

# 37 oris



GROBLJE "KRISTA KRALJA"  
THE CHRIST THE KING GRAVEYARD  
požega, hrvatska croatia  
2006.

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## ZID ZA ISPRAĆAJ FAREWELL WALL

Kako su kapaciteti postojećih groblja slavonskog grada Požege, koji je sa svojih 20.000 stanovnika sjedište katoličke biskupije, iscrpljeni, a nije ih više moguće ni proširiti, izgrađeno je novo groblje u ravnici na južnom rubu grada. Određeno prostornim likom od ravnih i zakrivljenih ciglenih zidova, ono leži zaštićeno, a istodobno i izloženo u slobodnom krajoliku.

Početna namjera bila je tek izgraditi zid koji bi odjelio područje novog groblja od ceste, no poslije je arhitektima bio povjeren cjelokupni koncept i projekt svih građevnih dijelova groblja kao i grobnih polja. Tema zida ostala je lajtmotiv projekta – gotovo se pričinja kao da se arhitektura groblja sastoji samo od slobodno postavljenih zidnih traka, koje pravolinijskim i zakrivljenim segmentima prostorno obuhvaćaju ritual oproštaja sa pokojnikom. Unatoč svoje visine i

Since the capacity of the existing cemeteries in Požega, a city in Slavonia of 20,000 inhabitants and the seat of a Catholic diocese, has been exhausted and it is not possible to make any extensions, a new burial ground has been opened in the plain on the southern edge of the city. It is defined by a spatial form made of straight and undulating brick walls, thus being protected and yet open in free landscape at the same time.

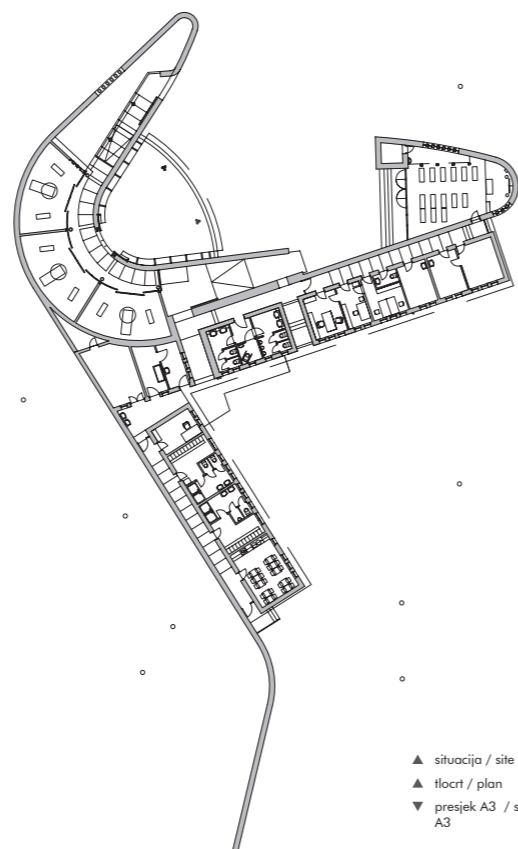
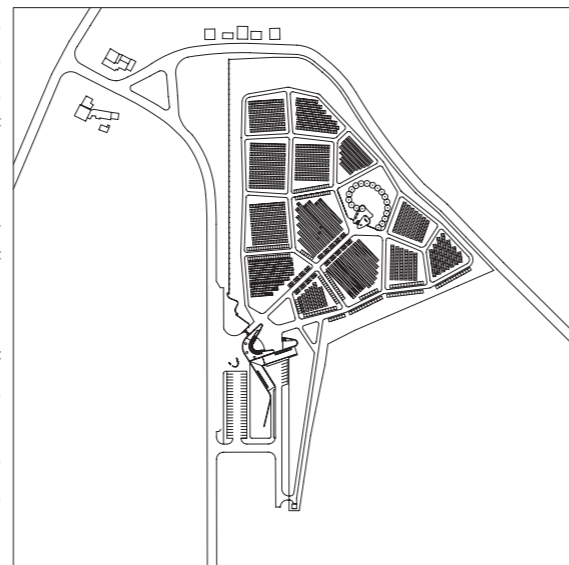
The initial intention was to build just a wall which would separate the new cemetery's area from the road, but later on, architects were asked to develop an overall concept and project of all building parts of the cemetery and burial lots. The wall theme has been used as the leitmotif of the project – it almost seems as if the architecture of this graveyard consists only of free standing walls whose straight and



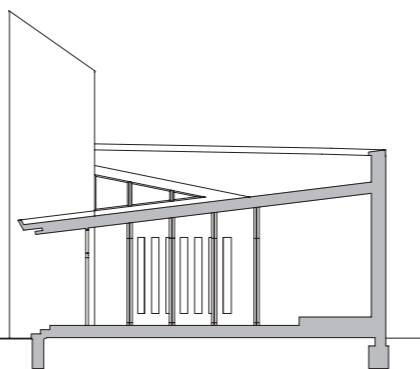
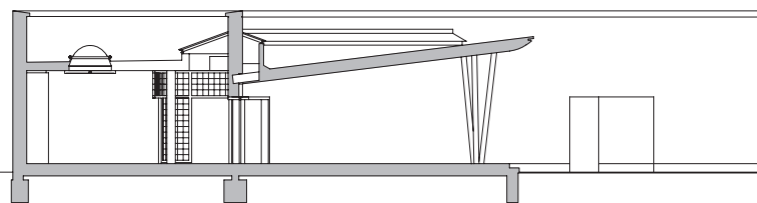
relativno velikih ploha zidovi ne obuhvaćaju neka hermetična kućišta, niti ograničavaju jedno od vanjskog svijeta ("Svijeta živih") odvojeno "Kraljevstvo mrtvih". Do šest metara visoki zidovi definiraju, u jednom otvorenom sistemu funkcija, prostor putova u pravom smislu te riječi – oni omogućuju ispraćaj na jednom koliko ritualiziranom toliko i intimnom žalobnom putu. Prijelaznu funkciju tog zida moguće je – a to je bitna kvaliteta ovog projekta – tjelesno doživjeti hodom kroz groblje. Ova funkcija razlaže prostorni program u logičnu, svrhovitu kompoziciju, pokazuje ga prostornim gestama, a da pritom ne dolazi do ukružene, znakovite metafore.

Iako novo groblje osvaja prostor usred prostranih polja, već na prvi pogled djeluje znano svojim proporcijama te "zavojima i zamasima" primjerenim mjestu i krajoliku. Toj primjerenosti bitno pridonosi tektonika zidova. Kolorističke nepravilnosti obloga od neožbukane cigle sugeriraju izvjesnu "udomaćenost" građevine, do koje međutim dolazi zahvaljujući jednostavnoj činjenici da su arhitekti upotrijebili isključivo "robu s pogreškom", dakle i mnogo jeftinije opeke treće kategorije iz lokalne ciglane. Ono što je s gledišta proizvođača manjkavo, ovdje se obraća u kvalitetu: već

undulating segments provide the spatial scenario for the funeral ritual of final goodbyes with the deceased. In spite of their heights and rather big surfaces, the walls do not form any hermetic housing and they do not separate the "Realm of the Dead" from the outer world (the "World of the Living"). In an open functional system walls of up to 6 meters in height define the space of paths in the real sense of the word, they enable the funeral ceremony, which is as much a ritual as it is an intimate way of mourning. It is possible physically to experience the transitional function of this wall – and this is the essential quality feature of this project – by walking through the graveyard. This function dissects the spatial program into a logical, purposeful composition, visible in spatial gestures, without ending up as stiff, indicative metaphor. Though the new graveyard is placed in the middle of open fields, it looks familiar even at first sight due to its proportions and "curves and swings" which are appropriate to both the location and landscape. The tectonics of walls contributes significantly to this adequacy. The irregularities in the colour of unplastered bricks suggest a certain "domestication" of the building, but this is due to the simple fact that architects have



▲ situacija / site plan  
▲ floor / plan  
▼ presjek A3 / section A3

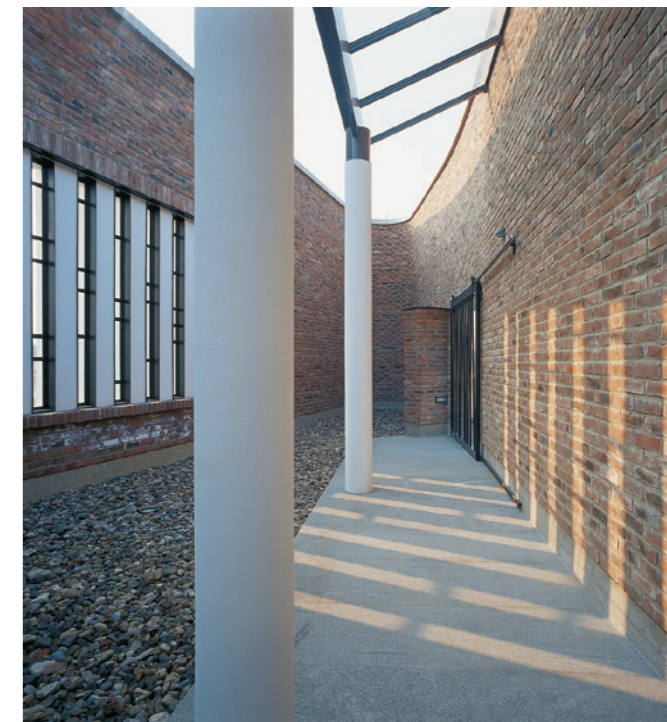
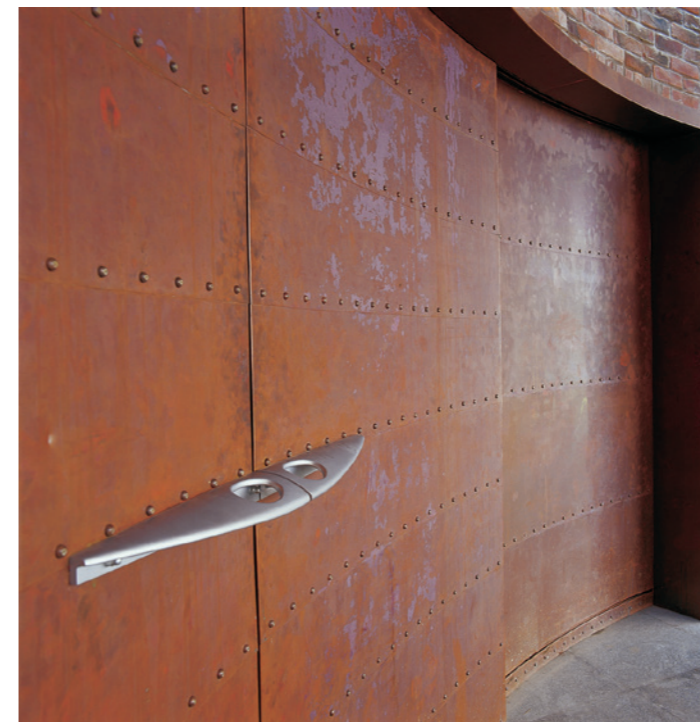


unaprijed stečenom patinom zidovima je prištedena neatraktivnost novoga; oni djeluju vremenski postojano, kao da su već oduvijek bili na tom mjestu. Za izbor materijala – opeke – govori i činjenica da se radi o građevnom materijalu u ovoj regiji uobičajenom i “običnom” kojim se grade, na primjer, gospodarske zgrade, koje također ostaju neožbukane. Grobljanski zidovi obrubljeni su betonskim podnožjem i atikom, koji razgibanom linearnom i naboranom tijeku zidne linije daju mjerilo, obuhvaćaju ga i ocrtavaju. Konceptu povezanosti projekta sa njegovim mjestom odgovara i činjenica da su sve građevne radove izvele domaće tvrtke, te da se je požeško komunalno poduzeće “Tekija” pokazalo kao partner koji je u svim fazama projekta aktivno sudjelovalo.

Posve ravna linija 200 metara dugačkog zida ograničava areal groblja prema cesti s južne strane. Zid je otvorima sa željeznom ogradnom konstrukcijom, iza koje su zasađeni čempresi, podijeljen na manje segmente, a njegova se valovita završnica zaustavlja pred prilaznim područjem, odnosno parkiralištem. Sistem slobodno stojećih zidova otvara više pristupnih putova, međutim glavni prilaz označen je kapijom od crno lakiranog željeza između grobljanskog zida i zapadnog kraka građevnog korpusa u obliku parabole, na čiji se istočni dio veže visoki zid koji štiti kompleks groblja od parkirališta uz cestu. Međuprostor, omeđen paraboličnom linijom građevnog korpusa, nadsvođuje velika nadstrešnica, koja počiva na dva trostruka stupa, a pod čijom se zaštitom široka bakrena vrata otvaraju u hodnik ostakljena stropa, iz kojeg se pristupa trima odarnicama. Drugi jedan put vodi, odvojeno od pogrebnog skupa, uz pregib zida, direktno u ostakljeni hodnik, odnosno u jedan funkcionalno nedefiniran slobodni prostor sa pošljunčenim tlom na unutarnjoj strani parabolične granice građevnog tijela. To omogućuje da se pokojniku na odru približimo i sami, odvojeno od zajednice. Prostorni slijed u svojoj ambivalentnosti između vanjskog i unutarnjeg prostora ostaje ne samo otvoren za razna značenja već se i u samoj svojoj faktičnosti pokazuje neodređenim na privlačan način. Zidovi koji dijele hodnik i odarnice od staklenih su opeka provideni su kliznim vratnim krilima od istog materijala. Sam prostor odarnice osvijetljen je prirodnim ili umjetnim svjetlom preko nadsvijetla prekrivenog trakama crnog metala. Kako oproštaj od pokojnika ne zahtijeva primarno neko “oblikovanje”, granitni postamenti za lijes popraćeni su tek krajnje reduciranim držačima za vijence i svijećnjacima od nehrđajućeg čelika.

Nasuprot velikoj nadstrešnici stoji isto tako iznad paraboličnog tlocrta kapela za religiozne obrede (katoličke i pravoslavne) oproštaja s pokojnikom. Jasno konturirane klupe i oltar načinjeni su od slavonskog hrasta, kao i elementi reda stupovlja s obiju strana

used exclusively seconds, as well as a lot of cheaper bricks, thirds, from the local brickyard. What the producer saw as a deficiency, is here perceived as a quality feature: the already acquired patina of the walls has saved us from the unattractiveness of the new; the walls seem durable in time, as if they have been here forever. In favour of the choice of material – brick – there is the argument this is the construction material which is “common” for this region and traditionally used for the construction of e.g. farm dwellings, which are also unplastered. The cemetery walls are “bordered” by concrete plinths and toppings, which give scale to the dynamic linear and undulating building line flow, and which enclose and delineate them. This concept of interconnection between the project and its location is supported by the fact that all construction works were performed by local companies. A local municipal corporation, Tekija, proved to be a partner that actively participated in all phases of the project. A completely straight line of wall 200 meters in length closes the cemetery area facing the road on the southern edge. The wall has openings in the iron fence structure, thus being divided into smaller segments, and cypresses were planted behind it. The wall’s undulating ending stops in front of the entrance area, i.e., parking lot. The system of free-standing walls opens up more access paths, but the main access road is marked by the black iron gate standing between the cemetery wall and the west wing of a building of parabolic form, whose eastern part is connected to the high wall protecting the graveyard from the parking lot next to the road. The space between, bordered by the parabolic line of the building, is covered by a large canopy supported by two triple columns. Underneath, wide copper doors open up into the corridor with glazed ceiling leading to three chambers for biers. There is another path, separated from the main cemetery building, next to the fold of the wall, leading directly to the glazed corridor, i.e., to a functionally undefined free space with a gravel floor on the inner side of the parabolic border of the building. This enables us to come close to the deceased alone, away from the public. The spatial sequence remains the same, in its ambivalence between the outer and inner space, not only open for various meanings, its very existence being undefined but in an appealing kind of way. Walls separating corridor and bier chambers are made of glass bricks with transparent sliding doors made of the same material. The actual space for the biers is lit by natural or artificial light via a skylight crossed over by the black metal ribbons. Since the funeral scenario does not require any special features, granite pedestals are accompanied by very basic holders for the floral tributes and stainless steel candlesticks.



kapele. Nepolirani granitni pod, neožbukani cigleni zidovi i strop obložen drvenim panelima čine bezvremenski prostor, koji sam u sebi miruje. Ulazna je stijena u potpunosti zastakljena, a kroz dva prozorska otvora (između bijelo lakiranih betonskih stupića uske su prozorske plohe oblikovane crno lakiranim željeznim okvirima), kao i kroz jednostrano nadsvjetlo, struji dodatno dnevno svjetlo u mali crkveni prostor, čiji vanjski krak završava pravokutnim zvonikom. U stražnjem dijelu cjeline nalaze se (još nezavršeni) radni prostori za katoličke i pravoslavne svećenike te za osoblje, koji su formirani u obliku slova

Right across the large canopy there is the chapel for religious purposes – funeral rites (both Catholic and Orthodox), also parabolic in its layout. Clearly delineated benches and the altar are made of Slavonian oak as are the elements of columns on both sides of the chapel. Unpolished granite flooring, unplastered brick walls and ceiling paneled in wood make up a timeless space, which is peaceful in itself. The entrance wall is completely made of glass and through two window openings (between white varnished concrete columns, there are narrow window openings framed with lacquered iron frames) as

L. Rektangularni slijed uredskih i servisnih prostorija u diskretnoj je, ali direktnoj vezi s javnim prostorima za blagoslov i oproštaj. Grobna polja (za ukupno do 15.000 umrlih), neodvojena od krajolika, raspoređena su grozdasto, sa sustavom putova koji svjesno odustaje od latentne aksijalnosti. Iako groblja već na temelju svog bavljenja temom transcendentnosti navode na to da se svaka građevna mjera interpretira kao parabola o životu i smrti, ovaj nas projekt animira da ono što je metaforično sljedećom mišlju opet relativiziramo. Možda je to u vezi i s primjerenišću rahlo složenih zidova koji ništa

well as through a one-sided skylight, there is a stream of additional daily light coming into the small chapel space, whose outer wing ends up with a rectangular bell tower. In the back part of the building there are (as yet unfinished) L-shaped offices for the Catholic and Orthodox priests and staff. The rectangular sequence of office and servicing area is discretely yet directly linked to the public spaces for blessings and funeral rites. Burial lots (total capacity of 15,000), not separated from the surrounding landscape, are arranged in clusters connected by paths intentionally rejecting the latent axial disposition.



ne zaključuju niti isključuju, pa i s njihovim samo po sebi razumljivim približavanjem samome mjestu?

Though cemeteries, by their very nature dealing with transcendental issues, lead us to the opinion that each construction intervention is interpreted as a parable on life and death, this project leads us to rethink the metaphorical quality of it. This is possibly also related to the appropriateness of the loosely positioned walls, which do not conclude or exclude anything, and maybe to their self-explanatory approach to the very location.



GROBLJE "KRISTA KRALJA"  
THE CHRIST THE KING GRAVEYARD  
Praulje, Požega, Hrvatska / Croatia  
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investitor / client Grad Požega / City of Požega  
arhitektonski ured / architectural office Desar  
suradnici / project team Darija Krivak, Nikolina Mikuličić  
zemljište / site area 50 000 m<sup>2</sup>  
korisna površina / building area 1200 m<sup>2</sup>  
projekt / project 1998.  
realizacija / completion 2006.