



Lenko Pleština
KUĆA S POVJERENJEM U OKOLIŠ
A HOUSE CONFIDENT OF ITS
ENVIRONMENT

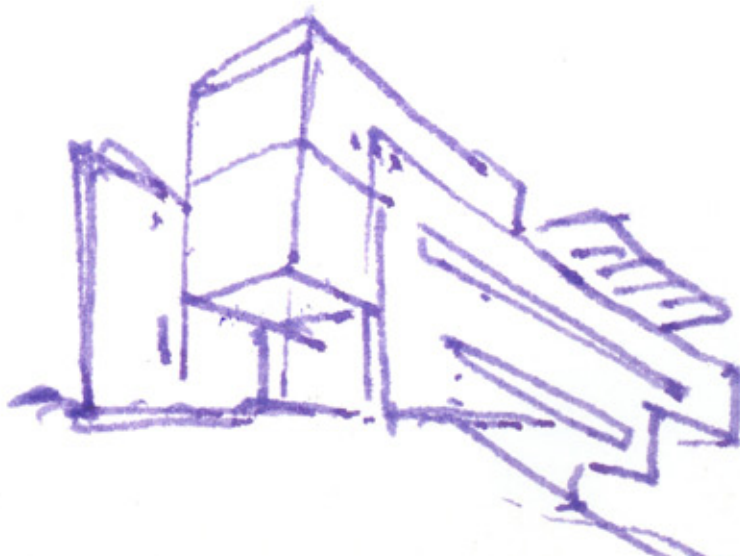
OBITELJSKA KUĆA / A FAMILY HOUSE, ZAGREB,
HRVATSKA / CROATIA, 2002.

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Ever since the early 20th century, residential architecture at the foot of Medvednica has been the standard against which architectural production in Zagreb is profiled and evaluated. The environment, which is a subtle combination of countryside and the city, makes this area a highly sensitive proving-ground for evaluating the implementation of general architectural standards, as well as the creative potential of architects and their clients. Recent architecture in Zagreb has been failing this test, being deplorably incompetent and alarmingly devastating. Stories of architectural success in this part of the city have become an exception and scandals have become a rule.

The newly completed Butković residence by architect Lenko Pleština, set on the dominating southeastern slope of Pantovčak, on plot no. 276, is more than a success story. It has met great expectations and has restored lost hope and confidence. We are finally witnessing a new building that seems like a *déjà vu*; as if it had always been there, in its rightful place.

It is hard to pinpoint the reasons for this familiarity with the building. It most certainly is not the result of its exterior; which is pristine and still without any "patina". It is not the pleasing hovering form, the airy glass canopies, wooden flooring on the terraces, dynam-



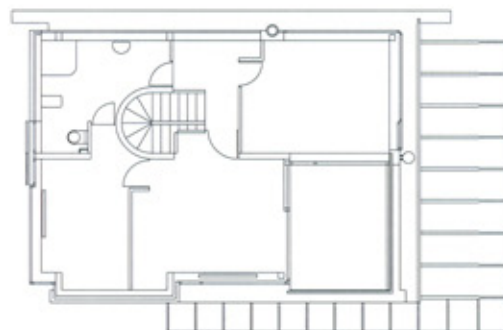


Rezidencijalna arhitektura na južnim padinama sljemenskog podbrežja je još od početka 20. stoljeća tema kroz koju se stvara i provjerava profil zagrebačke arhitektonske produkcije. Kvaliteta ambijenta, što proizlazi iz suptilnog spoja prirodnog i urbanog, čini to područje iznimno osjetljivim i preciznim poprištem za odmjeravanje kvalitete općeg arhitektonskog standarda, ali i kreativnog potencijala arhitekata i investitora. Novije razdoblje zagrebačke arhitekture na toj se provjeri pokazuje razočaravajuće nekompetentno i zabrinjavajuće razorno. Dobra vijest o izgradnji na tom području postala je iznimka, a skandali pravilo.

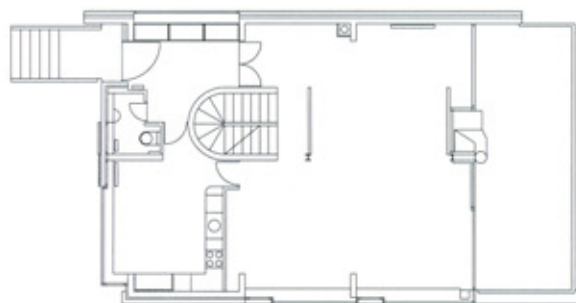
Novoizgrađena obiteljska kuća Butković arhitekta Lenka Pleštine, izgrađena na dominirajućoj jugoistočnoj padini Pantovčaka, što je zauzima parcela na broju 276, više je od dobre vijesti. Ona ispunjava visoka očekivanja, vraća izgublenu nadu i povjerenje. Napokon stojimo pred novogradnjom koja ostavlja dojam da smo pred njom već stajali, da je oduvijek tu, da je naprosto tu potrebna.

Tajna te familijarnosti ne može se precizno definirati. Ona svakako nije samo posljedica izvanjskog izgleda: u ovom slučaju svježeg i bez "patine". Nisu dovoljni ni dopadljiv oblik lebdećeg volumena, prozračne staklene nadstrešnice, drvene platforme terasa, dinamično uravnotežene zidne plohe i prozori vrpce, ukratko, oblikovanje koje proizlazi iz kreativne redefinicije moderne tradicije koja je upravo na području tog podbrežja postigla antologijska ostvarenja. Da bi bila doživljena kao opći dojam o nekoj kući, familijarnost mora biti djelotvorna u cjelokupnom arhitektonskom postupku.

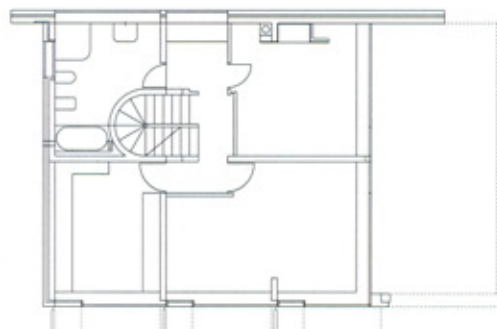
Svaka je kuća svojevrsni transformator vanjskih sila i energija. Kuća Butković je poput mehanizma koji intenzivira doživljaj mjesta. Smještena na samom vrhu brežuljka, "raširenim krilima" terasa i nadstrešnica uranja u padinu, zaustavljena u lebdećoj gesti iznad površine vode bazena poluukopanog u kosinu terena.



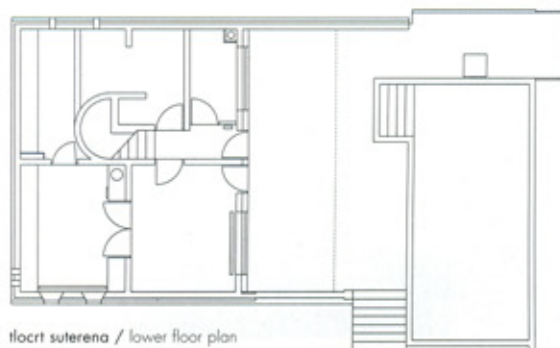
flocrt 2. kata / second floor plan



flocrt 1. kata / first floor plan



flocrt prizemlja / ground floor plan

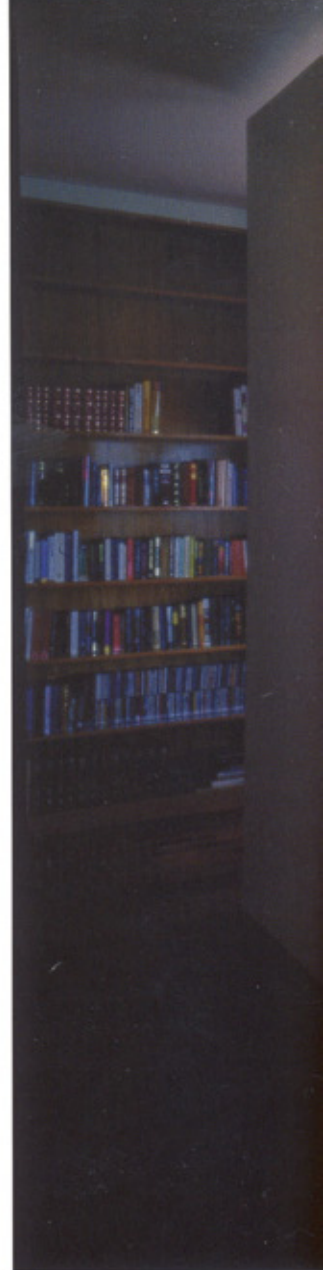


flocrt suterena / lower floor plan



cally balanced wall planes and ribbon windows, in short, the form stemming from a creative redefinition of the modern tradition that has seen some of its anthology pieces right there, at the foot of Medvednica. Being a general impression, this familiarity with the house is rather a result of architectural activity as a whole.

Every house is a kind of transformer of exterior forces and energy. The Butković residence is like a perceptual amplifier of its surroundings. Set on the top of a hill, it "spreads its wings" of terraces and canopies and dives down the slope, frozen in this hovering gesture above the surface of a pool that has partly been dug in the slope. All its forms underline how dynamic and exciting its position is. Its dense and free-flowing floor plan has been organised around a semi-spiral staircase in the functional centre of this compact area delimited by load-bearing walls to the north and east and by columns to the south and west. The staircase connects four levels of the house. The ground level with the access to the pool is somewhat recessed with respect to other levels, whereas the entry level with the living areas on the first floor expands to the cantilevered terrace. All levels participate in the house vista. The ground level with a covered terrace, pool and recreational area, has a view of thick vegetation and tree crowns that create an intimate atmosphere dominated by the colour and the fragrance of trees. The living room level has a view of the silhouette of low-density buildings in the neighbourhood against the distant background of Donji grad and Novi Zagreb, whereas the top level with bedrooms and a studio has a view of the expanse of the Sava valley melting with the horizon. Thus, thanks to skilful distribution of room, this view in the same direction and from the same house gradually shifts from a micro to macro space.





This landscape, captured in large-format glass walls and windows, is also the major element of the interior, as it overlaps with the areas within the house. The function of each space is defined by a clear distribution of architect-designed built-in furniture and a selection of contemporary and historical furniture.

This built-in furniture, designed by the architect himself, finishes the refined atmosphere of simplicity and beauty and Mies van den Rohe-like elegance of the interior: the entrance wardrobe with a skylight and the front in mirrors, wall panels in wood with built-in shelves, monolithic glass or wooden full-height doors, dividing and connecting rooms like sliding screens.

Houses are our second skin. They protect us by processing the environment, by buffering it and adapting it to our needs. They turn cold into warmth, darkness into light, landscape into an image, the city's verve into abstract paintings. This house does not protect us from the environment, but consigns us to it with confidence.

Svim svojim oblicima pokazuje dinamičnost i uzbuđenost svoga položaja. Zgusnuti, slobodni tlocrt organiziran je oko poluzavojitog stubišta postavljenog u funkcionalno težište kompaktnog prostora, što ga omeđuju nosivi zidovi prema sjeveru i istoku, a stupovi prema jugu i zapadu. Stubište povezuje četiri etaže. Suterenska razina, s pristupom bazenu, uvučena je u odnosu na ostale etaže, a ulazna razina, sa zajedničkim prostorijama za boravak na prvom katu, proširena je na konzolnu terasu. Svaka od njih na svoj način sudjeluje u optičkom svijetu kuće. Suterenski natkrivenom terasom, bazenom i rekreativnim sadržajima raspolaže vizurom u razini krošnji gustog okolnog raslinja, koje obrubljuje vidno polje i stvara intiman ambijent u kojem dominiraju tekstura boja i miris stabala. Etaža dnevnog boravka uključuje sliku siluete rahle okolne izgradnje na dalekoj pozadini Donjeg grada i Novog Zagreba, a sa najviše etaže, s individualnim prostorijama i radnim kabinetom, pogled osvaja golemo područje doline Save, koja uranja u horizont. Pogled u istom pravcu iz iste kuće je znalački postavljenim visinskim rasporedom prostora i sadržaja iznijansirani u rasponu doživljaja od mikro do makro prostora.

Ove slike krajolika, uhvaćene u velike formate staklenih stijena i prozora, ujedno su glavni gradbeni element interijera. Prostori kuće preklapaju se međusobno i s krajolikom, a pojedine se funkcije definiraju preciznom postavom projektiranog ugrađenog namještaja i izborom suvremene i povijesne produkcije pokretnog namještaja.

Rafinirani ugođaj jednostavnog i lijepog i svojevrsnu *à la Mies* eleganciju unutrašnjeg prostora upotpunjuje autorski dizajnirana ugrađena oprema i namještaj: garderobni ormari s nadsvijetlom, presvučeni zrcalima u ulaznom prostoru, drvene obloge zidova s ugrađenim policama, monolitna staklena ili drvena vratna krila u punoj visini zida do nadvoja, koja poput pokretnih stijena spajaju i razdvajaju prostore.

Kuće su naša druga koža. One nas štite procesuirajući okoliš, ublažavaju ga i prilagođavaju našim potrebama. Pretvaraju hladnoću u toplinu, mrak u svjetlo, krajolik u ikonu, dinamičnost grada u apstraktne slike. Ova naša kuća ne štiti od okoliša, ona nas njemu s povjerenjem izručuje.



