

Začeće Perzejevo – Otmica Perzefone

Conception of Perseus – Abduction of Persephone

KUĆA STAKA, ZAGREB, HRVATSKA_STAKA HOUSE, ZAGREB, CROATIA
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Dohvatiti neku lijepu stvar i shvatiti složenu ideju – jezik jasno izgovara vezu ruke i razuma. U svijetu stvari, tu vezu očituje TRAG RUKU skromnog zanatlije na običnom komadu čerpića ili velikog umjetnika u savršenom bloku Carrara mramora. U prijelazu od suštine prema prisutnosti, ostavljajući tragove, oni otkrivaju stvarnost stvari: njihovu svrhu, oblik i materiju. Mitski gospodar sjena i svega u zemlji vreba iz unutrašnjosti špilje. Da bi ugrabio lijepu Prozerpinu, nakratko izlazi na svjetlo dana i čvrstim stiskom na njenoj bijeloj puti ostavlja sjenu koju poznamo po ruci Giana Lorenza

To grasp a beautiful thing or some difficult idea – language clearly pronounces the hand-to-reason connection. In the world of things, this connection manifests itself in a HANDPRINT that a humble craftsman leaves on a handy mud brick, or that a great artist leaves in a perfect block of Carrara marble. In the transition from essence towards presence, they leave traces, thus uncovering the thingness of things: their purpose, shape and matter. The mythical lord of shadows and the underworld lurks from the interior of a cave and comes into the light briefly, only to abduct the beautiful Persephone. His strong

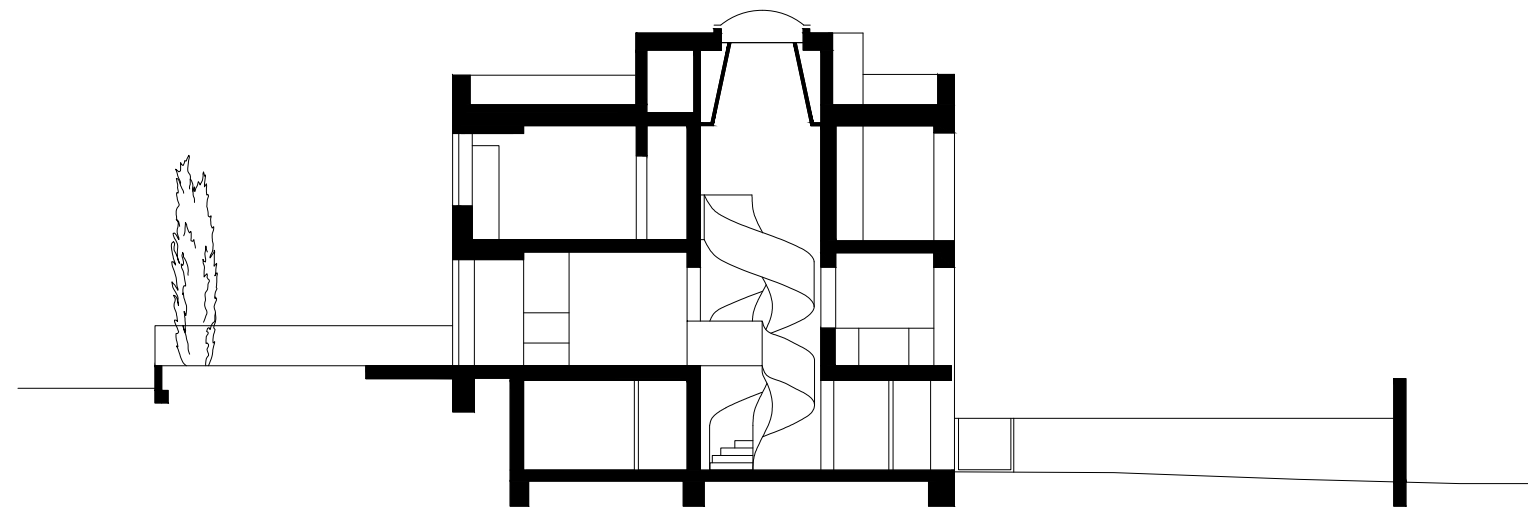
*Krunoslav Ivanišin, rujan 2019. Prema predavanjima održanima prigodom Međunarodnog dana boja u zagrebačkom Tehničkom muzeju u ožujku i na godišnjoj konferenciji EAAE-e na Arhitektonskom fakultetu Sveučilišta u Zagrebu u kolovozu 2019. godine.

Krunoslav Ivanišin, September 2019, based on the lectures held at the International Colour Day Symposium at the Zagreb Technical Museum in March and the EAAE Annual Conference at the University of Zagreb's Faculty of Architecture in August 2019



Berninija. Kad je bolje pogledao u bjelinu kroz prizmu Sira Isaaca Newtona, Johann Wolfgang von Goethe pronašao je boju baš u tom području ogiba između sjene i svjetla (između špilje i proplanka, sumraka zore i jutarnjeg sjaja). Tako je shvatio da

grasp leaves a shadow on her white flesh, made known by the hand of Gian Lorenzo Bernini. Taking a second look into the whiteness through Sir Isaac Newton's prism, Johann Wolfgang von Goethe found colour exactly in this



area of diffraction between shadow and light (cave and glade; twilight at dawn and morning shine). Hence, he realized that colour is produced from the light, as much as by the thing itself on which the light falls – a property

of its material and a consequence of its shape.

The lord of sky and thunder from whom nothing can be hidden becomes a SHOWER OF GOLD and enters the beautiful princess' hidden chamber from above, to turn her dark prison into a pleasant place. Persephone's brother Perseus, the ideal hero who fights the darkness, is born out of this mythical discovery of space – the divine arrangement. Along with the divine arrangement, it was exactly the spatial sense which allowed Johannes Kepler to glance into depths of space and clearly see the motion of celestial bodies. In his vision, the planetary orbits did not

¹Ova latinska riječ, vezana uz glagol *specio* pokriva neobično mnoštvo značenja. Ona je i latinski ekvivalent grčke εἶδος, Platonove riječi za njegove *forme* ili *ideje*. William H. Donahue, prevoditelj Keplerove *Astronomie Nove* na engleski odlučio je ostaviti ovu riječ neprevedenu jer ne postoji engleska riječ koja bi obuhvatila tako puno značenja. Stoga je i ovdje takva zadržana. (Donahue, William H., *Selections from Kepler's Astronomia Nova*. Santa Fe: Green Lion Press, 2004. pp26,107)

This Latin word, related to the verb *specio* has an extraordinary wide range of meaning. It is also the Latin equivalent of the Greek εἶδος, Plato's word for his *forms* or *ideas*. William H. Donahue, translator of Kepler's *Astronomia Nova* chooses to leave this word untranslated since there is no English word that can encompass so many meanings. (Donahue, William H., *Selections from Kepler's Astronomia Nova*. Santa Fe: Green Lion Press, 2004. pp26,107)

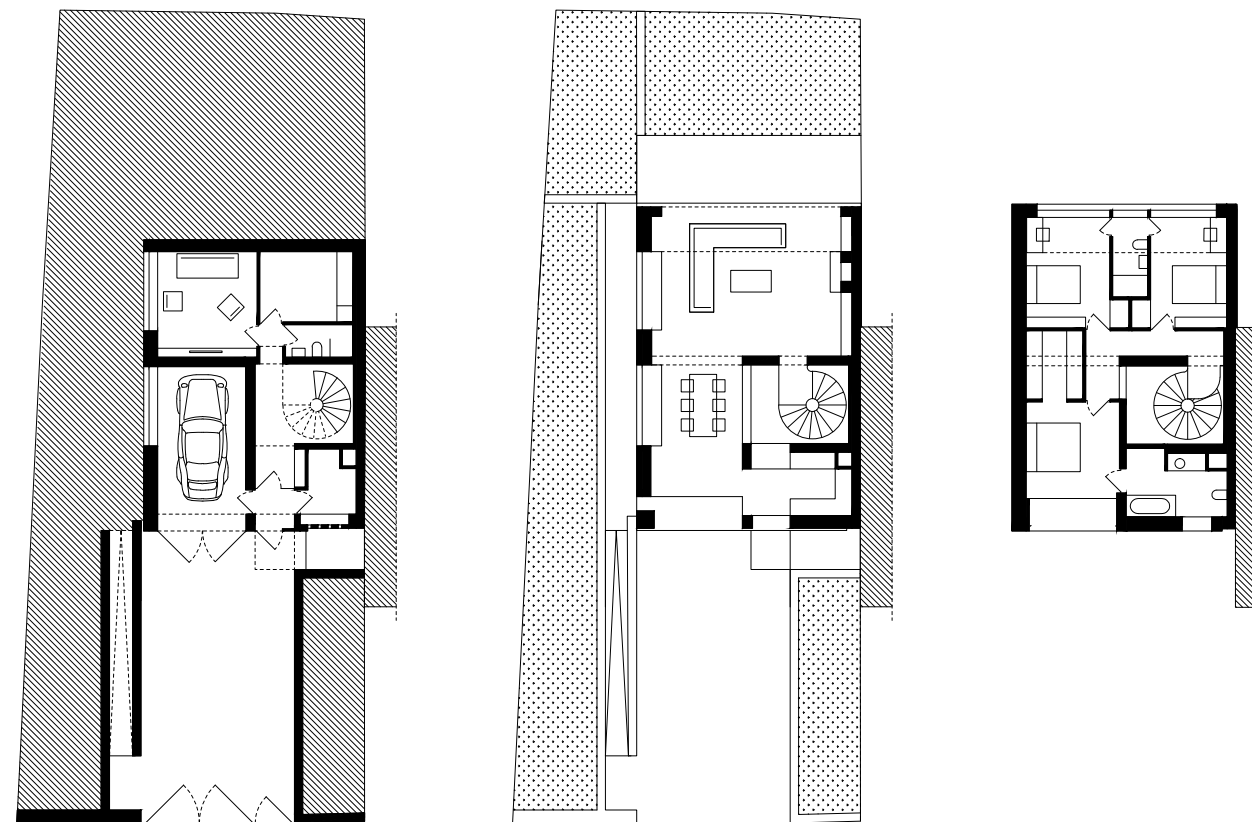
boja nastaje koliko iz svjetlosti toliko i po samoj stvari na koju svjetlost pada – boja kao svojstvo materijala neke stvari i posljedica njena oblika.

Gospodar neba i munje komu ništa ne ostane skriveno postaje ZLATNI PLJUSAK i ulazi odozgo u skrivenu odaju lijepo princeze, da bi njen mračni zatvor učinio ugodnim mjestom. Perzefonin brat Perzej, idealni heroj u borbi protiv tame, rođen je iz tog mitskog otkrića prostora – božanskog uređenja. Pored božanskog uređenja, upravo je prostorni osjećaj otvorio Johannesu Kepleru pogled u svemirske prostorne dubine, da bi jasno vidio putanje nebeskih tijela. U njegovu viđenju, planetarne orbite nisu se tek tako pojavile u mračnoj praznini kojom vladaju misteriozne sile teže. One su posljedica nematerijalnog *species*¹ kojeg zrači sunčevo tijelo rotirajući kao na vretenu, analognog nematerijalnom *speciesu* njegove svjetlosti. I sam rotirajući, svojim čvrstim stiskom taj *species* nosi tijela planeta. U arhitektonskom smislu, prostor je više od u odaji zatvorene i odozgo osvijetljene zapremnine zraka. Prostor je također *species* (oblik, slika, vrsta, površina, izgled, zračenje, prizor, ugođaj) građevine – STVAROVITOST arhitekture i njena suština.

Svakog arhitektonskog djela dohvaća se mnoga ruka. Neposredni materijal arhitektonskog projekta je tinta ili neki još manje materijalan medij digitalnog zapisa, koji



Operates at the
scale of landscape. ▶
architecture intends
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visoke temperature potrebne da bi se ta napeta stvar proizvela? Kako u materijalnoj prisutnosti potvrditi namjeravanu stvarovitost projekta u nastanku: oblik, sliku, vrstu, površinu, izgled, zračenje, prizor, ugođaj? Odgovarajući na takva i slična pitanja, stvarovitost i suštinu arhitekture

volume of air enclosed within a chamber and lit from above. It is also the *species* (form, image, kind, surface, semblance, emanation, spectacle, atmosphere) of the building

simply occur in a dark void governed by mysterious gravitation forces. They are the consequence of the immaterial *species* which the solar body emanates, rotating as

if on a lathe, analogous to the immaterial *species*¹ of its light. Rotating itself, this *species* carries the bodies of the planets within its strong grasp. In architectural terms, space is more than the

povezuje neuništive forme sa zbiljskom prisutnošću. Ovo povezivanje iziskuje neverbalno mišljenje u pojmovima prostora, volumena i oblika koje projektiramo u konstrukciju i materijal. Ali, ma koliko bio detaljan, projektom nikad ne može biti potpuno opisan njegov konačni uzrok, a to je građevina. U samom zasnivanju svakog projekta, a pogotovo u njegovoj izgradnji, u vezu razuma i ruke uključen je velik broj izvršitelja. Pa kojom onda bojom najbolje otkriti trag ruku tih neznanih izvršitelja na čeličnoj koži valjka? Je li moguće u stvarovitosti površine zadržati trag



– the THINGNESS and the quintessence of architecture. Every work of architecture is touched by many hands. The immediate matter of an architectural project is ink or an even less material digital media which relates the imperishable forms to the actual presence. This relation involves nonverbal thinking in terms of space, volume and shape which we project into material and structure. But no matter how detailed, a project can never fully describe the building that is its final cause. Manifold of agents enter the reason-to-hand connection already within the conception of any project, and particularly within its construction. Which colour on a steel cylinder skin would best uncover the hand trace of those unknown agents? Would it be possible, in thingness of this tense surface, to preserve a trace



otkrivamo prvo kroz projekt, potom kroz gradnju, pa i nakon gradnje – sve dok se građevina ne pretvori u prah. Poluugrađenoj kući iz šezdesetih promijenjene su 'kosti i koža'. Ispražnjena iznutra i izvana, sad se prožima s okolicom – šumom, vrtom i grupom kuća iz tridesetih godina koje su uz vijugavu cestu sagradili najistaknutiji hrvatski arhitekti: Aladar Baranyai, Drago Ibler, Stjepan Planić, Vladimir Šterk i Ernest Weissmann. Iza visokog vrtnog zida, oštro ocrtan kuboidni volumen uslojen je u opeci, čeliku i staklenim ploham. Blijedosmeđe opeke s debelim vapnenim spojnica naglašavaju masu zidova zarezanih dubokim

of heat involved in its production? How to substantiate the intended thingness of the project-in-progress into material presence: form, image, kind, surface, semblance, emanation, spectacle, and atmosphere? Whilst answering such questions, we discover the thingness and the quintessence of architecture, firstly through a project, then throughout construction, and even afterwards – until the building turns to dust.

The bones and the skin of the semidetached house from the 1960s were changed. Depleted from inside and outside, it now



kutijama prozora, pred kojima su napeta staklena platna u čeličnim okvirima. Glavni ulaz vodi kroz suteran napola ukopan u tlo. Srednja razina sprijeda je prizemlje straga, s prostornom sekvencom od ustakljene prednje lođe kroz kuhinju i blagovaonicu do dnevnog boravka produženog na tratinu. Sobe za roditelje i dva sina su u gornjoj razini, s pogledom u šumu preko ceste, odnosno stražnji vrt. Spiralno stubište povezuje tri razine. Zavareno na licu mjesta iz prst debelih čeličnih limova, ugurano je i stisnuto u prizmatičnu prazninu s visokim stožastim nadsvjetlom i vodoravnim prodorima kroz unutrašnje prozore. Zavijena oko izmaknute prostorne osi, spirala je završena sjajnim bijelim

imbues with the surroundings – the forest, the garden, and the group of the 1930s residences built along the winding road by the most distinguished Croatian architects: Aladar Baranyai, Drago Ibler, Stjepan

Planić, Vladimir Šterk, Ernest Weissmann. Behind the high garden wall, the sharply outlined cuboid volume is layered in bricks, steel and glass. Pale brownish bricks with thick lime joints emphasize the mass of the walls incised with deep window boxes and glass sheets stretched on the outside. The main doorway leads through the basement that is half buried into the ground. The middle floor from the front side is the ground floor from the back, featuring a spatial sequence from the glazed frontal loggia through the kitchen and the dining room to the living room extending onto the lawn. The master bedroom, as well as the children's rooms are in the upper floor, overlooking the forest across the road or the back garden. The spiral staircase connects the levels. It was welded in situ from inch – wide steel sheets, pushed and squeezed into the prismatic void with conic roof light high atop and horizontal protrusions through the interior windows.



lakom kako bi se naglasili tragovi ruku na šupljem volumenu. Postojeća konstrukcija izbušena je sa svih strana, pa pojačana stubovima, zidovima, gredama i pločama koje profiliraju gust unutrašnji prostor u nastavcima. Dva prozora sa strane protežu se kroz dvije razine, dodajući svjetlost garaži i sobi za goste u suterenu. Tako svjetlost unutra prodire odozgo i sa strana, u svim smjerovima: kao iz kabla, poput zlatnog pljuska, uz providnost reguliranu slojevima tkanine i stakla. Vrt je uređen mjestu prikladnim materijalima: tratinom, žalima, smečkastim pločama vapnenca i klesancima zelenog podslijemenskog škrljevca. Zelenkasti ogradni zid sa strane ceste presjeca volumen baš iznad suterena, a kad narastu do projektirane visine srednje razine, zelene živice zaključit će prizor pred nama.

Perzej je morao odletjeti prema zapadu, iza toka rijeke Okean, u zemlju na rubu noći i odsjeći glavu ktoničkog čudovišta – trijumf vjere, ruke i razuma nad shizofrenijom i tamom. Perzefona je podijelila doba između mineralnog svijeta i svijeta vegetacije kojima vladaju načela rasta i starenja, sastavljanja i raspadanja, stvaranja i razaranja. Ta ista prirodna načela vladaju i umjetnim svijetom arhitekture, spajajući tako razum s rukom – uzvišeni mit s onim što radimo svaki dan.

of glazing and textile. The garden is arranged with materials proper to the place: lawn, pebbles, brownish limestone plates and greenschist ashlar typical for the region. The greenish street-side garden wall visually cuts the volume right above the basement. Once the wooded side-hedges grow to the designed middle-floor height, the scene will be complete. Perseus had to fly westwards, beyond the stream of Ocean River in the frontier land towards Night, and decapitate the chthonic monster – the triumph of faith, hand and reason over schizophrenia and darkness. Persephone divided the seasons between the mineral and the vegetative worlds governed by the principles of growth and weathering, composition and decomposition, creation and destruction. The same natural principles govern the artificial world of architecture as well, thus relating reason to the hand – the elevated myth to the everyday practice.

Winding around the eccentric spatial axis, the spiral is painted glossy white to emphasize the handprints in the hollow volume. Pierced from all sides, the existing structure is reinforced with pillars, walls, beams and slabs which profile the dense continuous space in sequences. Two side-windows span vertically over two levels, providing daylight in the garage and the basement guestroom. This way the light penetrates the interior from above and from the sides, in all directions: a bucket of light, the shower of gold as it were, with transparency regulated through layers

