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Vedrana Ergić & Marko Murtić
TRANSFORMACIJA PROSTORA
TRANSFORMATION OF SPACE

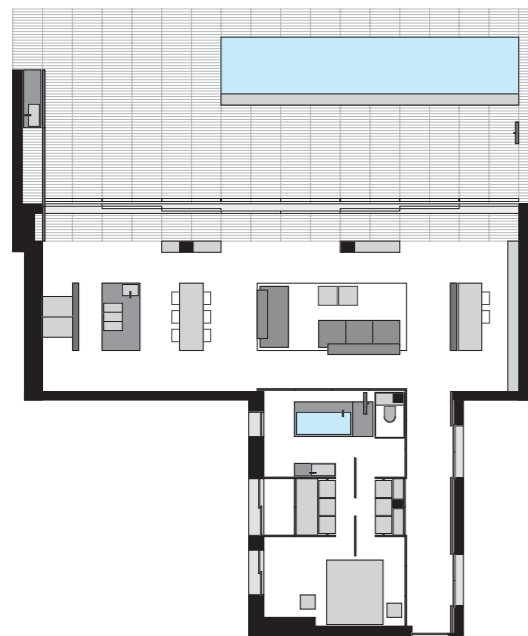
STAN RIBNJAK / RIBNJAK APARTMENT, ZAGREB, HRVATSKA / CROATIA,
2002.

tekst / written by Ante Nikša Bilić
fotografija / photo by Damir Fabijanić

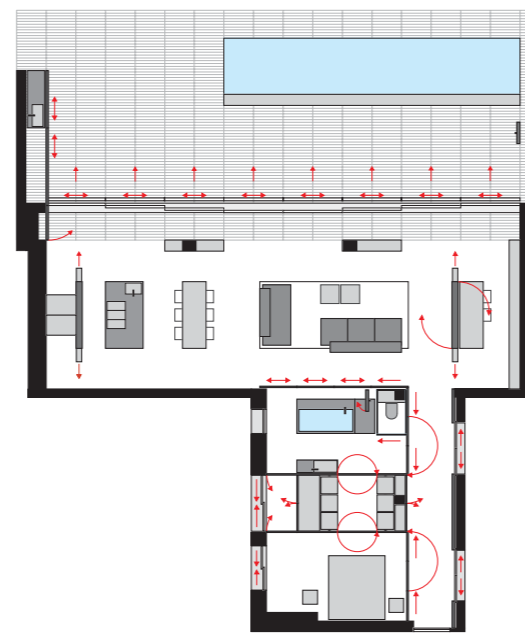
Kuća Lebinec na Ribnjaku 20 izgrađena je 1937. godine po projektu arhitekta Slavka Lőwyja i poslužila je kao paradigma novom orisu Ulice Ribnjak. Njen četverokatni volumen, potpuno orijentiran prema parku Ribnjak i tornjevima zagrebačke katedrale, određuje tanki betonski okvir s uvučenim balkonima i krovnom terasom. Ona je dimenzionirana kao izravni konstruktivni raster donje stambene jedinice, čime svoju bivalentnost podjednako podaje longitudinalnom tlocrtu stana i biljnoj veduti parka Ribnjak. Anglosaksonci takav manifesto "prirode na krovu" nazivaju *penthouse*.

Arhitekti Vedrana Ergić, Marko Murtić sa svojim timom AAG dizajn centra u tloris *penthousea* implementiraju tehnologiju današnjice, čime vrše svo-

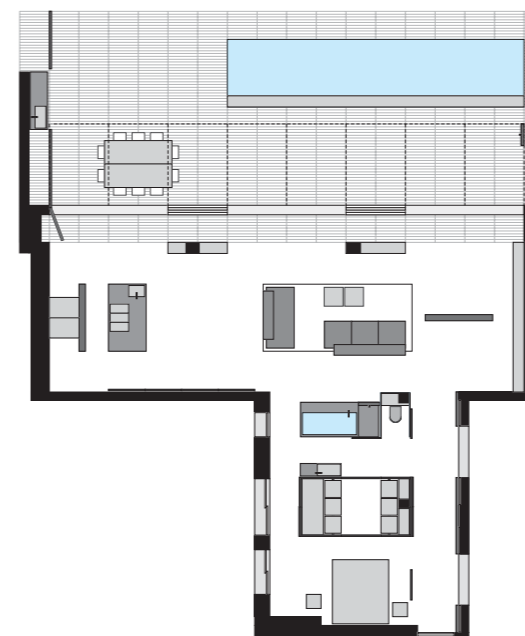




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The Lebinec House, Ribnjak 20, was built by the architect Slavko Löwy in 1937. It was a paradigm for the new building line of the street, Ribnjak. Its five-storey volume entirely oriented toward Ribnjak Park and the spires of Zagreb Cathedral is determined by a thin reinforced concrete frame with recessed balconies and a roof terrace. The flat roof terrace lies on the structural grid of the dwelling below, its bivalence equally shared by the flat longitudinal layout and the green panorama of Ribnjak Park. Anglo-Saxons call such a manifesto of "nature on the roof" a penthouse.

Architects Vedrana Ergić, Marko Murtić and the team of the AAG design center implemented contemporary technology into the layout of the penthouse. A kind of acupunctural improvement of the original



jevrnsnu akupunkturalnu sanaciju prvobitnog zdanja dajući mu mogućnost razvijanja čitavog niza novih konfiguracija. Takvu metodu vidamo i na nekoliko posljednjih realizacija, u kojima autori dosljedno razvijaju svoje viđenje transformacije prostora.

Ideja počinje od bijele apstraktne kutije ("magic box") kao "komprimirani otvoreni prostor" koji se pomicanjem, okretanjem i preklapanjem panela transformira u niz elemenata arhitektonske lingvis-

building was performed, enabling at the same time the development of a whole series of new configurations. The same method can be seen in several recent realizations where the authors in a consistent manner have developed their own perception of transformation of space.

The idea stems from the white abstract box ("magic box") as a "compressed open space" which is by the moving, turning and overlapping of the panels transformed into a series of elements of ar-

tike. Teško je ovdje govoriti o principima kad prostor postaje prostorija i što prostorija doista jest, te da li paneli svojim pomicanjem slijede liniju funkcije. Uostalom kao da je to važno!

Dihotomijom postavljenih materijala, izjednačenim vrednovanjem vanjskog i unutarnjeg prostora autori negiraju efemernost u tretiranju interijera kao takvog. Jednostavno on nije oblaganje arhitektonskog korpusa, već prožimanje novostvorenih prostora, primjerice drveni pod terase ne završava na sudaru sa staklenom stjenkom i ne prati nivo betonskog poda zatvorenog prostora.

WC školjka obrubljena staklenim monolitom, te crni statični kvadrati koji kao da su ukradeni sa neke Maljevičeve retrospektivne izložbe čine arhitektoničnu kompoziciju i na ironičan način se konfrontiraju prostoru kuhinje, biblioteke i kuponice baš kao u filmu "Diskretan šarm buržoazije" Luisa Buñuela.

Sve je ovdje prepušteno režiranju svojevrsnim "kratkim rezova", čak i kad je u pitanju pogled na tornjeve katedrale dok ležite u metalnoj kadi.

Stvar je samo režisera kad će povući paravan.

chitectural language. It is difficult to discuss here the principles which determine the transformation of a space into a room and what a room actually is, and whether panels by being moved follow the line of function. Anyway, as if it is really important!

The authors negate the ephemeral approach in the treatment of the interior by a dichotomy between the materials used and the equal valuation of the outer and inner space. It is not simply an enveloping of the architectural body, but the interpenetration of the newly created spaces; for example, the timber floor of the roof terrace neither stops at the meeting point with the glass wall nor follows the level of the concrete floor of the enclosed space.

The toilet bowl is enclosed by a glass monolith and black static squares, as if lifted from a Malevich retrospective, all constituting an architectonic composition. The space, kitchen, library and bathroom are subjected to ironic confrontation of the kind seen in Buñuel's "The Discreet Charm of the Bourgeoisie".

Everything is left to be directed by the method of "shortcuts", as it were, even concerning the panorama of cathedral spires viewed from the metal bathtub.

It is up to the director to raise the partition.

