

Boravište praznine

Abode of Vacancy

arhitektica
architect



Branka Juras



Nina Ivaniš

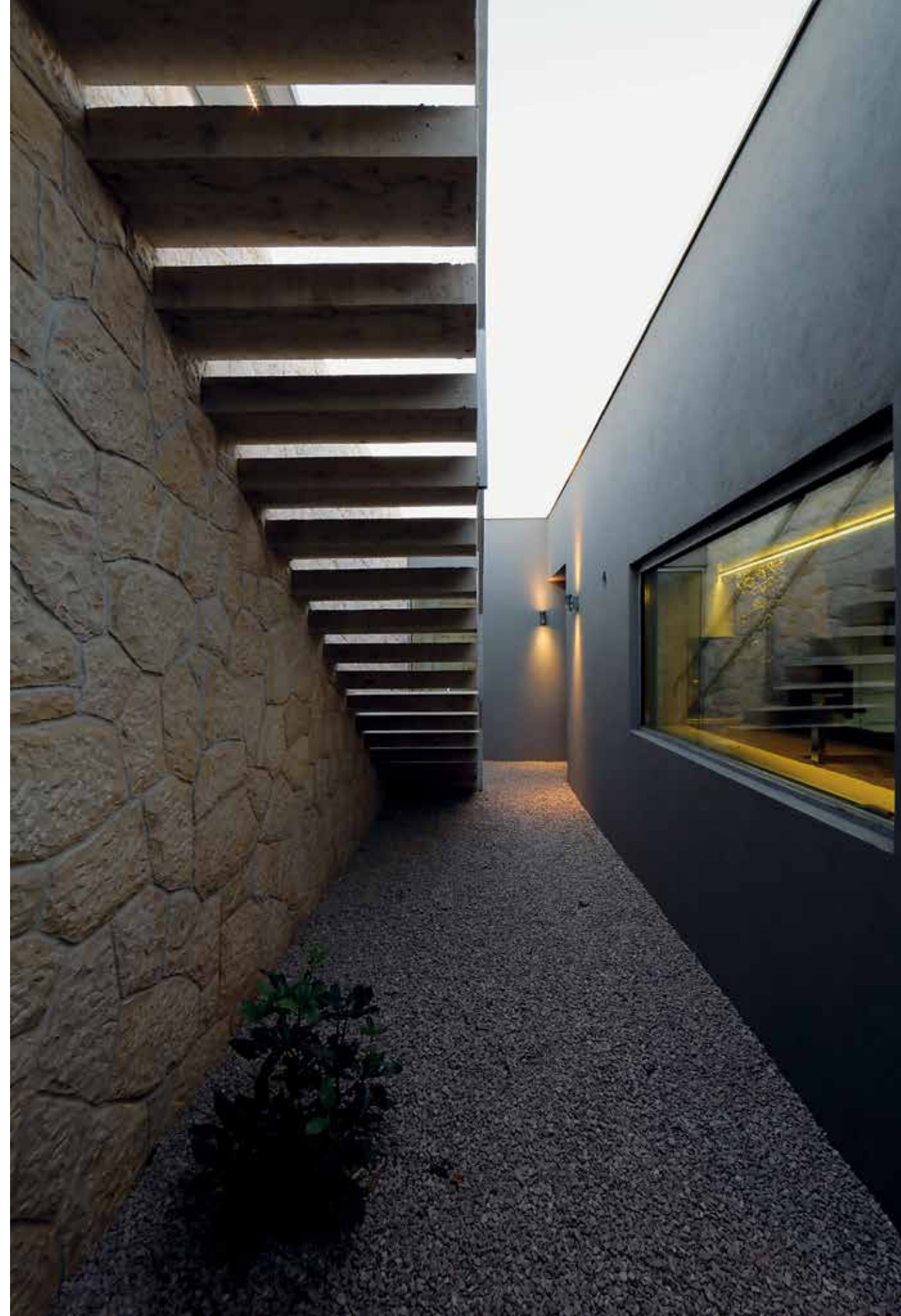
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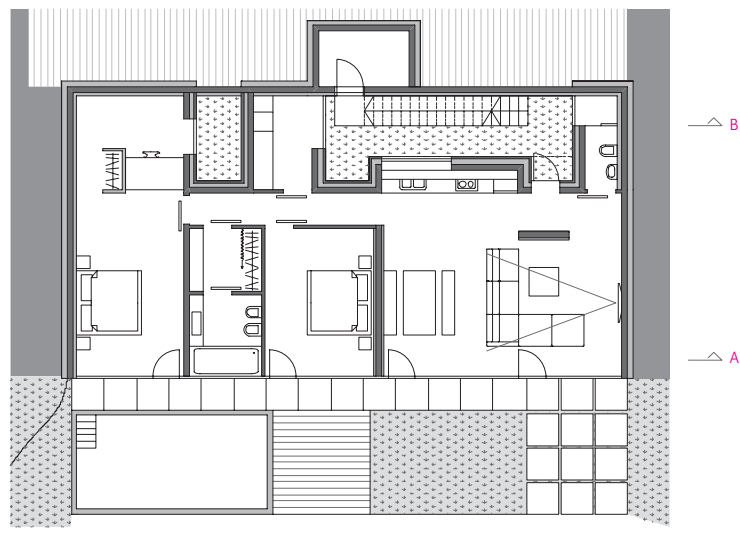
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Miljenko Bernfest
Ante Čepić

Da se arhitektura dogodi u trenutku susreta dvoje ljudi, u tom krhkom *big bang*, dokazuje priča o nastanku MR kuće na otoku Krku. Za idejni impuls često je potreban neopipljiv prostor odnosa i dijaloga dvije osobnosti. Arhitektica Branka Juras, na svom putu traženja arhitekture u kojoj jednostavni prostor supostoji s prirodom i složenim arhitektonskim zamislama, u jednom je trenutku počela pronalaziti arhitekturu u komunikaciji s naručiteljem i shvaćati je kao slučajnu dimenziju, a ne kao trajno utvrđeni pojam. S druge strane, klijent Maro Radić odlučio je napustiti imperativ poslovnog materijalizma i povući se u pastoralu otoka, gdje će se baviti uzgojem maslina i njegovati robinzonski život. Njihov je inicijalni susret obilježilo Radićevo pitanje: *Jeste li čitali Knjigu o čaju?*, a prepoznavanje afiniteta i zajednički senzibilitet usmjerili su tijekom suradnje i rezultirali MR kućom u današnjem obliku. Osmislili su koncept kuće, a ključ za njegovo razumijevanje spomenuta je knjižica Kakuza Okakure – vodič japanske filozofije, tradicije i

The story of the origin of the House MR on the island of Krk proves that architecture happens when two people meet, in that fragile moment of the *big bang*. Intangible area of the relation and the dialogue of two personalities are, however, often required for the preliminary impulse. On her quest for an architecture where a simple space coexists with nature and complex architectural ideas, at a certain point architect Branka Juras began to discover architecture in communication with the client, and perceive it as an accidental dimension, not as a permanently defined motion. On the other hand, her client Maro Radić decided to leave the imperative of business materialism and retreat to a pastoral landscape of the island where he was going to grow olives and lead a Robinsonian life. Their initial meeting was characterized by Radić's question: *Have you read The Book of Tea?* The recognition of their affinities, and their common sensibility directed the course of their cooperation and resulted in the House MR as it stands today. Together they



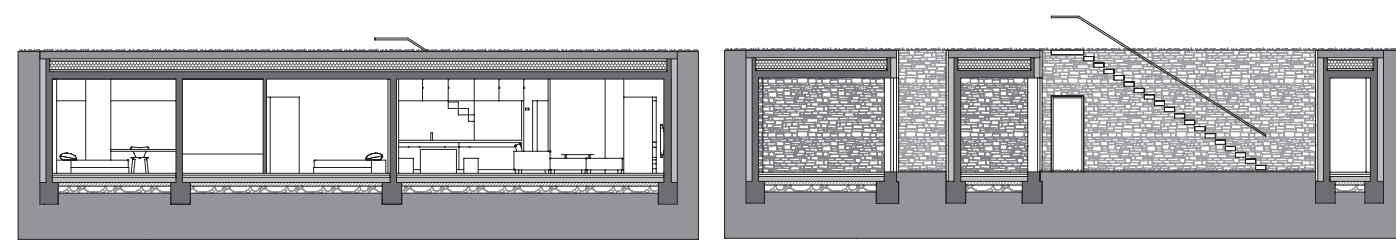


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kulture. Smjer je odredilo shvaćanje arhitekture tradicionalne japanske kuće za stanovanje, koja ne ide za pobjedom nad okolinom, niti se od nje brani, već na najbolji mogući način koristi postojeće klimatske okolnosti i konfiguraciju tla. S jedne je strane zaklonjena od javnog prostora stijenom (MR kuća je ukopana), a s druge se strane pomičnim paravanom otvara prema ekvatoru (jugu), upija svjetlost i ulazi u vrt, dok vrt istovremeno ulazi u unutrašnjost kuće, što vjerno prati i MR kuća. **1** Kako kaže Okakura: Čajna soba (*sukiya*) ne želi da bude išta više od puke kolibe (...) izraz *sukiya* može označavati Boravište Mašte, Boravište Praznine ili Boravište Nesimetričnoga (...) pri čemu su neke stvari s namjerom ostavljene nezavršene da bi ih razigrana imaginacija mogla usavršiti¹. U *cha-no-yu* se najčišće manifestira *sabi* i *wabi*, osamljenost i siromaštvo. *Wabi* – osjećaj za profinjeno, suzdržano, delikatno koje prebiva u oskudnom, jednostavnom i asketskom – pokrenuo je Radića prema ostvarenju osobnog Boravišta Praznine. **2** U susretu se dogodilo ono što Itsuko Hasegawa naziva *arhitektura kao topografija*². Arhitektura je postala topografija ili obrnuto; ogoljeno brdo kao da je odlučilo iz svoje nutrine izbaciti ovu nastambu koja mu organski pripada i koju s jedne strane štiti, a s druge otkriva. Lokacija kuće prvotno je bila poljoprivredno zemljište, gdje je vlasnik posadio masline i odlučio podići objekt. Odvojenost od komunalnih priključaka i potreba za samodostatnim načinom boravljenja u objektu, nametnuli su koncept pasivne kuće kao prihvatljivo rješenje. **3** MR kući prilazi

defined the concept of the house, and the key to its understanding is the above mentioned book by Kakuzo Okakura – the guide through Japanese philosophy, tradition and culture. The concept was determined by the perception of the architecture of a traditional Japanese house which does not aim to conquer the surrounding landscape or defend itself from it, but desires to use the existing climate conditions, and soil configuration in the best possible way. From one side the house is shielded from the public area by a wall (the House MR is dug into the ground), and from the other side it is opened to the south by a movable screen. It takes in the light and enters into the garden which, at the same time, enters into the house. **1** Okakura says: *The tea-room (the Sukiya) does not pretend to be other than a mere cottage (...) the term Sukiya may signify the Abode of Fancy, the Abode of Vacancy or the Abode of the Unsymmetrical (...) purposely leaving some thing unfinished for the play of the imagination to complete.*¹ In *cha-no-yu* (Japanese tea ceremony) there is most often *sabi* and *wabi*, loneliness and poverty. *Wabi* – the feeling for sophisticated, restrained, delicate which can be found in the scarce, the simple and the ascetic – has directed Radić towards the realization of his personal Abode of Vacancy. **2** The encounter resulted in what Itsuko Hasegawa calls *architecture as topography*². Architecture became topography or, on the contrary, as if the bare mountain decided to spit the house out from its core, to which it organically belongs,

¹ Kakuzo Okakura, *The Book of Tea*, Stone Bridge Press, 2007
² Sena Sekulić-Gvozdanić, *Žena u arhitekturi* (The Woman in architecture), Biblioteka Psefizma, Nakladništvo Udruženja arhitekata Hrvatske, Zagreb, 1998, p. 341



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Ogoljeno brdo kao da je odlučilo iz svoje nutrine izbaciti ovu nastambu koja mu organski pripada

As if the bare mountain decided to spit the house out from its core

se bijelom cestom kojom se napušta invazivna apartmanska gradnja. Taj neprilagođeni put prekid je s civilizacijom; tako je i roji, vrtna staza koja vodi do čajne sobe, bila zamišljena da ukine vezu s vanjskim svijetom i da proizvede svježiji doživljaj prostora. Izgled parcele na prvi je pogled nedojmljiv – osiromašeno tlo pogoduje maslinama, a padajući humak pruža pogled na zaljev i postaje mjesto svježeg doživljaja prostora. Osim što južna orijentacija odgovara pasivnom načelu kuće – koja zato hvata sunce u velikim količinama – odluka o smještaju vođena je izborom investitora da vizura obuhvati najbolje od otoka Krka. **3** Humak s kojeg puca pogled na zaljev ustvari je krov s kojeg se silazi u objekt. Kao što će se gost u čajnoj sobi morati sagnuti i upuzati u sobu kroz vratašca te doživjeti prvu lekciju poniznosti, u MR kuću ulazi se silaženjem stubama s krova, što je imperativ nagiba terena. Krov

which it protects from one side and reveals from the other. The location was originally agricultural land where the owner planted olives and decided to build a house. Since the house is situated far away from utility connections, and thus a self-sufficient way of life in the house is preferable, the concept of a passive house as an acceptable solution has been imposed. **3** The House MR is accessed by a macadam road which leaves invasive apartment constructions behind. This unmade road is the break with civilization, just as *Roji*, the garden path which leads to the tea room was designed to break the connection with the exterior world, and produce a fresh impression of space. The land plot is not impressive at first sight – poor soil is suitable for olives, and the sloping hill gives a view of the bay becoming a place which conveys a fresh impression of space. The orientation to the south, suitable for the passive principle of the house

je ravan, ekstenzivan, zelen. Kuća je projektirana kao prizemna pasivna građevina i s tri je strane ukopana u zemlju, kako zbog visinske razlike tako i zbog uštede energije. Funkcionira bez direktnog povezivanja na sustave komunalnih instalacija vodovoda, kanalizacije i električne energije i zato samoj sebi mora biti dovoljna. Na vrhu parcele smješten je ogromni bazen, namijenjen navodnjavanju maslinika, a kuća ima šternu od 20 m³ koja prikuplja kišnicu s površine ravnog zelenog krova. Na travnatom krovu nalaze se foto-naponski paneli iz kojih se dobiva struja koja se pohranjuje u solarne baterije. Solari su preko ljeta dovoljni za opskrbu kuće strujom, a dodatna količina struje osigurana je generatorom. Grijanje i hlađenje



prostora primarno se osigurava generatorom, preko klima uređaja inverterskog tipa, spojenog na rekuperator. Očuvanju energije dodatno pomaže i zemni izmjenjivač topline što znači da su cijevi ventilacije, grijanja i hlađenja zakopane dva metra duboko u zemlju i koriste temperaturu zemlje koja je stalna. Zbog ukopanosti, temperatura se ni zimi u kući ne spušta ispod 15 stupnjeva Celzijevih. Cijela kuća je ventilirana prisilnom ventilacijom, a stijene trebaju biti fiksne na sjeveru zbog nekontroliranog odljeva topline odnosno hladnoće. Pasivna gradnja zahtijeva debljinu izolacije iznad prosjeka, a ukopanost u zemlju s tri strane, zeleni krov te ostakljenost trostrukim izostaklom, pomažu kući u zadržavanju energije. Kao i u japanskoj



– which thus takes in lots of sun – was guided by the choice of the investor that the view offers the best the island of Krk has to offer. The slope from which you can enjoy the view of the bay is actually the roof from which you descend toward the house. As a guest in the tea room, who has to bow and crawl into the room through the little door, and thus experience the first lesson of humility, the MR house is entered by descending the stairs from the roof, as a consequence of the sloping terrain. The roof is flat, extensive, and green. The house is planned as a ground-floor passive structure and is dug into the ground from three sides, due to the height difference and in order to save energy. It functions without a direct connection to the systems of utility installations and has to be self-sufficient. A large pool is situated on the top of the land plot which irrigates olives and the house has a well of 20 m³ which collects rainwater from the flat green roof. Photovoltaic panels on the flat roof produce electricity which is stored in solar batteries. The panels produce enough electricity for the house during the summer, and the extra amount is provided by the generator. Heating and cooling system is primarily provided by the generator, inverter air-conditioners connected to a recuperator. Ground heat exchanger contributes to the preservation of energy which means that ventilation, heating and cooling pipes are dug two metres into the ground, and use the constant temperature of the soil. Since the pipes are buried into the ground, the temperature in the house does not go below 15 degrees Celsius during the winter. The whole house has forced ventilation, and the walls are fixed on the north so that there is no uncontrolled loss of heat or cold. The passive construction requires thicker insulation than usual, and digging the house into the ground from three sides, the green roof and glazing by a triple insulated glass help the house to preserve energy. As in the Japanese tea room, rooms for living and sleeping are oriented towards the south, while the kitchen and the toilet take up its northern area between the staircase and the rest of the house, using natural light which streams

čajnoj sobi, prostorije za boravak i spavanje orijentirane su na jug, dok kuhinja i toalet zauzimaju sjeverni prostor između subišta i ostatka kuće, koristeći prirodnu svjetlost koja prodire kroz otvor za stubu. Iako je zbog klimatskih uvjeta oskudan, vrt je vrlo bitan element kuće i njezina je prostorna ekstenzija. U načelu, pasivna kuća je u izgradnji skuplja od obične kuće, kao i dobra sukiya, jer izbor građevnog materijala i izrada zahtijevaju velik trud i preciznost. U gradnji MR kuće korišteni su elementarni materijali: beton, kamen, drvo, s nastojanjem da se iskoriste u svojoj izvornosti i minimalnoj obrađenosti. Iako je MR kuća nastala kao spoj izazova lokacije i asketskog estetizma, naslanjajući se na dalekoistočnu tradiciju, naposljetku se spojila s tradicijom gradnje naših krajeva (pri korištenju materijala, prikupljanju vode u šterne.), kao i sa suvremenim ekološkim zahtjevima. Boravište Praznine traži odustajanje od pretjeranog estetiziranja i veće uživanje u sadašnjosti. Paradoksalno, asketizmom se postiže intimni hedonizam – kao i u Okakurinoj filozofiji čaja kojom se spajaju naizgled disparatni elementi – ekonomija u udobnosti u jednostavnom. Čaj je odraz duha istočnjačke demokracije jer svoje poklonike pretvara u aristokrate ukusa³, tako i MR kuća odbjeglog Robinzona pretvara u čovjeka ispunjenog u boravištu praznine.

³ Kakuzo Okakura, *Knjiga o čaju*, GZH, 1983.

through the staircase opening. Although very scarce because of the climatic conditions, the garden is a very important element of the house and is its spatial extension. It is generally more expensive to build a passive house than an ordinary house, as well as a good sukiya, because the selection of construction material and the construction itself demand great effort and precision. Basic elements are used in the construction of MR house: concrete, stone and wood, which were aimed to be used in their originality and with minimum treatment. Although the MR house originated as a combination of the challenges of location and ascetic aesthetics, following the tradition of the Far East, it eventually blended in the local traditional construction (the selection of materials, collection of rainwater in wells), while also meeting contemporary ecological demands. The Abode of Vacancy requires forsaking excessive aestheticism and enjoying the present moment. Paradoxically, asceticism results in intimate hedonism. As in Okakura's philosophy of tea which combines seemingly disparate elements, the economy in the comfort in the simple things, where tea represents the true spirit of Eastern democracy by making all its votaries aristocrats in taste³, the House MR transforms a runaway Robinson into a fulfilled man in the abode of vacancy.

³ Kakuzo Okakura, *The Book of Tea*, Stone Bridge Press, 2007

