many others have preceded this year's author and the first African participant, Berlin-based architect Diébédo Francis Kéré. ❖ The fact that Kéré was born in Burkina Faso in a traditional community and that he was the first member of his village that received formal education is in the resumé of the Serpentine Pavilion more than of just statistical significance. It is an implicit but key emphasis, parallel to the rising interest in local and sustainable architectural practices that have become a marked contrast to the global firms of *starchitects* – whose long-awaited end seems to be in sight after the last year's Venice Biennale of Chilean Alejandro Aravena and this year's Pritzker Prize that went to Catalan RCR Architects. The enthusiasm for *local* and *genuine* has to be carefully considered, however: these words all too often hide the remnants of the old phantom of orientalism, mixed with the never clarified colonial complexes and patronizing Enlightenment. This is nowhere more obvious than in post-Brexit Britain, where the society is swerving between isolationism, wishes for the return of former colonial glory and multicultural cosmopolitanism. Does this mean that Great Britain is determined once again to build its own Jerusalem, carefully fenced-off from the rest of the World? ❖ Kéré doesn't explicitly address the many dilemmas of the society in midst of which he designed and built his pavilion. His approach is consciously based on his own youthful reminiscences of a more or less isolated African village community which he experienced from a position of the son of a village chief – this social perspective is worth keeping in mind. Based in the centre of the structure, a steel frame of an elegant console is elevated towards the sky. The elliptical membrane-like roof is growing upwards from this single base as a tree of Kéré's native village under which the community has been gathering every evening. The elegance of detailing of the almost filigree-like steel framework is pragmatically



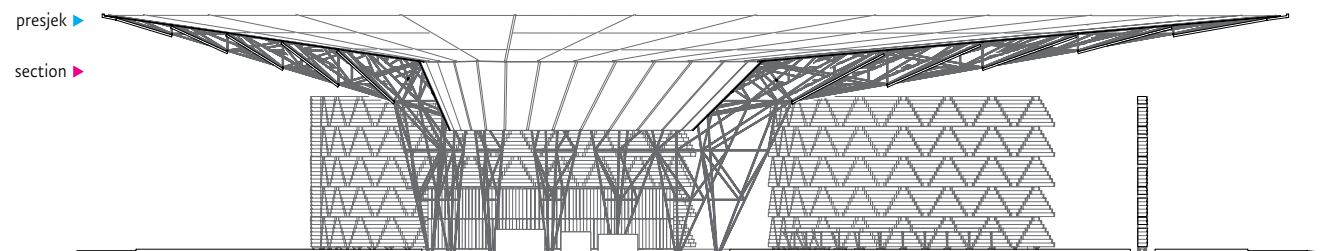
bavi mnogim dilemama društva unutar kojega je projektirao i izgradio svoj paviljon. Njegov se pristup svjesno temelji na vlastitim mladenačkim reminiscencijama više ili manje izolirane afričke seoske zajednice koju je doživio kao sin seoskog starješine – tu društvenu perspektivu vrijedi imati na umu. Čelični okvir elegantne konzole, oslonjen u središtu konstrukcije, uzdiže se prema nebu. Krov nalik na eliptičnu opnu raste uvis iz te jedinstvene baze poput stabla u Kéréovom rodnom selu pod kojim se zajednica svake večeri okupljala. Elegancija detalja gotovo filigranskog čeličnog okvira pragmatično je podređena ukupnom učinku krova koji lebdi nad glavama posjetitelja, štiteći ih od sunca i kiše engleskoga ljeta. Ali u njezinom konstrukcijskom i prostornom središtu prostrana je površina istovremeno ogoljena i skrivena: okulus *debla* otvara naša čula prema nebu, kapima kiše i sunčevim zrakama. To nije tek malo osjetilno kazalište: okulus također funkcionira i kao kolektor za vodu. Voda kao sve dragocjeniji element se zatim koristi za navodnjavanje parka oko paviljona. Pod

subordinated to the total effect of the roof hovering over visitors' heads, sheltering them from sun and rain of the English summer. But in its structural and spatial centre the vast surface is both stripped and concealed: the oculus of the *trunk* opens the senses towards the sky, raindrops and sunbeams. This is not merely a small-scale sensorial theatre: the oculus functions also as a water collector. Water as an increasingly precious element is then used for watering the park surrounding the pavilion. Under the protective roof the basic conditions of life are thus created; then a boundary, the basic condition of freedom, is added. Four blue walls are freely swerving under the rim of the roof, creating a balanced combination of obstacle and transparency. The architect has said to have chosen the indigo blue colour because, in his village, blue signifies a festive occasion – it was therefore appropriate to dress up his first London realisation. ❖ There is something festive not only in the mood of the visitors of the temporary structure but also in the pavilion itself: as if they would be bowing to each other with



zaštitnim krovom su tako stvoreni osnovni uvjeti života, a zatim je dodana granica, osnovni uvjet slobode. Četiri plava zida slobodno krivudaju ispod ruba krova, stvarajući uravnotežen spoj prepreke i transparentnosti. Arhitekt je rekao da je izabrao indigo plavu boju jer u njegovom selu plavo označava svečanu prigodu – stoga je bila prikladna da ukraši njegovo prvo londonsko ostvarenje. **▲** Postoji nešto svečano ne samo

special care and respect. The success of the perforated walls constructed out of modular wooden blocks is made visible in the central gathering space that is both sheltered from the surroundings and generously open for view. The gaps of the wooden blocks as well as the space between the curves of the walls and the roof are penetrated by the surrounding greenery and the light wind and the blueness of the sky and the views

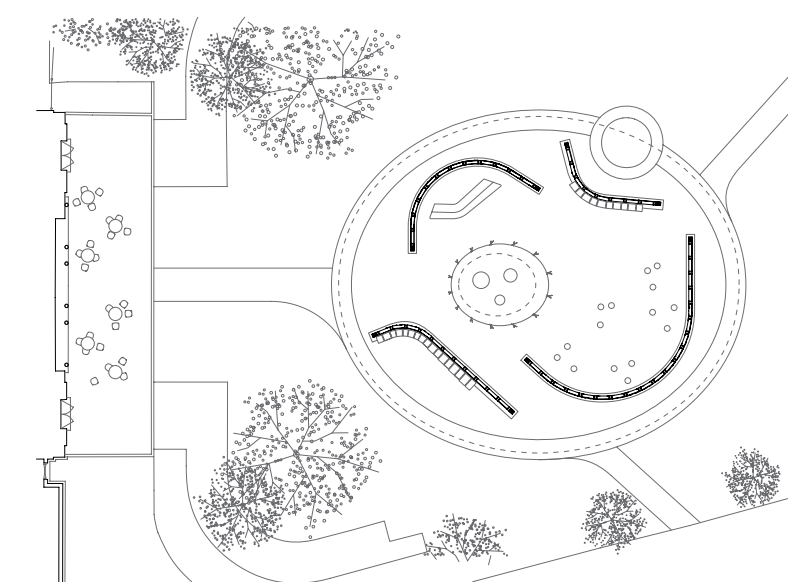


presjek
section



u raspoložuju posjetitelja ove privremene konstrukcije nego i u samome paviljonu: kao da bi se s posebnom pažnjom i poštovanjem jedni drugima klanjali. Uspjeh perforiranih zidova građenih od modularnih drvenih blokova vidljiv je u središnjem prostoru okupljanja koji je istovremeno zaštićen od okolice i velikodušno otvoren pogledu. U procjepe između drvenih blokova, kao i prostor između krivulja zidova i krova, ulazi okolno zelenilo i lagani vjetar, plavetnilo neba i pogled promatrača u prolazu. Koračanje preko praga pažljivo ocrtanog i ograđenog vrta Serpentine nalik je maloj svečanosti. **▲** Paviljon je uvijek bio primamljiva tipologija za iskušavanje novih spojeva između arhitekture i društva – najprikladniji arhitektonski laboratorij. Kéréova prozračna konstrukcija u Hyde Parku iznenađujuće je svježija i u svojoj šarolikosti čak i odvažna, unatoč nekim njezinim folklorijim nijansama. No, to se može smatrati i smislenom društvenom alegorijom. Ne nužno na način *netaknute afričke zajednice nasuprot otuđenoj metropoli*. Svaki paviljon

of the passing onlookers. Stepping over the threshold of the carefully delineated and fenced-off Serpentine garden is not unlike a small festivity. **▲** Pavilion has always been a tempting typology for testing out new junctions between architecture and society – a most suitable architectural laboratory. Kéré's airy structure in Hyde Park turns out to be surprisingly fresh and in its colourfulness even daring, despite some of its more *folklore* undertones. But it can be taken as a meaningful social allegory as well. Not necessarily in the *pristine African community versus the alienated metropolis* way. Each pavilion is a unique pretender for the role of the *primal hut*, the zero level of architectural Utopia. It is therefore crucial that the concept of society in London receive its biggest blow precisely in the days around the opening of the pavilion. Barely two kilometres from the architectural Utopia in Hyde Park stand charred remains of the burnt Grenfell Tower. The fire of the council housing estate, transformed into a disastrous torch by the recent botched renovation, has claimed at least eighty lives as well as the last illusions of the post-war welfare state. This *dark Satanic Mill* is truly a pendant to Kéré's *Jerusalem* – it is impossible to think of one without the other. They are two complementary opposites. It is therefore suitable that the central *trunk* of the Serpentine pavilion remain empty: in the midst of the peaceful and utopian space of the community, it invites to reflect on the future social role of architecture. This is a task that reaches over and above the *exotic, genuine* and other all-too-idyllic concepts. It demands rethinking the possibility of making the experience of the community into an everyday instead of a merely festive occasion.



tlocrt
floor plan

Kéréova prozirna konstrukcija u Hyde Parku iznenađujuće je svjež i u svojoj šarolikosti čak i odvažna

Kéré's airy structure in Hyde Park turns out to be surprisingly fresh and in its colourfulness even daring

je jedinstveni pretendent za ulogu *prakolibe*, nultu razinu arhitektonske utopije. Koncept društva je, međutim, upravo u danima otvorenja paviljona u Londonu bio stavljen pred možda najveće iskušenje dosad. Jedva dva kilometra od arhitektonske utopije u Hyde Parku stajali su pougljenjeni ostaci spaljenog nebodera Grenfell. Vatra općinske stambene zgrade, nedavnom loše izvedenom obnovom pretvorene u katastrofalnu baklju, uzela je najmanje osamdeset života, kao i posljednje iluzije poslijeratne socijalne države. Ovaj *tamni sotonski mlin* doista je pandan Kéréovom *Jeruzalemu* – nemoguće je razmišljati o jednome bez drugoga. To su dvije komplementarne suprotnosti. Stoga je prikladno da središnje *deblo* paviljona Serpentine ostane prazno: usred mirnog i utopijskog prostora zajednice, ono poziva na razmišljanje o budućoj društvenoj ulozi arhitekture. To je zadatak koji nadilazi *egzotične, autentične* i druge odveć idilične koncepte. On zahtijeva preispitivanje mogućnosti da iskustvo zajednice postoji svakodnevno, a ne samo u svečanim prilikama.

