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Paralelni životi

U kulturnoj povijesti svakidašnjice odavno postoji konstanta težnje za alternativnim načinom života. Dakako, ta je pojava bila zamjetljiva samo kod privilegiranih slojeva. U romantici se prirodni krajolik smatrao 'lijekom protiv bolesti umjetnog života' (Carl Gustav Carus, 1831.), dok se u vrijeme Biedermeiera razvila idealna slika sela kao predmeta želje. Krajem 19. stoljeća boravak na ladanju postaje prestižna značajka građanske klase. Pogodovano izgradnjom željezničkih linija nastaju u okolini velikih gradova brojne, manje-više luksuzne vile ili ljetnikovci. Ljetne rezidencije teatarska su prizorišta, gdje elegantno pate Schnitzlerovi junaci ili se bolećivo dosađuju Čehovljevi likovi. U naše vrijeme mogućnosti boravka na ladanju znatno

arhitekti
architects



Jasminka Rusan, Andrija Rusan

fotografije photographs by Tamás Bujnovszky (TB)
Andrija Rusan (AR)
portret portrait Damil Kalogjera

Parallel Lives

The cultural history of everyday life has long included the quest for alternative ways of living. Of course, this phenomenon was noticeable only among the privileged classes. In the Romantic period, natural landscapes were considered 'a cure for the diseases of artificial life' (Carl Gustav Carus, 1831), while the Biedermeier period developed the ideal image of the village as an object of desire. In the late 19th century, residence in the countryside became a prestigious mark of the bourgeois class. Helped by the construction of railway lines, more or less luxurious villas and country houses sprang up in the vicinity of large cities. Summer houses became the theatre sets for the elegant suffering of Schnitzler's heroes or the melancholic boredom of Chekhov's characters. In our time, the ability to stay in the countryside has been significantly democratized, losing its exclusivity, with functionality winning over luxury. Finding fresh deer or boar tracks in the morning, being in the midst of a summer storm or a blizzard, listening to birdsong at dawn, experiencing dramatic sunsets behind parallel sequences of the hills of Zagorje – it means a parallel life for the city dweller, a life completely opposed to urban life. Such a life includes the natural order of things – sowing and planting and harvesting when the time comes. The possibility of such a parallel life was realized by Zagreb architects Jasminka and Andrija Rusan on one of



su se demokratizirale, pa time izgubile ekskluzivnost, dok je funkcionalnost prevladala raskoš. ¶ Pronaći ujutro svježeg tragove srne ili veptra, biti usred ljetne oluje ili snježne mećave, slušati u rano jutro glasanje ptica, doživjeti dramatične zalaze sunca iza paralelnih nizova zagorskih brda, za gradskog čovjeka znači voditi jedan paralelni život, potpuno suprotstavljen onom urbanom. Takav život uključuje i prirodni red stvari: sije se i sadi te ubiru plodovi kad je za to vrijeme. Mogućnost takvog paralelnog života ostvarili su zagrebački arhitekti Jasminka i Andrija Rusan na jednom od sjevernih obronaka Zagrebačke gore. Za Andriju Rusana to predstavlja povratak korijenima jer je rodni kraj njegovih roditelja posve u blizini. Hektar i pol zemljišta zaraslog u šikaru danas je regulacijom reljefa te sadnjom voćki i primjerenog drveća kultivirano na obziran način, usklađeno sa šumovitim obroncima i susjednim njivama. Priroda je subjektivnim pogledom i intervencijom arhitekata transformirana u krajolik. ¶ Na granici parcele, uz rub padine posve samorazumljivo smještena je kuća koja se na prvi pogled shvaća kao bivalište i zaklonište. Prvi dojam elementarne, gotovo arhetipske kuće obložene hrastovim 'planjkima', poput kuća u obližnjem selu, brzo se mijenja. Postaje jasno da stvar baš i nije tako jednostavna kao što bi to bila adaptacija tradicionalne zagorske 'hiže'. ¶ William Curtis sljedećim riječima analizira Corbusierovu Maison de Mandrot

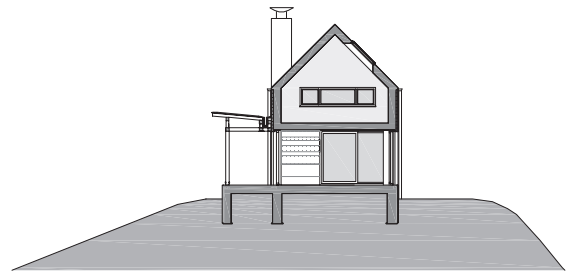
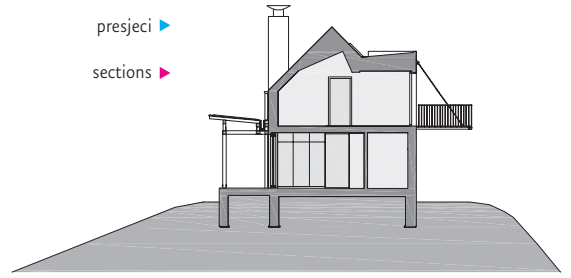
the northern slopes of the Zagreb mountain. For Andrija Rusan, it was a return to his roots, since the birthplace of his parents is very close. One and a half hectares of overgrown land were carefully cultivated: after shaping the terrain and planting fruit trees and appropriate plants, the property was adapted to be in harmony with wooded slopes and adjacent fields. The subjective view and intervention of the architects transformed nature into a landscape. ¶ The house lies quite self-evidently on the border of the property, along the edge of the slope, perceived at first glance as a dwelling and a shelter. The first impression of an elementary, almost archetypal house, lined with oak planks like the houses in the nearby village, changes quickly. It becomes clear that things are not as simple as the adaptation of a traditional Zagorje house would be. ¶ As William Curtis said when analyzing Corbusier's Maison de Mandrot from 1932: 'the universality of modernity mixed with rural values'. It would be hard to find more appropriate words for Dašekovo, the house with two faces. In fact, the simple volume with the two-gable roof is complemented on the west front by a modernist cube that includes a contemporary-style panoramic balcony hanging from steel ropes. The east front porch does belong to the rural repertory, but the design of details shows that it belongs to contemporary language. Moreover, the system of the steel

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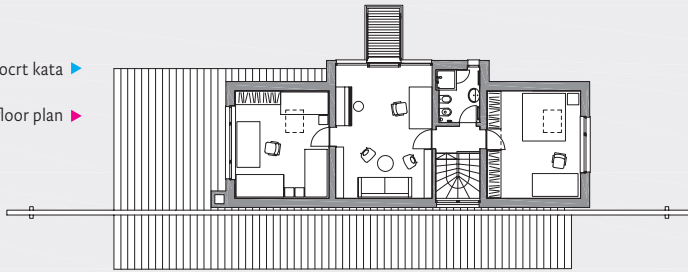


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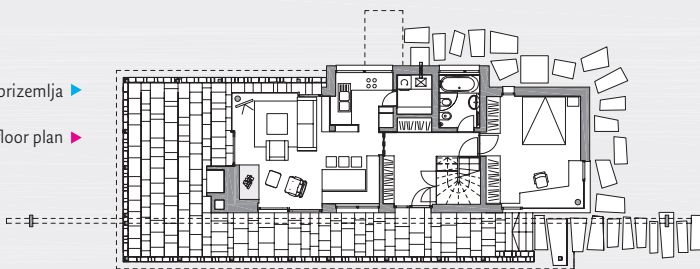
presjeci ▶
sections ▶



tlocrt kata ▶
floor plan ▶



tlocrt prizemlja ▶
ground floor plan ▶





iz 1932. godine: ‘...pomiješati univerzalnost modernizma s ruralnim vrijednostima.’ Teško bi se našle prikladnije riječi za Dašekovo – kuću s dva lica. Naime, u jednostavni volumen s dvostrešnim krovom, na zapadnom je pročelju umetnut modernistički kubus na koji je još čeličnim užetima ovješeno balkon-vidikovac suvremenog izričaja. Trijem ispred istočne fasade pripada doduše ruralnom repertoaru, ali oblikovanje detalja opet pokazuje pripadnost jeziku suvremenosti. Štoviše, sustav čeličnih profila trijema služi principu održivosti jer je integrirana instalacija koja kišnicu vodi u cisternu. **1** Dvije prostorije koje se najviše koriste – dnevni boravak i roditeljska spavaonica – u najizrazitijem su odnosu s okolišem, ali i svojim ostakljenjem probijaju vernakularni karakter kuće. Upravo radikalno otvaranje kubusa, koji bi po svojoj tipologiji zapravo trebao ostati zatvoren, omogućuje nematerijalni aspekt ove arhitekture, koji možda predstavlja i njen najdojmljiviji dio. Taj se aspekt tiče ugođaja, osjećaja, životnog stava. Sekvenca bivanja potpuno je transparentna prema van s jedinom čvrstom točkom otvorenog kamina od crnog čelika. Takva konstelacija donosi mnogo toga: izloženost prirodi u njenim blagim i okrutnim trenucima, pri istodobnom osjećaju zaštićenosti koji može još biti potenciran vatrom u otvorenom kaminu, tim elementarnim i



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(TB) starim simbolom zaštićenog doma. U neki zimski suton, kad plavičasti snježni pokrov dopire preko ruba ostakljenja, žarki plamen u kaminu jedini je izvor svjetla; takva slika pokazat će sav užitek stanovanja na Dašekovu. ▴ Arhitekti su vrlo pažljivo razradili tehnološke i organizacijske aspekte stanovanja jer

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profiles of the porch serves the principle of sustainability since there is an integrated installation that takes rainwater to the cistern. ▾ The two most frequently used rooms – the living room and the parents’ bedroom – are most distinctly turned outwards; their glazing breaks the vernacular character of the building. It is precisely the radical opening of the cube, which should actually stay closed from the aspect of typology, that enables the immaterial aspect of this architecture – maybe its most impressive part. This aspect deals with atmosphere, feeling, life philosophy. The sequence of being is completely transparent towards the outside, with the single strong point of the open black steel fireplace. Such a constellation brings many things to mind: exposure to nature in its soft and cruel moments while feeling protected, which can be amplified by a fire in the open fireplace, the elementary and old symbol of a protected home. In the winter twilight, when the bluish snow cover reaches over the edge of the glass, the bright flame in the fireplace is the only source of light – such an image will show all the joy of living in Dašekovo. ▾ The architects very



obitelj nikako ne živi ‘robinzonski’ na svom zagorskom brijegu. Pritom nema ničeg nepotrebnog ili predimenzioniranog, pogotovo ničeg isprazno reprezentativnog. Točna predodžba o potrebama i navikama svakodnevnog života uvjetovala je kako tlocrtna, tako i detaljna rješenja. Čitav je proces oblikovanja određen odgovornošću, umjerenošću i primjerenošću.

carefully developed the technological and organizational aspects of living because the family definitely does not live like Robinsons on their Zagorje hill. There is nothing unneeded or too large, especially nothing vainly representative. The exact notion of the needs and customs of everyday life has conditioned both the ground plan and solutions of the details. The entire design process is determined by responsibility, moderation and adequacy.

Kuća Dašekovo, Gornja Podgora bb, Gornja Podgora, Hrvatska
Dašekovo House, Gornja Podgora bb, Gornja Podgora, Croatia

autori authors	Andrija Rusan, Jasminka Rusan
arhitektonski ured architectural office	Rusan arhitektura d.o.o.
investitor client	privatni / private
površina parcele site area	11 000 m ²
izgrađena površina built up area	158 m ²
neto površina net area	144 m ² + 60 m ² terase i trijema / terrace and porch
projekt project	2007
realizacija completed	2009
cijena costs	1400 €/m ²