

KONCEPTI –NAČINI POVEZIVANJA PROSTORIJA/PROSTORA OBITELJSKE KUĆE

26.XI,2013.

The movement between rooms is as important as the rooms themselves; and its arrangement has as much on social interaction in the rooms, as the interiors rooms. (C. Alexander)

PREDPROSTOR ,predsoblje, degažman

centralni HALL (“trg”)

longitudinalni KORIDOR ,izduženi hodnik, “lineare organization” (“ulica”)

koncept PROŽIMANJE PROSTORA,otvoreni plan ,total raum,flowing space
“one room house”, “free plan”, plan libre (

vertikalno komunikacijsko povezivanje (stepenice. *rampa*. dizalo)

“RAUMPLAN” (Adolf Loos)



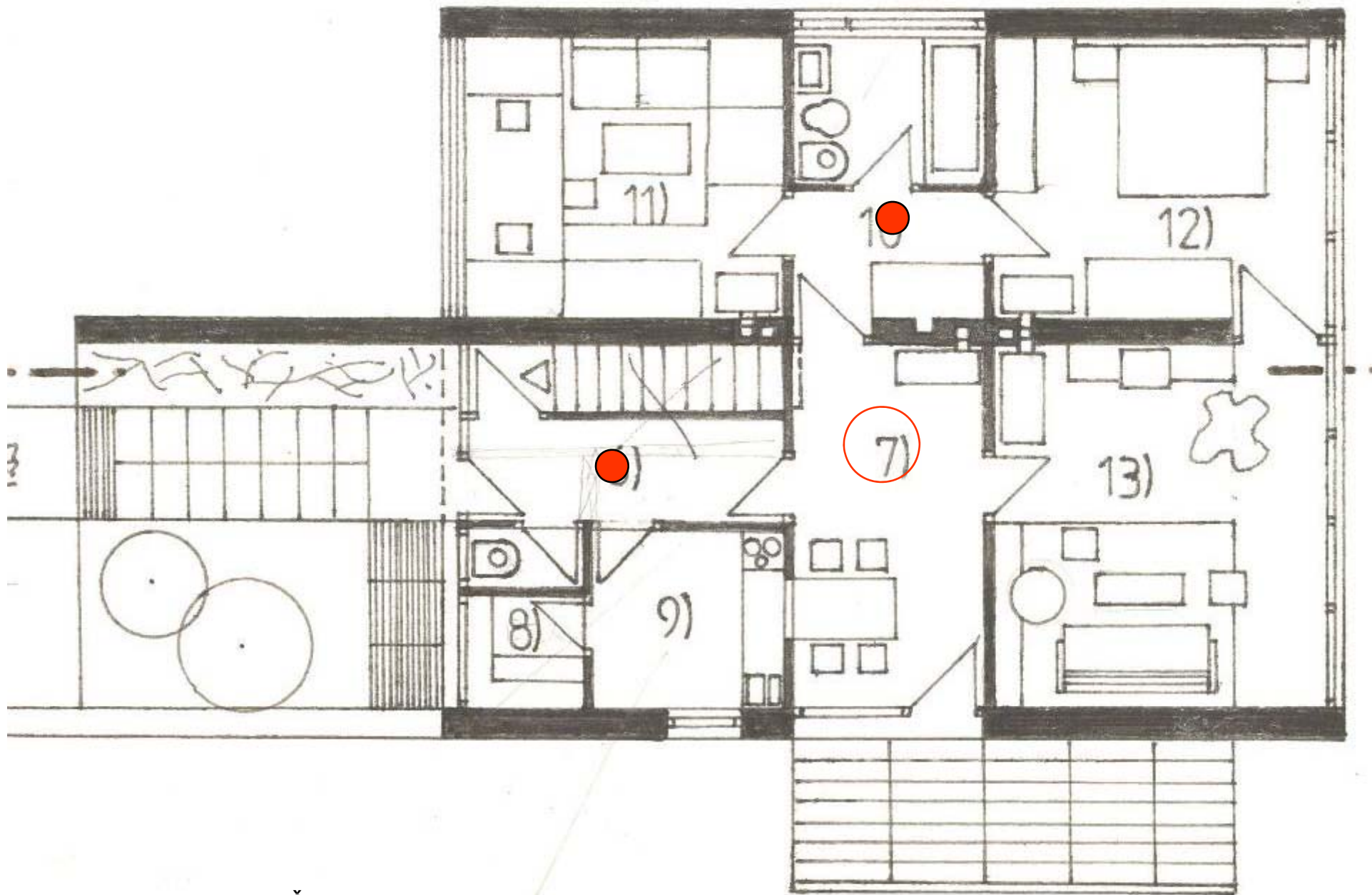
Pritzker Medallion



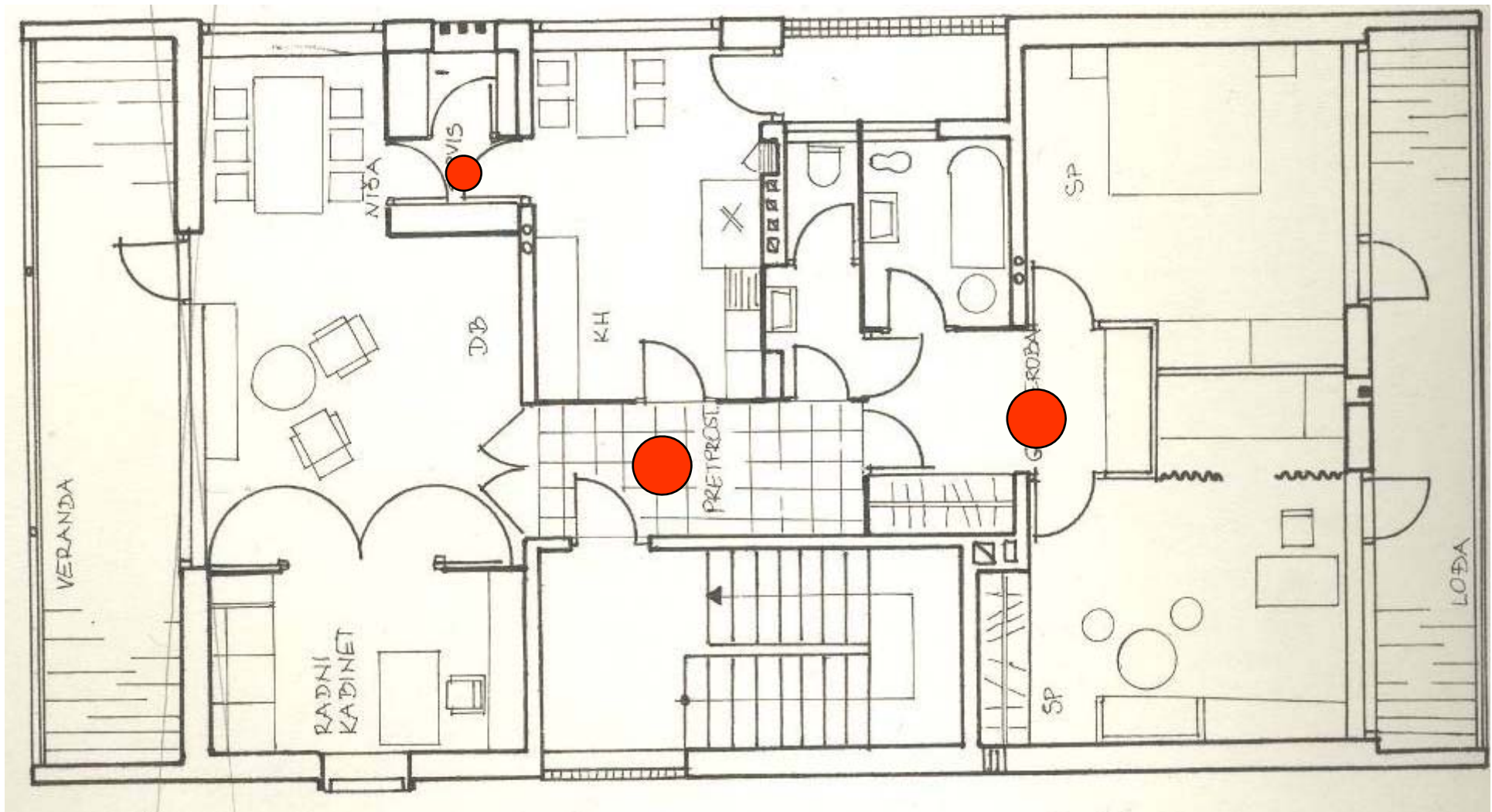
(firmness – commodity - delight)



Radovan Nikšić: Kuća Šepić, Zagreb, Nazorova, 1960-e



Radovan Nikšić: Kuća Šepić, Zagreb, Nazorova, 1960-e



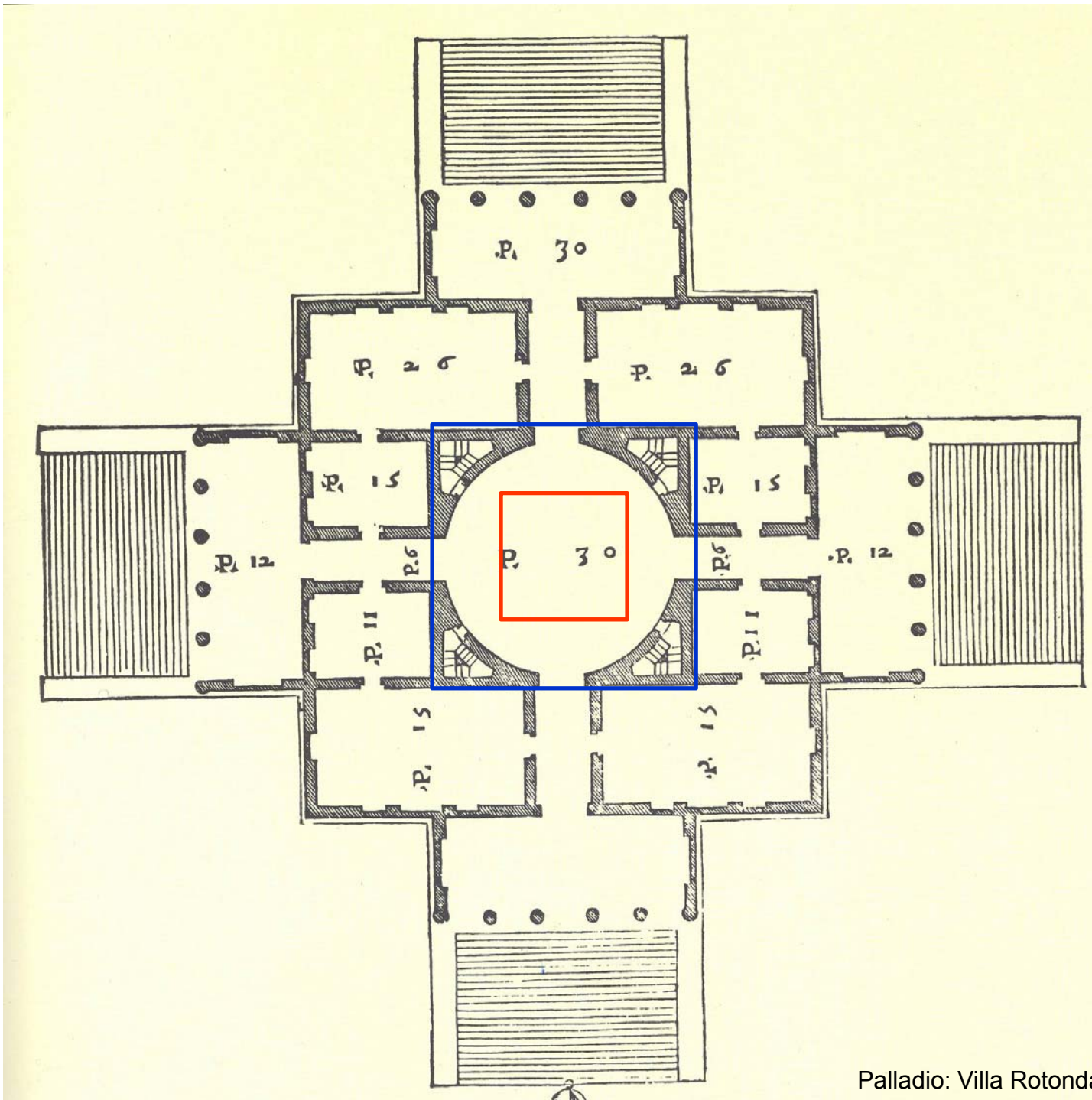
Kazimir Ostrogović: Kuća na Weberovim stubama, Zagreb, 1956.

“Danas sam posjetio jednu sjajnu vilu koja se zove La Rotonda...
možda nikada do sada arhitektonska umjetnost nije postigla takav stupanj veličanstvenosti” GOETHE



Palladio: Villa Rotonda, Vicenza, 1560.

jedna od “English replica”



Palladio: Villa Rotonda, Vicenza, 1570.

COMBINAISONS HORIZONTALES,
de Colonnes, de Pilastres, de Murs, de Portes et de Croisées

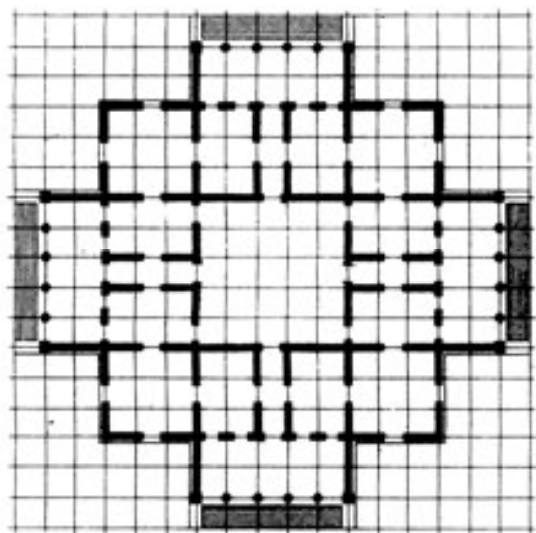
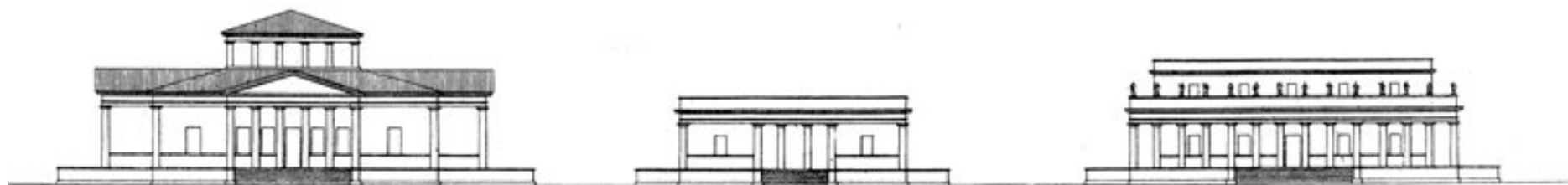


Fig. 1.

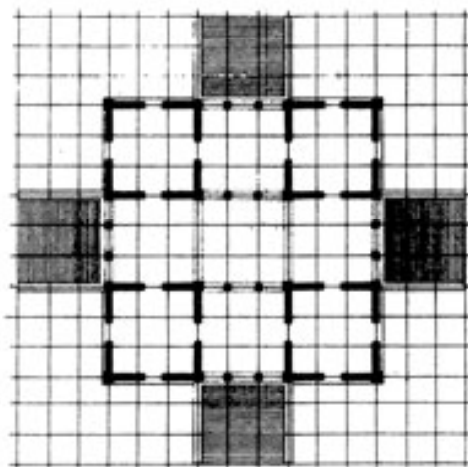


Fig. 2.

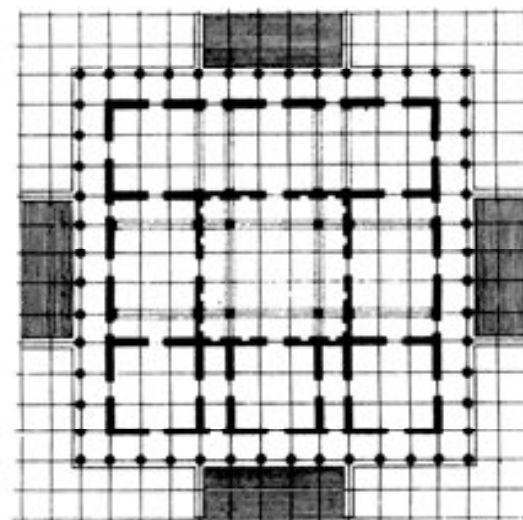
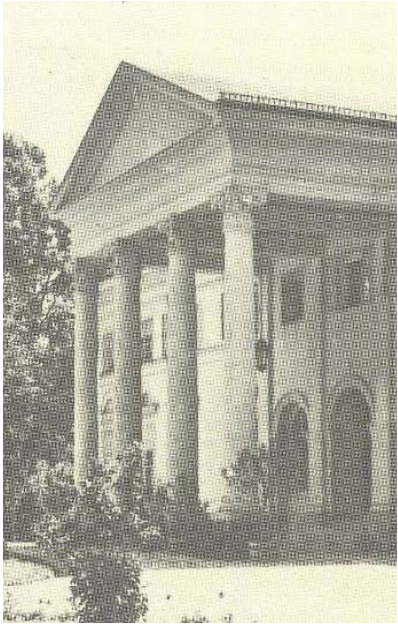


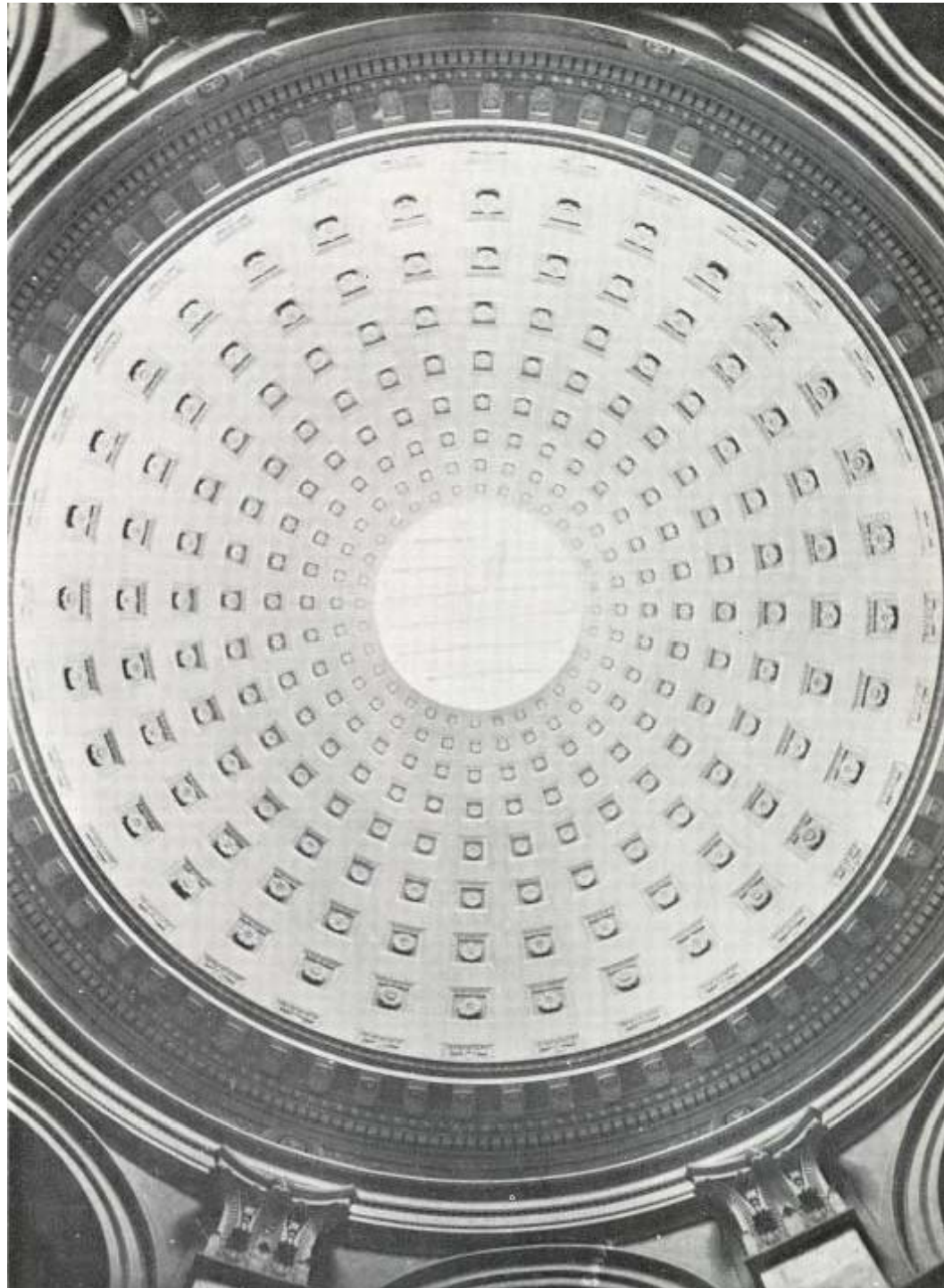
Fig. 3.

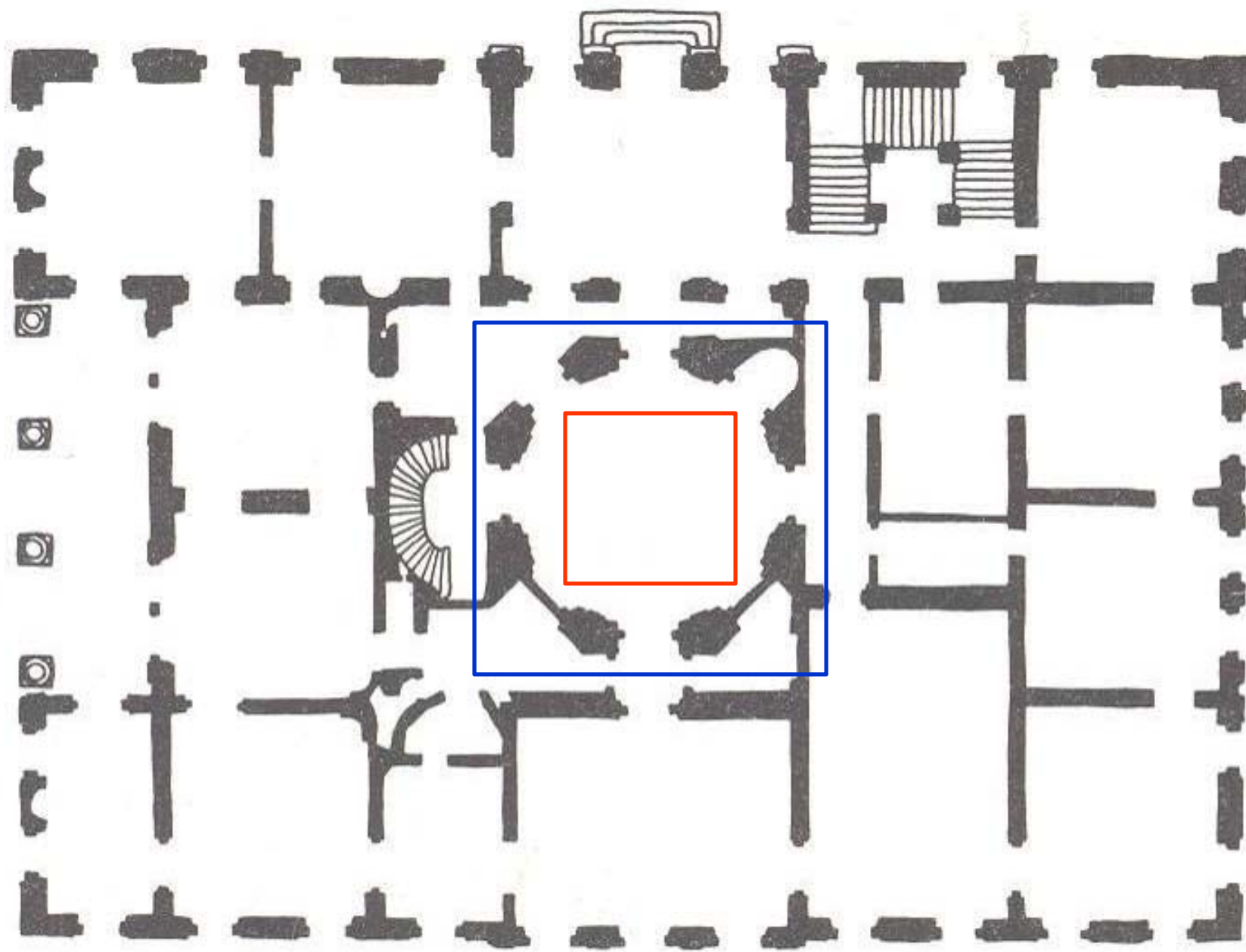


J. N. L. Durand, 1823.



Bartol Felbinger:
Dvorac Januševac,
Savski Marof, oko 1830.



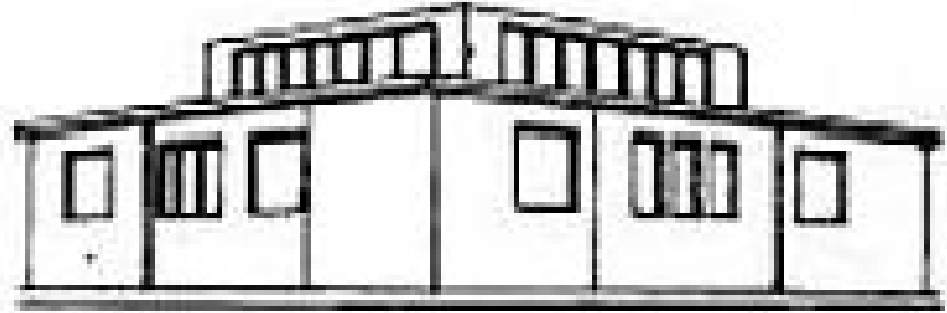


Bartol Felbinger: Dvorac Januševac, Savski Marof, oko 1830.

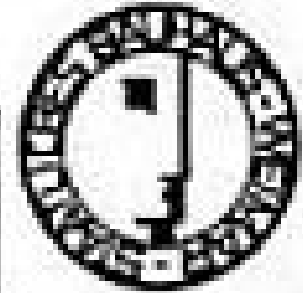
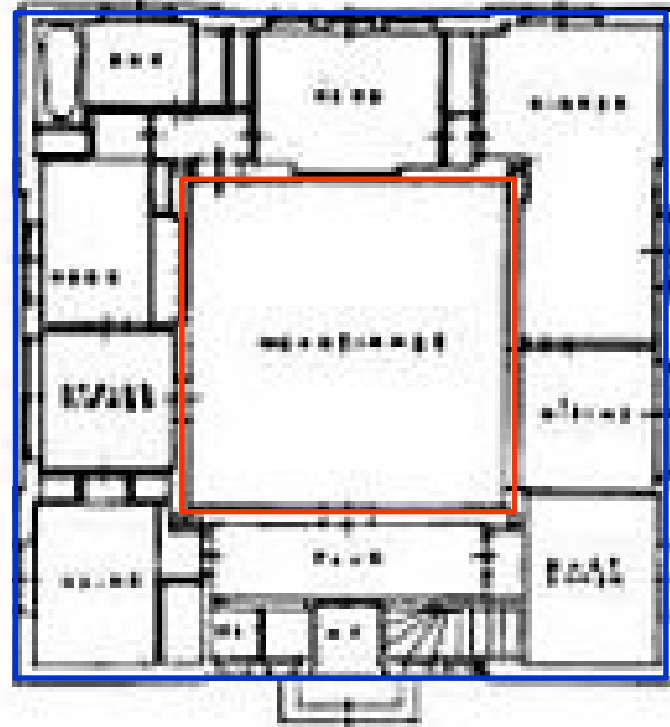
“kutija za kolače”
“tvornica mekinja”
“stanica na sjevernom polu”
“u bijelo obojena kocka”



AUFRUF STAATLICHEN BAUHAUSES IN WEIHAAR



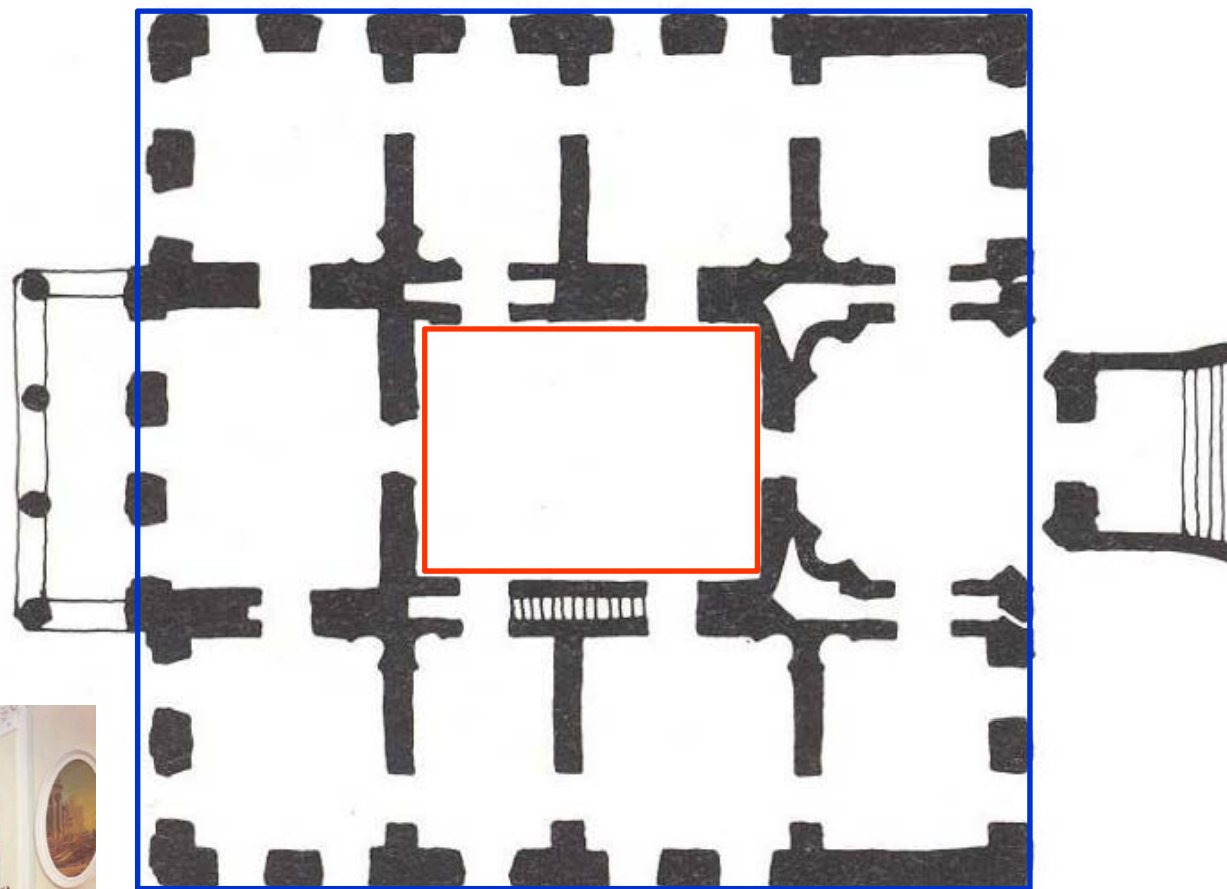
PLAN 1:100



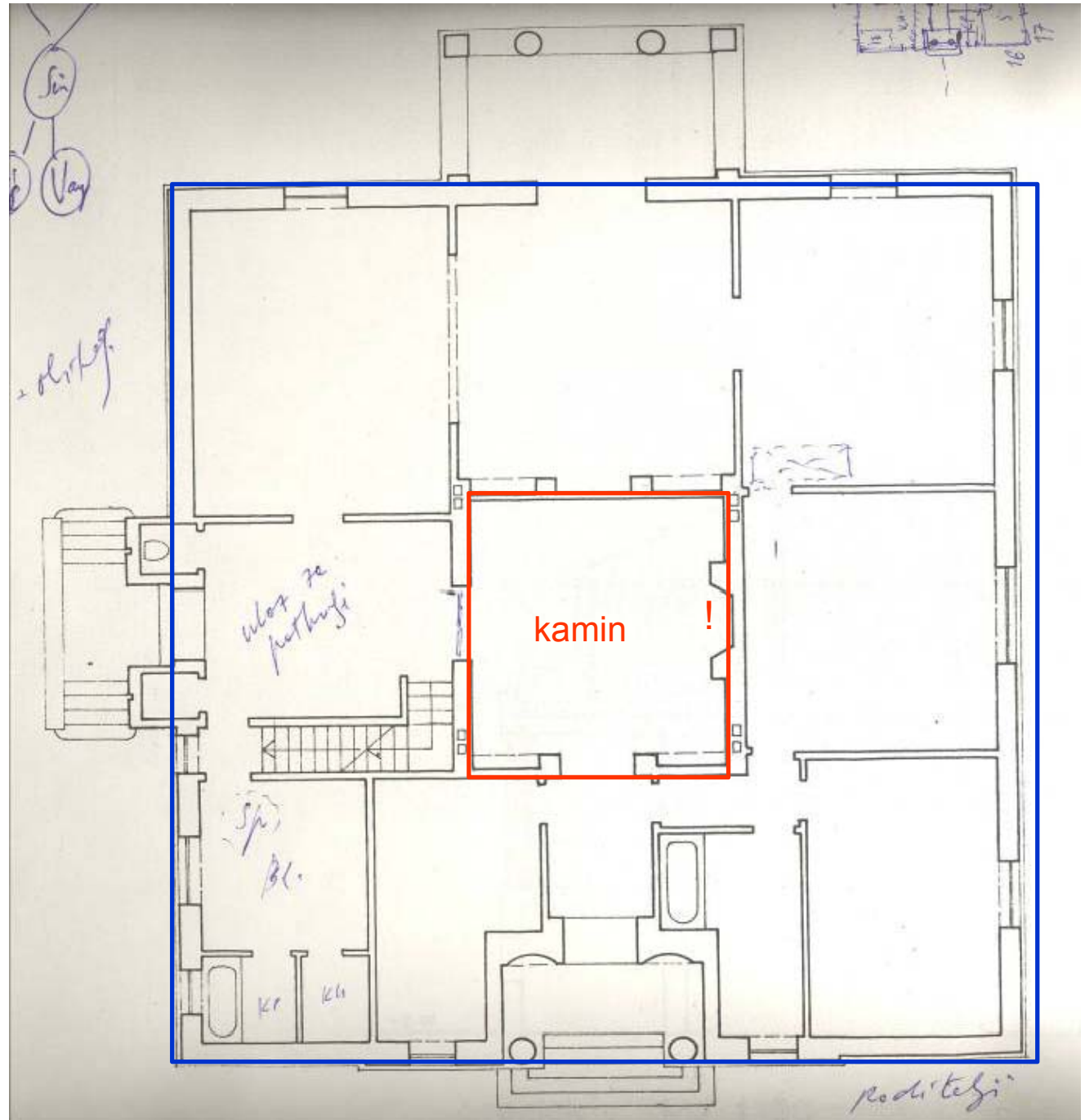
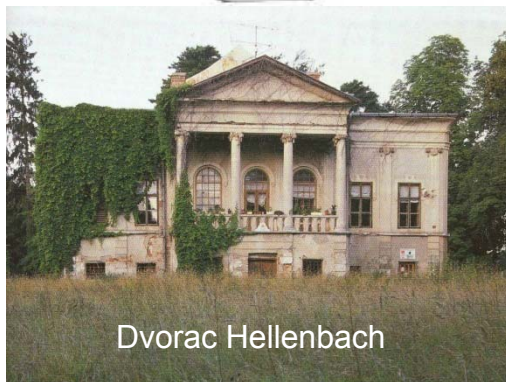
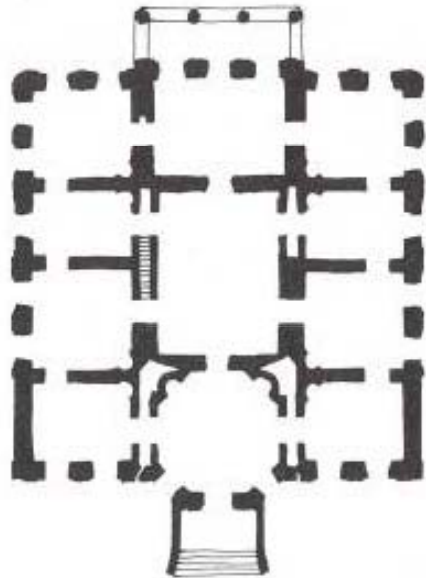
BAU
MUSTER-
WOHNHAUS

“kutija za kolače”
“tvornica mekinja”
“stanica na sjevernom polu”
“u bijelo obojena kocka”

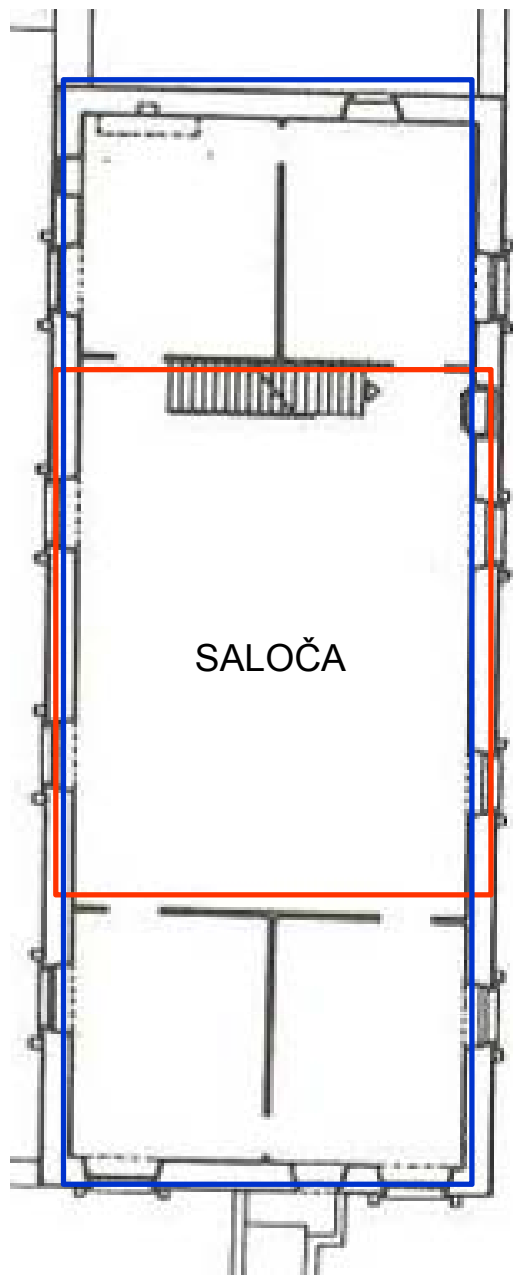




Dvorac Hellenbach, Marija Bistrica, sredina 19.st.



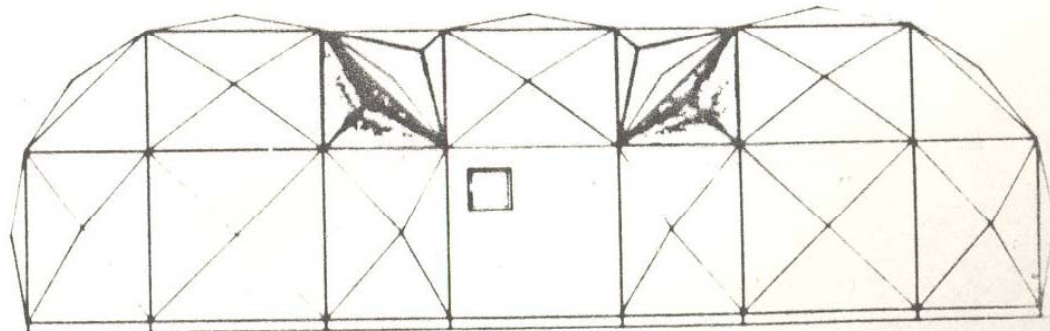
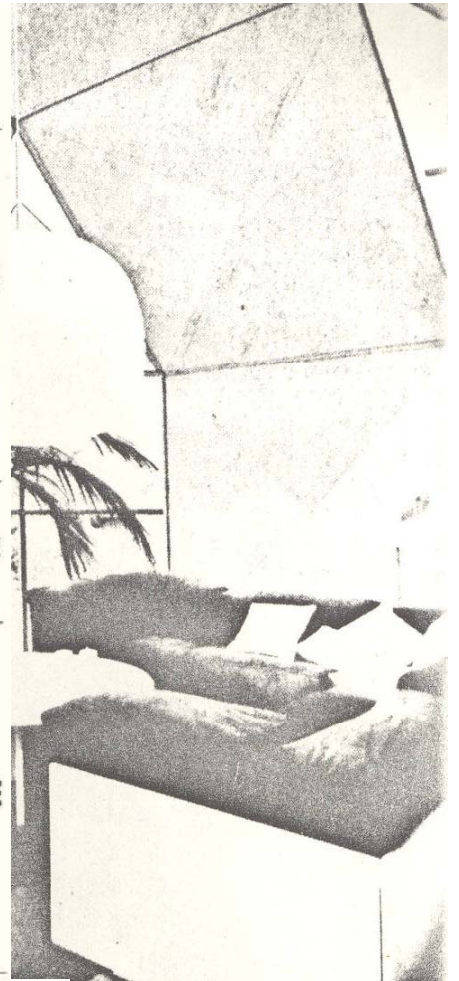
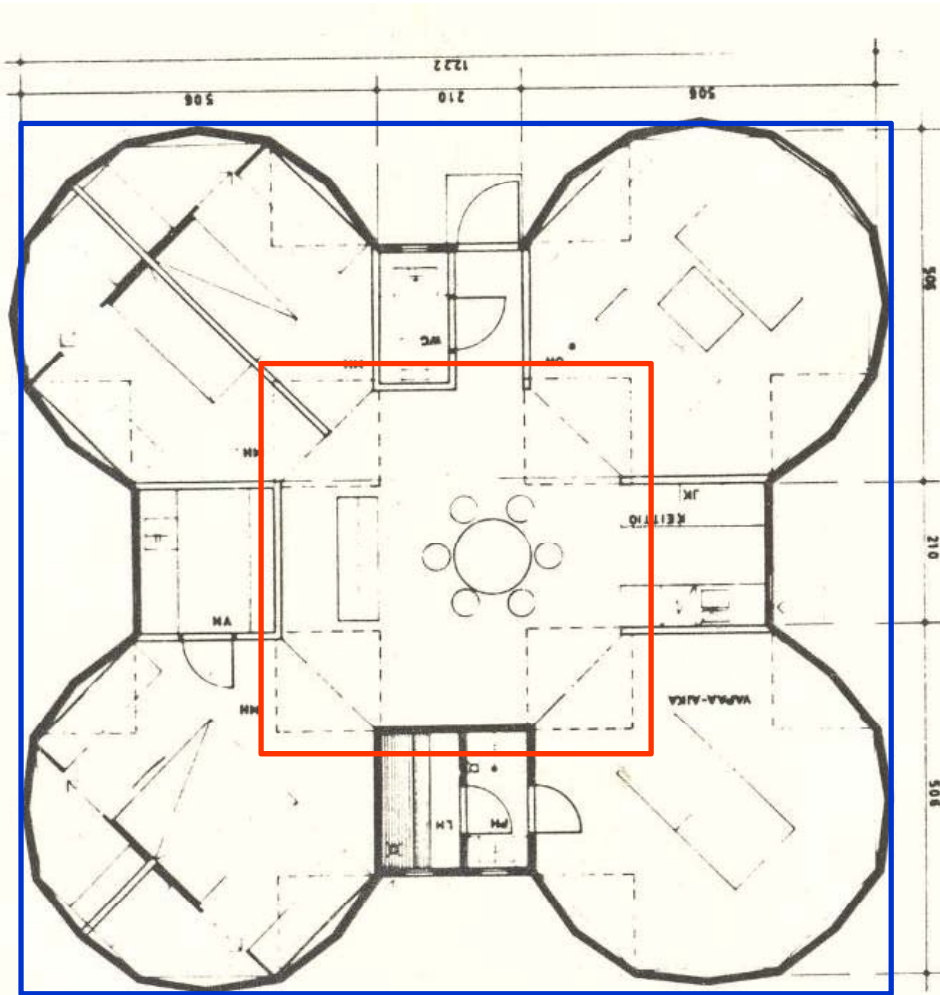
Hugo Ehrlich, Villa Deutch, Zagreb, Rokov perivoj 8, 1920.



Ljetnikovac Sorkočević, Dubrovnik



“Quatre stances e un salon, che la casa di un Schiavon”



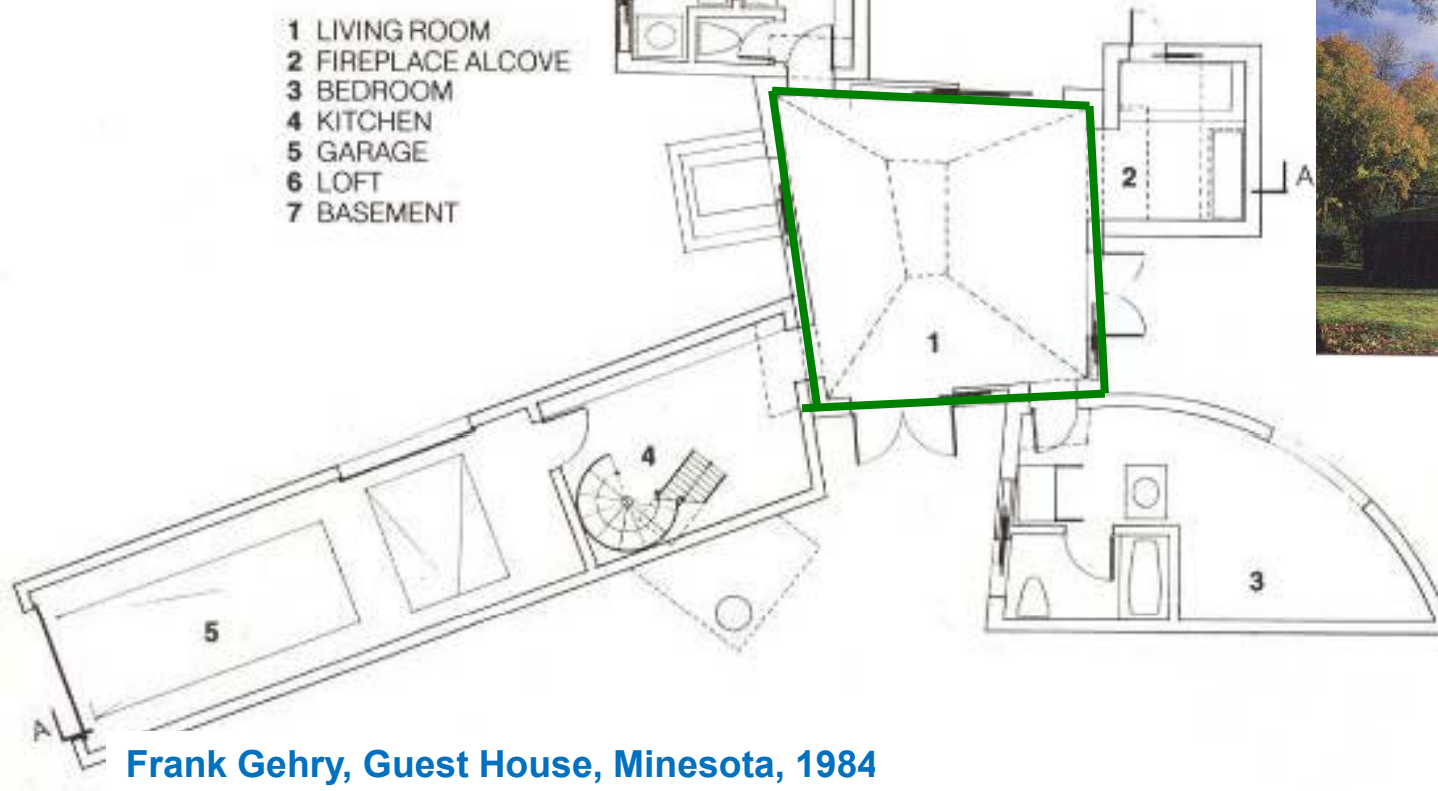
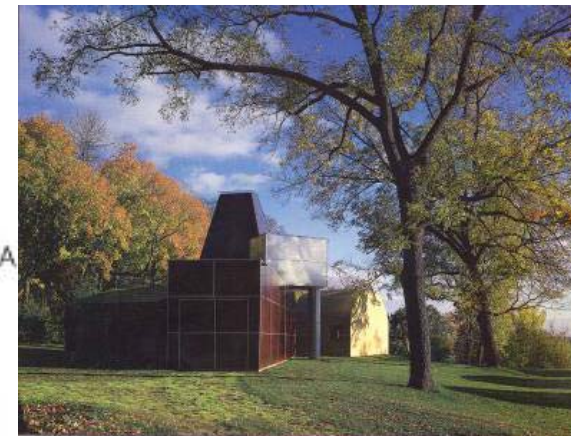
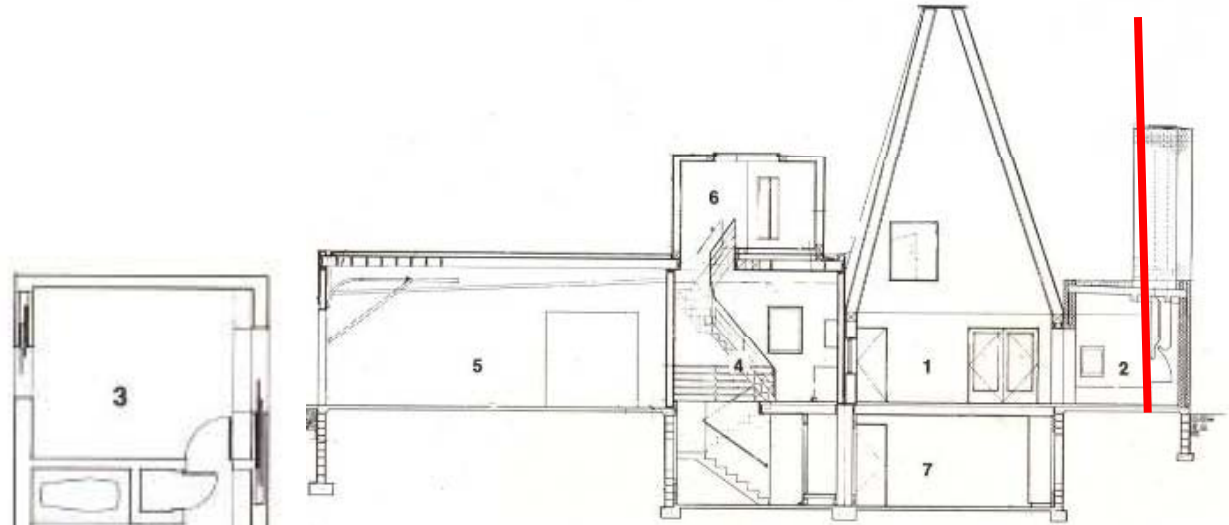
Low-cost talo, Finska, 1970.

POHJOISEEN



The "living room" of the Winton Guest House includes a **35-foot-tall**, pyramidal-shaped space.

- 1 LIVING ROOM
- 2 FIREPLACE ALCOVE
- 3 BEDROOM
- 4 KITCHEN
- 5 GARAGE
- 6 LOFT
- 7 BASEMENT

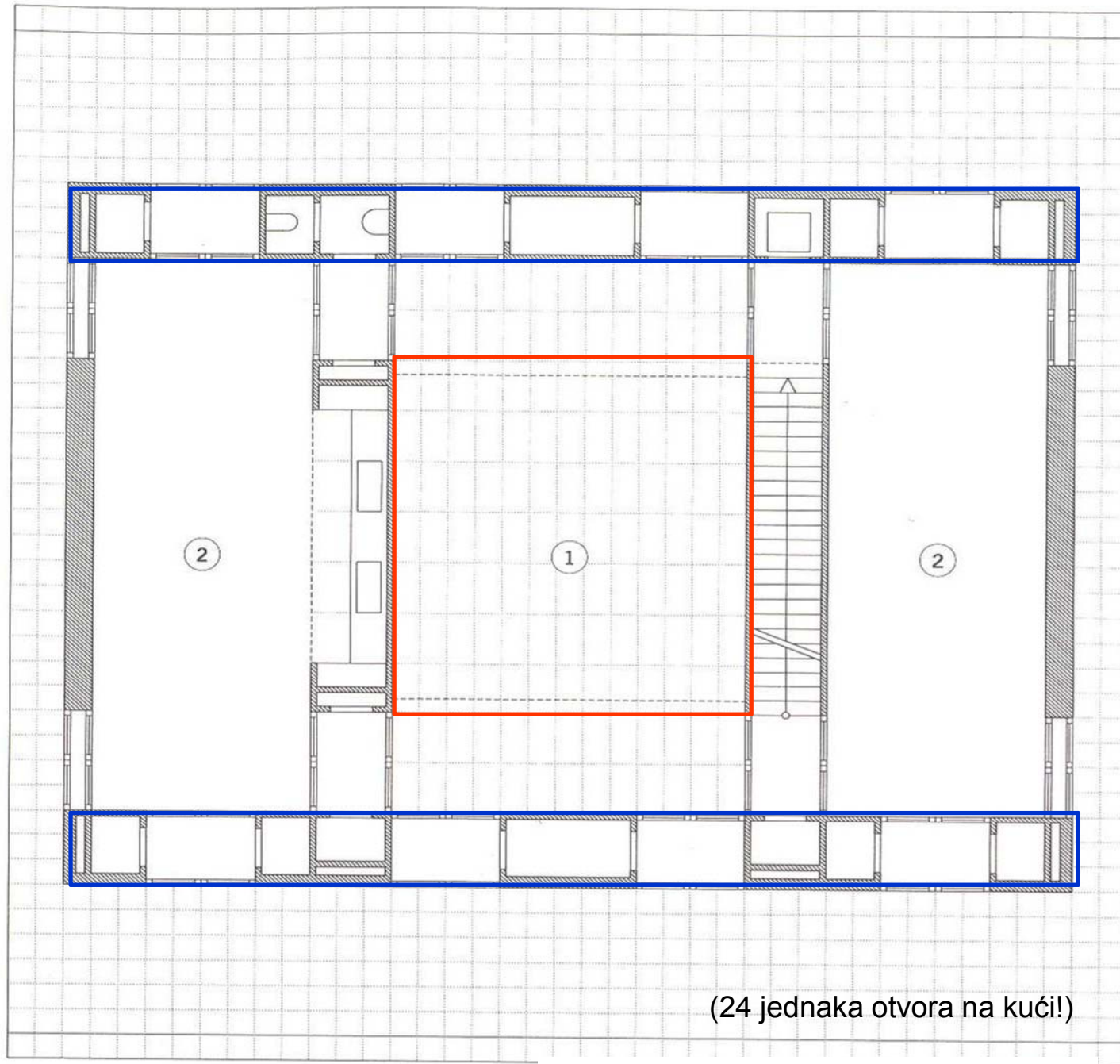
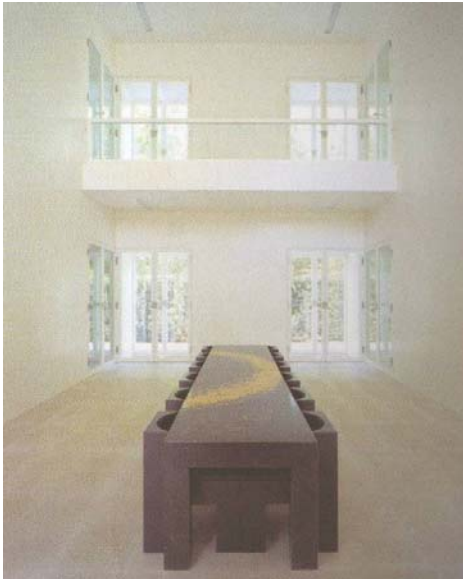
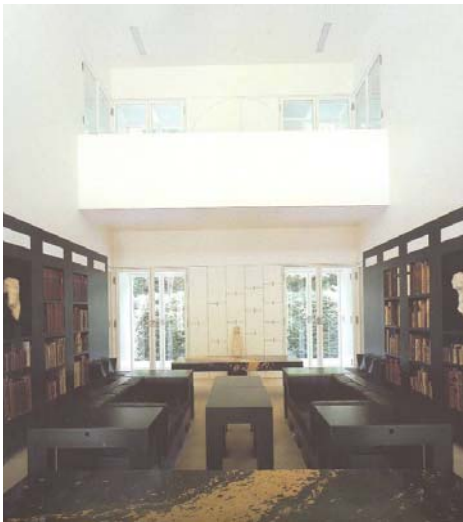


Frank Gehry, Guest House, Minnesota, 1984



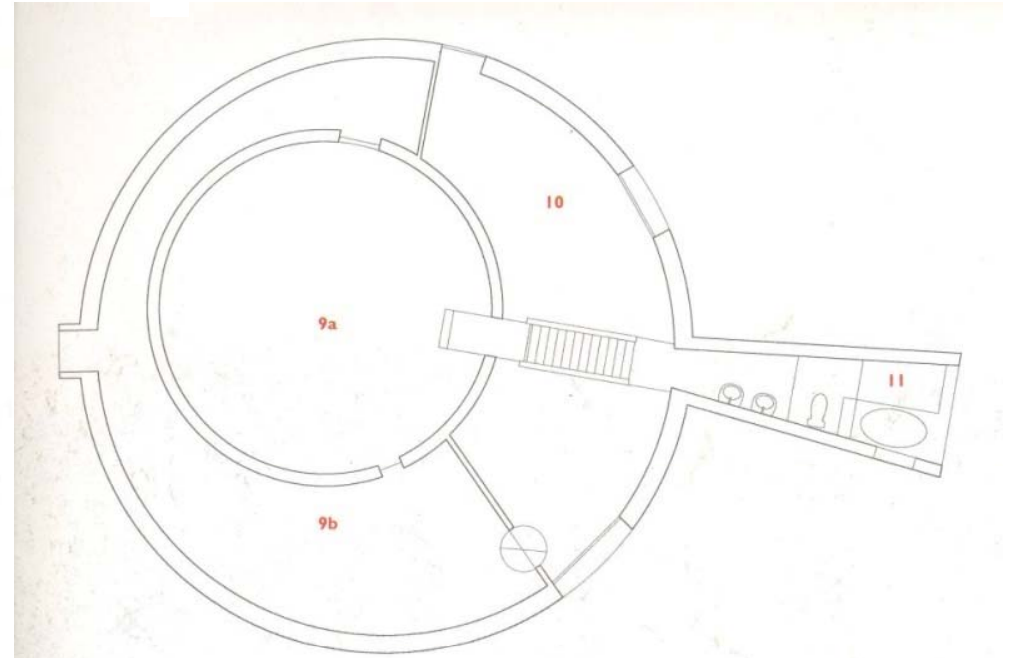
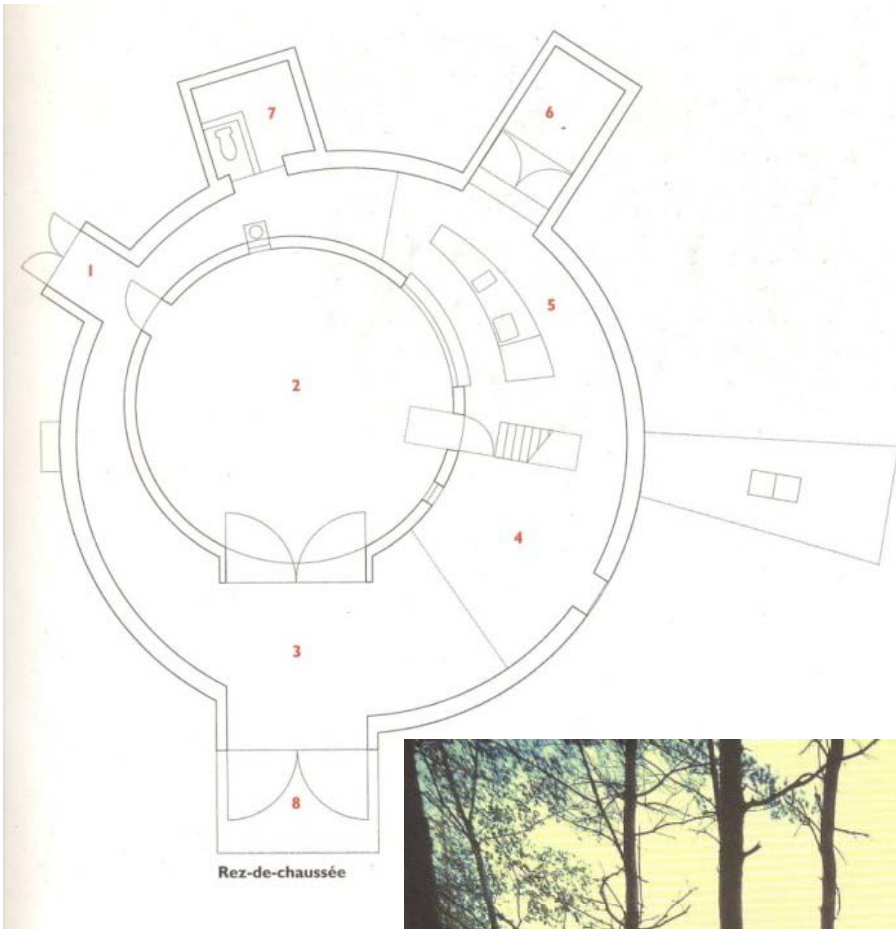
Frank Gehry, Guest House, Minnesota, 1984.





(24 jednaka otvora na kući!)

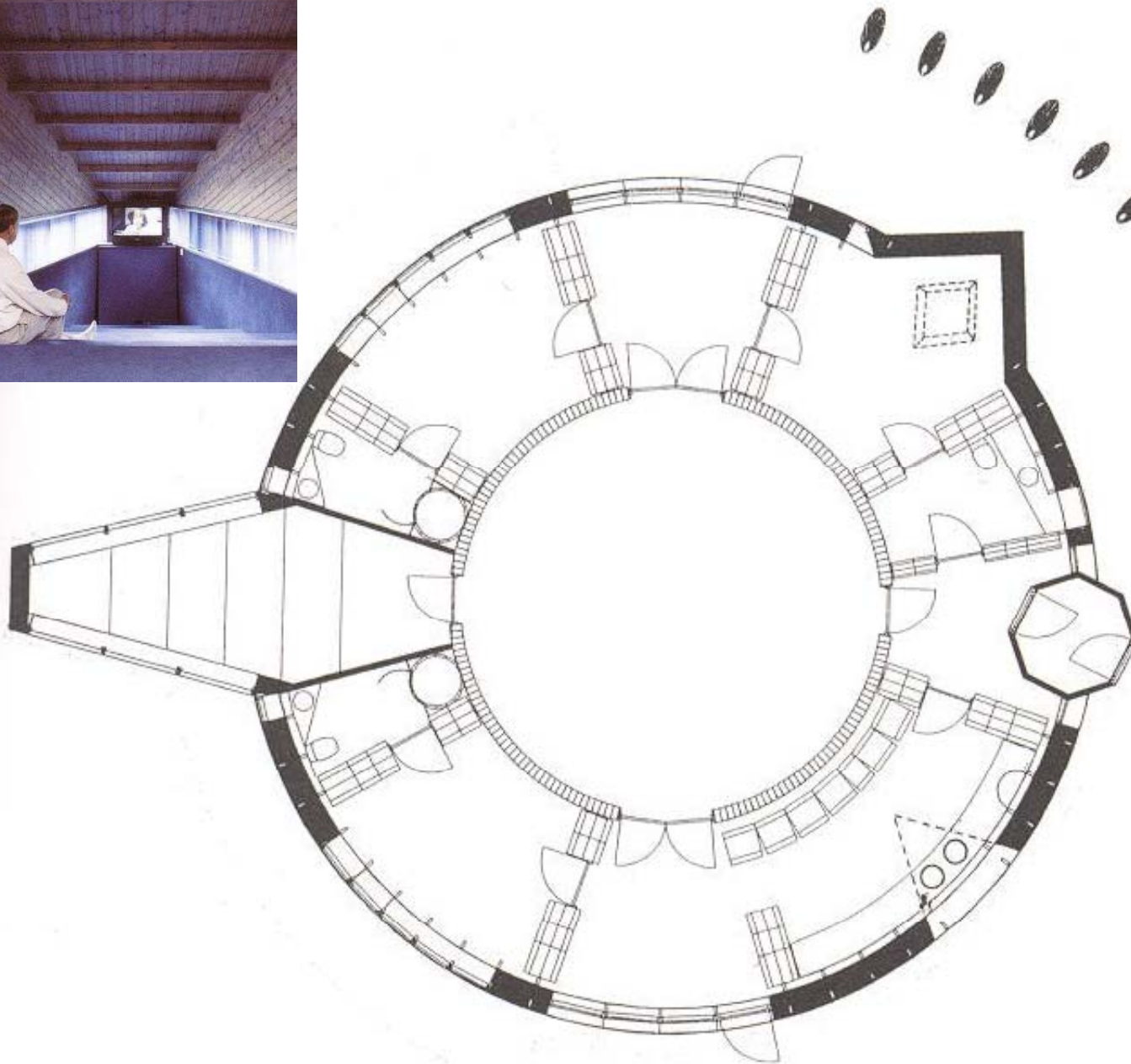
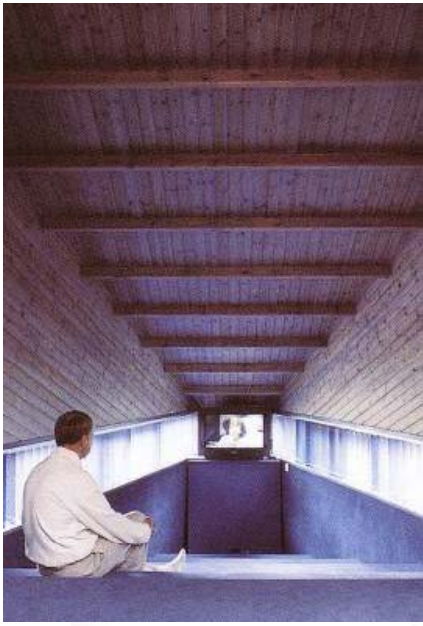
O.M. Ungers: Haus Ungers, Köln 1995.



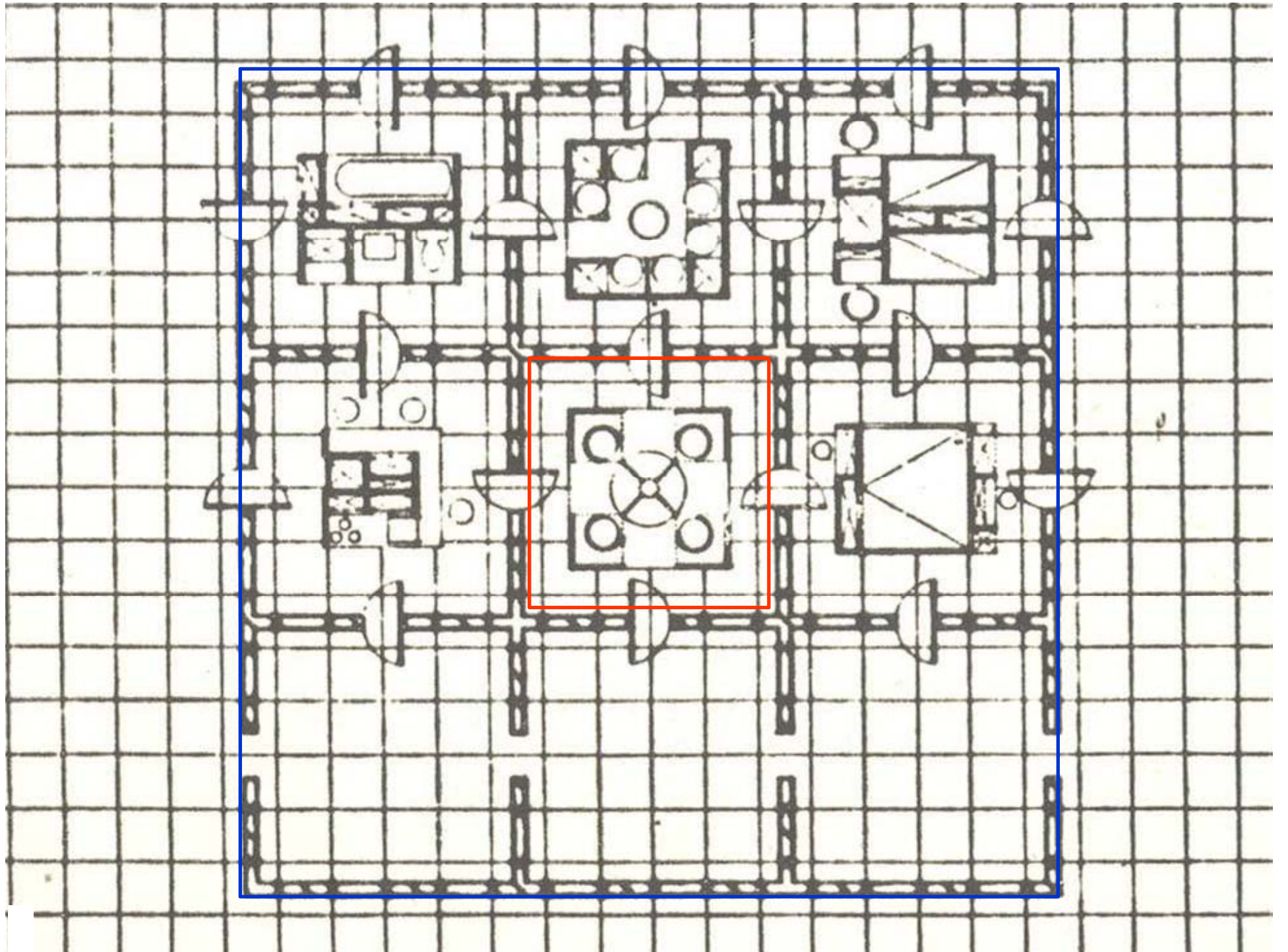
Kazuyo Sejima & Ryue Nishizawa =
Prizker Award 2010.

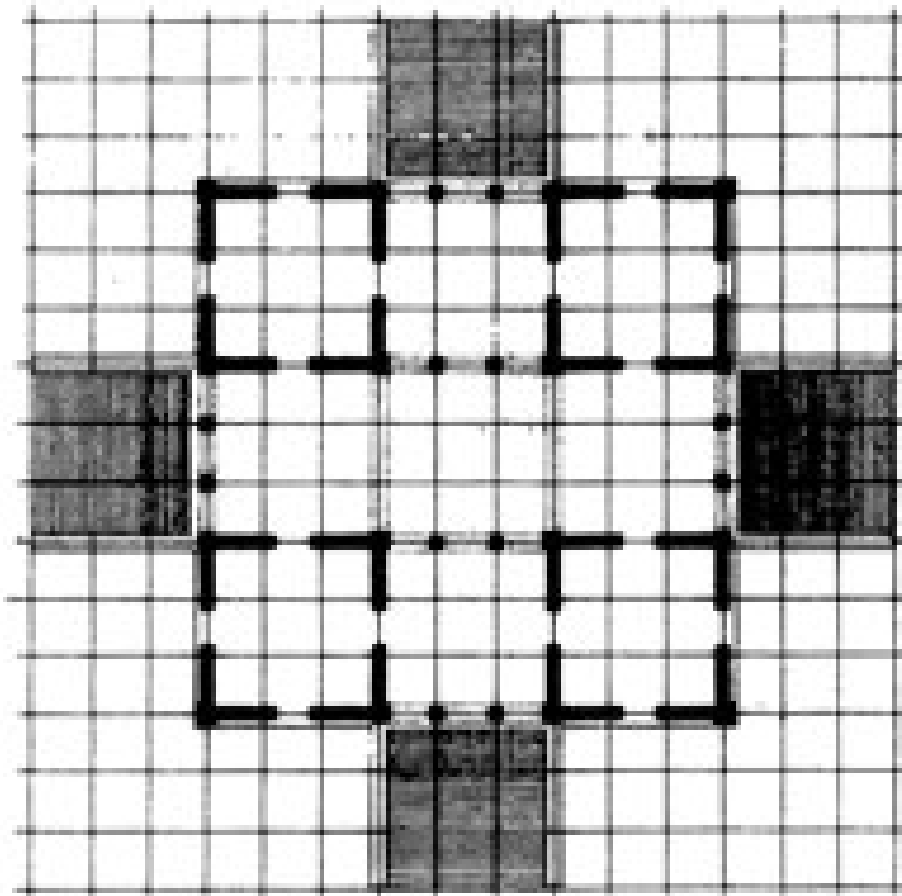
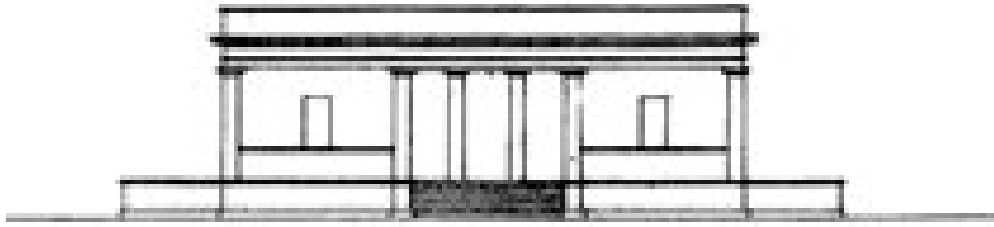


Kazuyo Sejima: Forest Villa, Nagano, Japan, (1994)

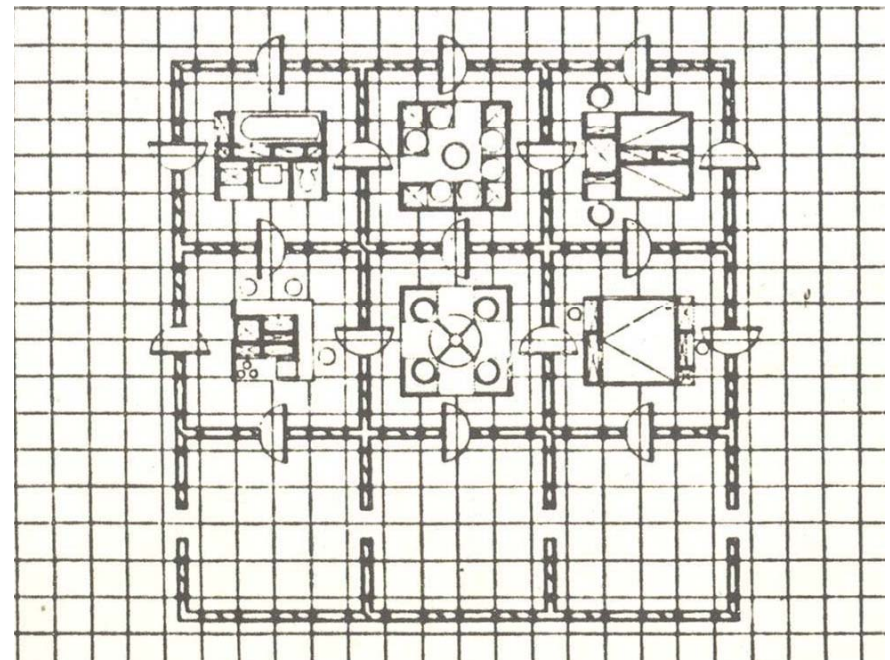


Villa Vision: Danska 1993.

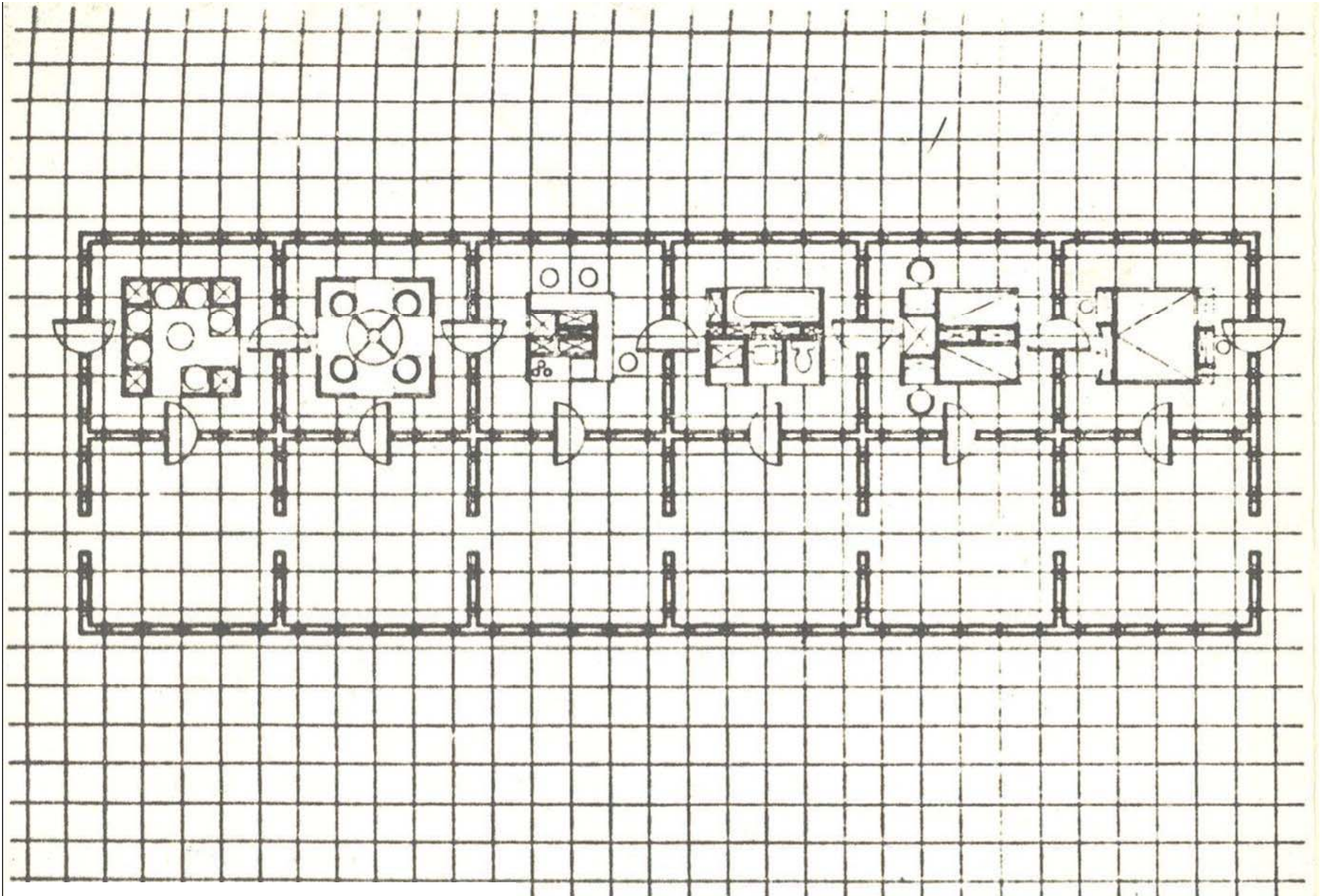




J. N. L. Durand, 1823.



Hirome Fuji: projekt, Japan 1970.

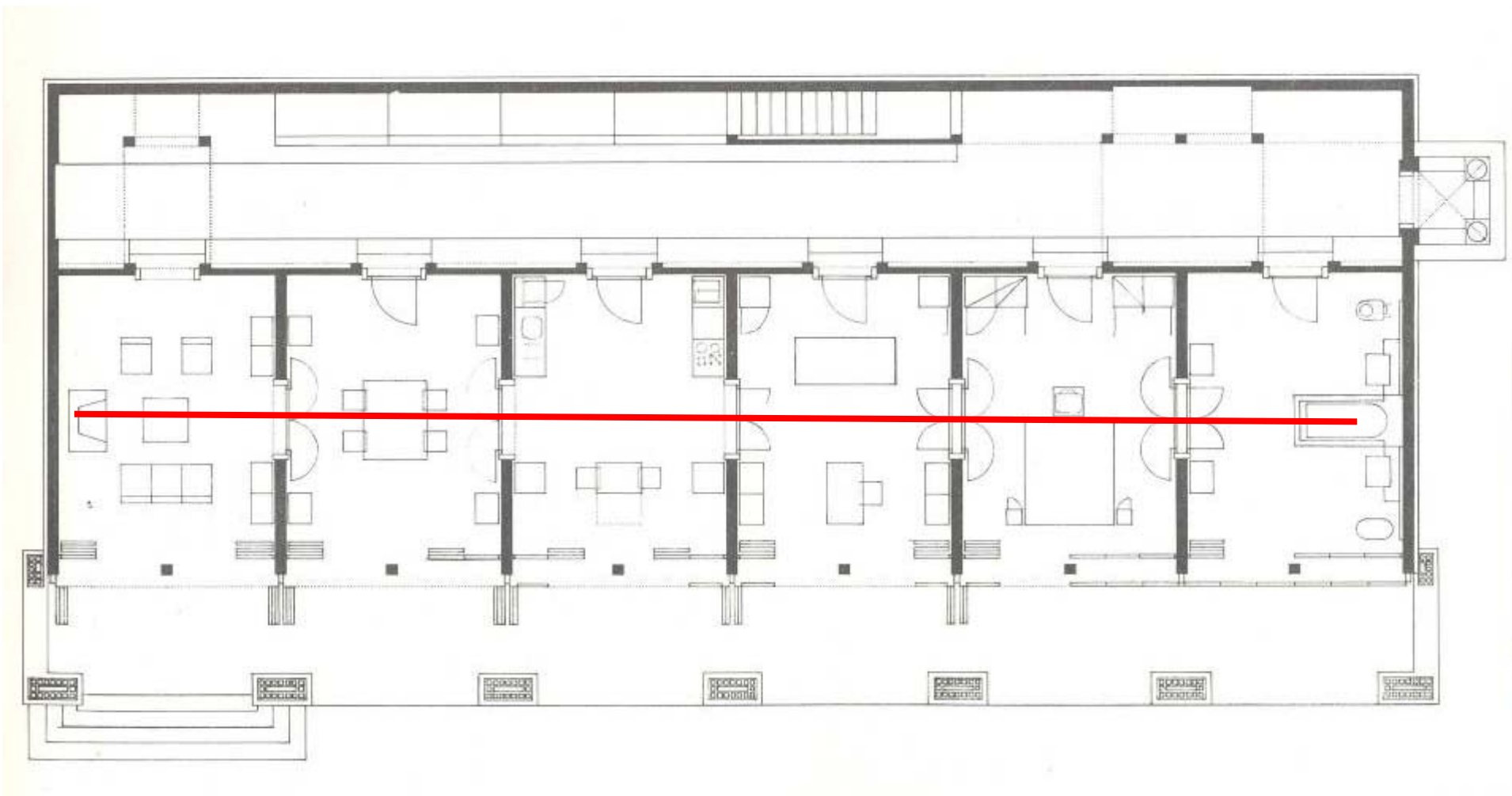


Hirome Fuji: projekt, Japan 1970.

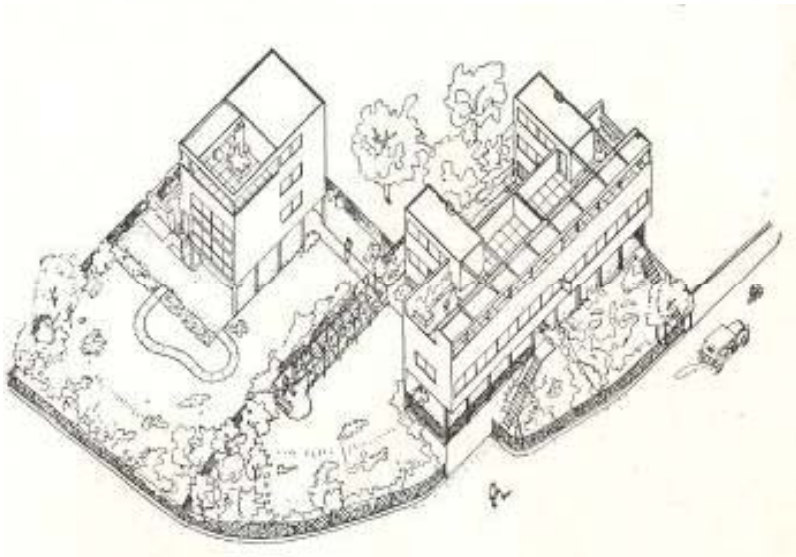
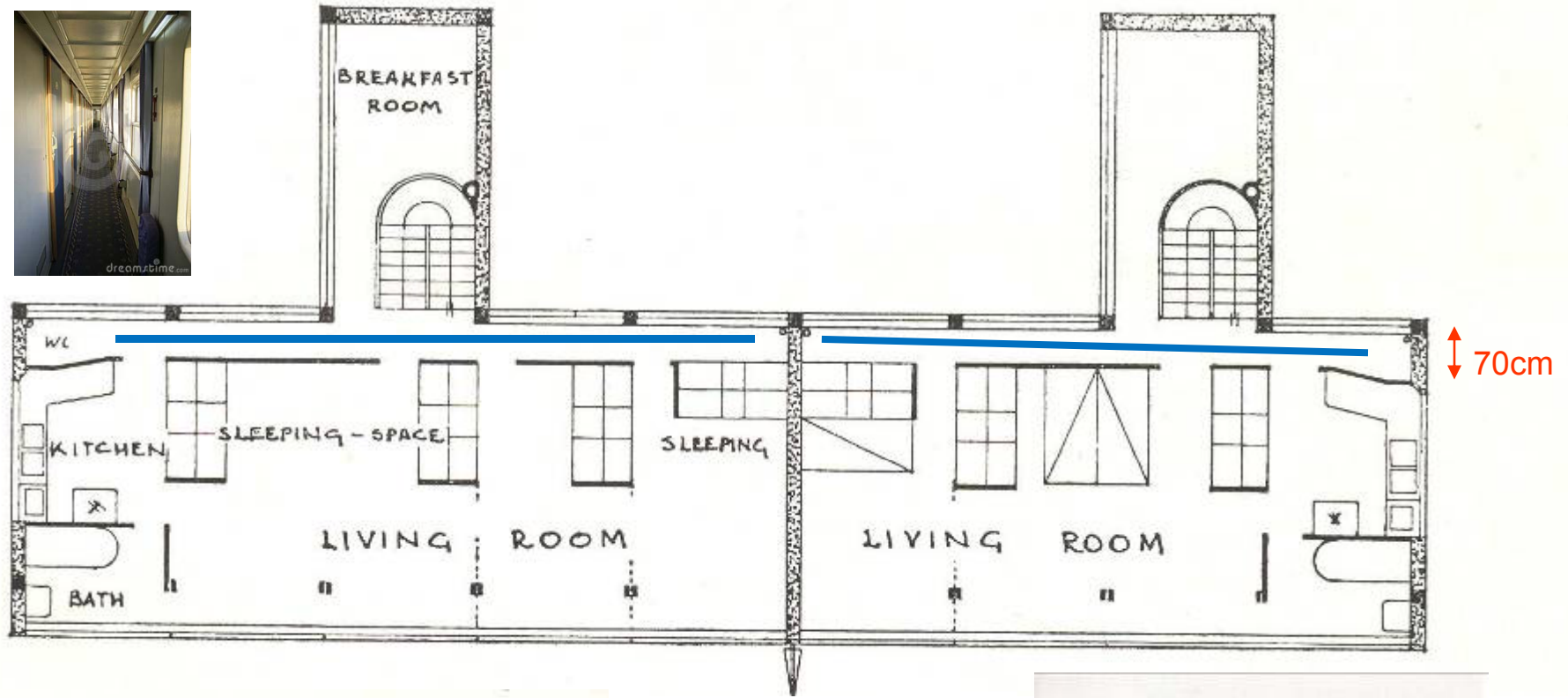


Dvorac (kurija) Trnovec, 18st.

anfilada = dugački red međusobno povezanih soba

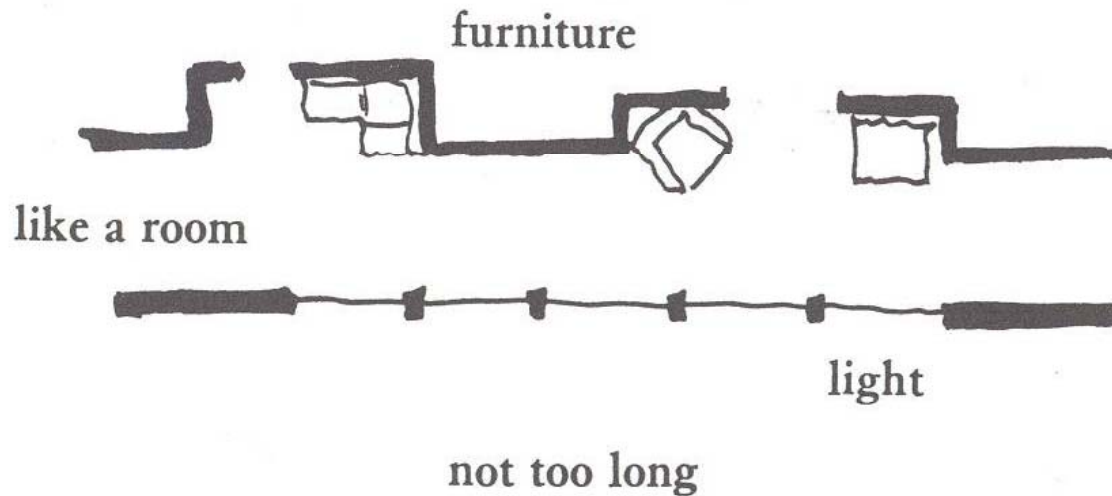


Ivan Crnković, "Novi hrvatski dvorac", 1983.

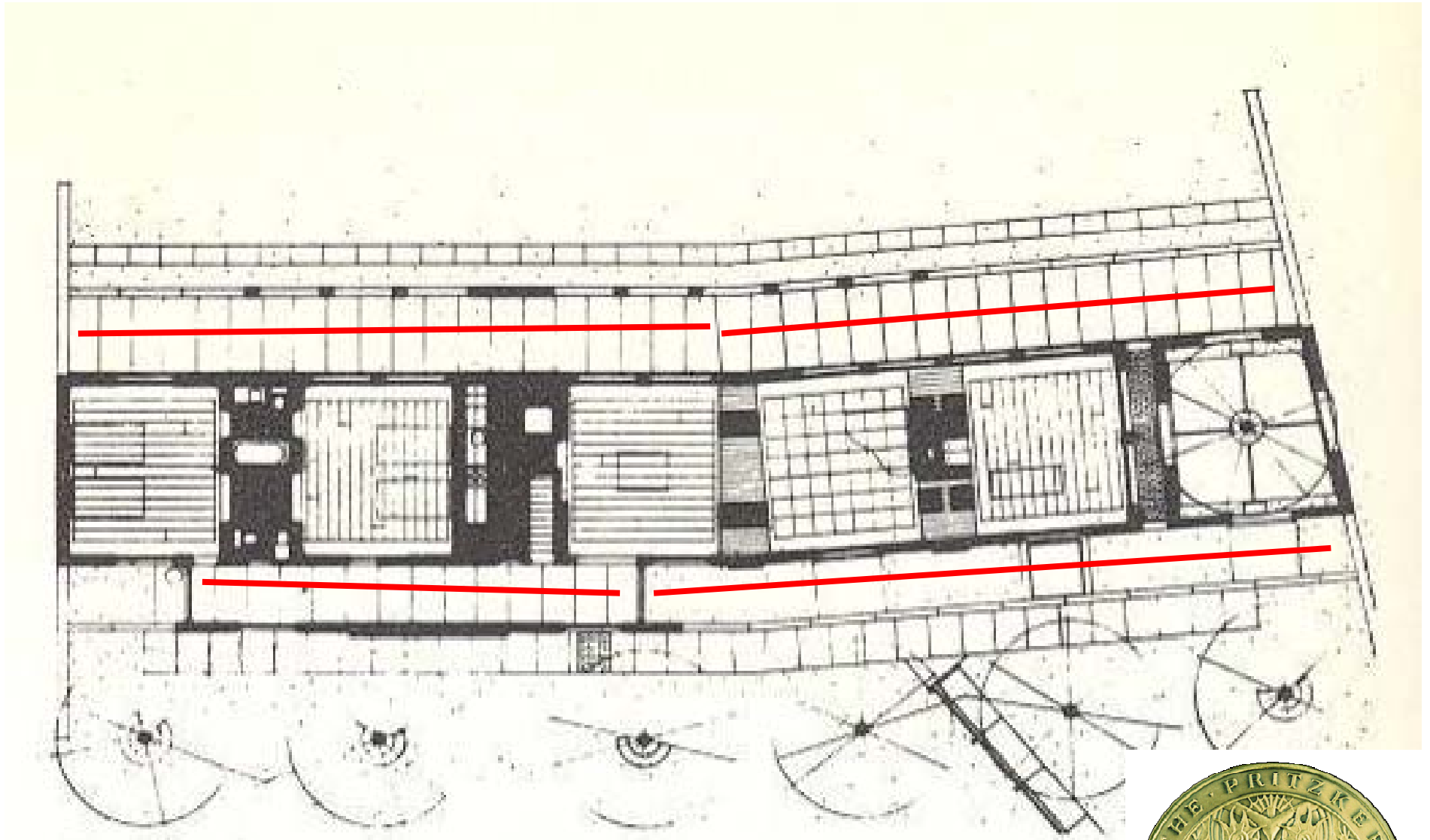


Le Corbusie, Flexible Double House, Weissenhofsiedlung, Stuttgart 1927.

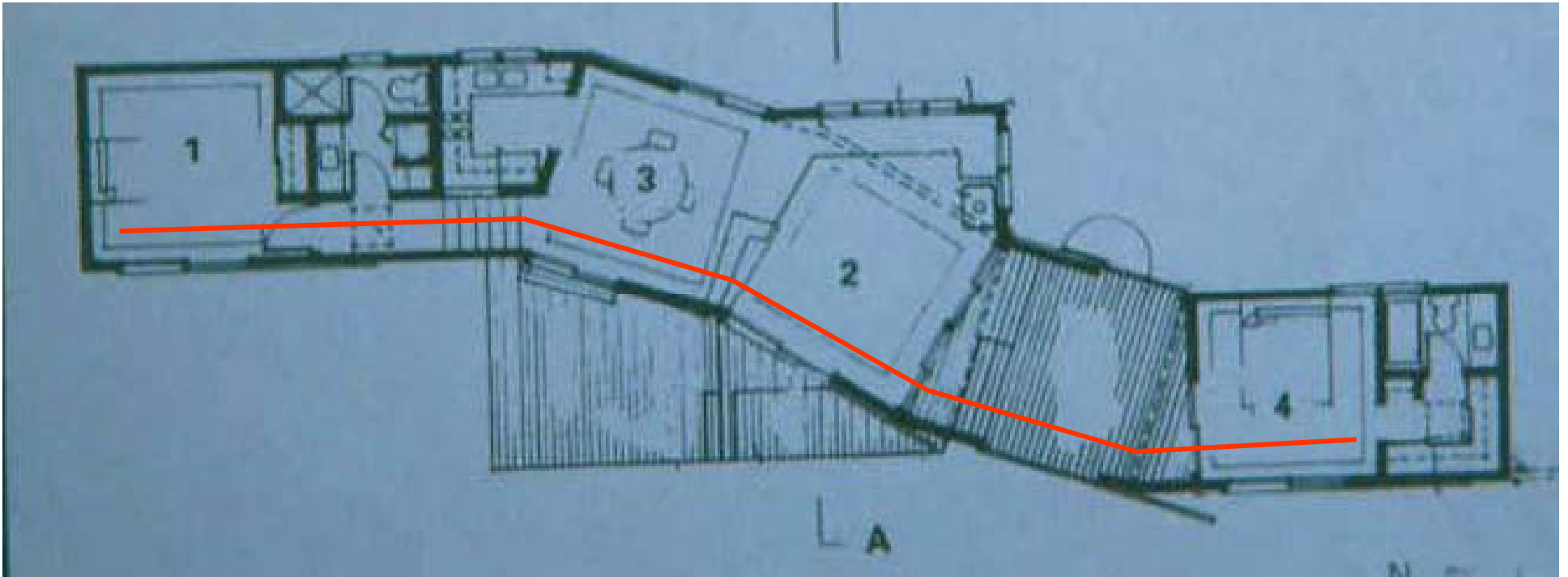
“... long, sterile corridors set the scene for everything bad about modern architecture.”



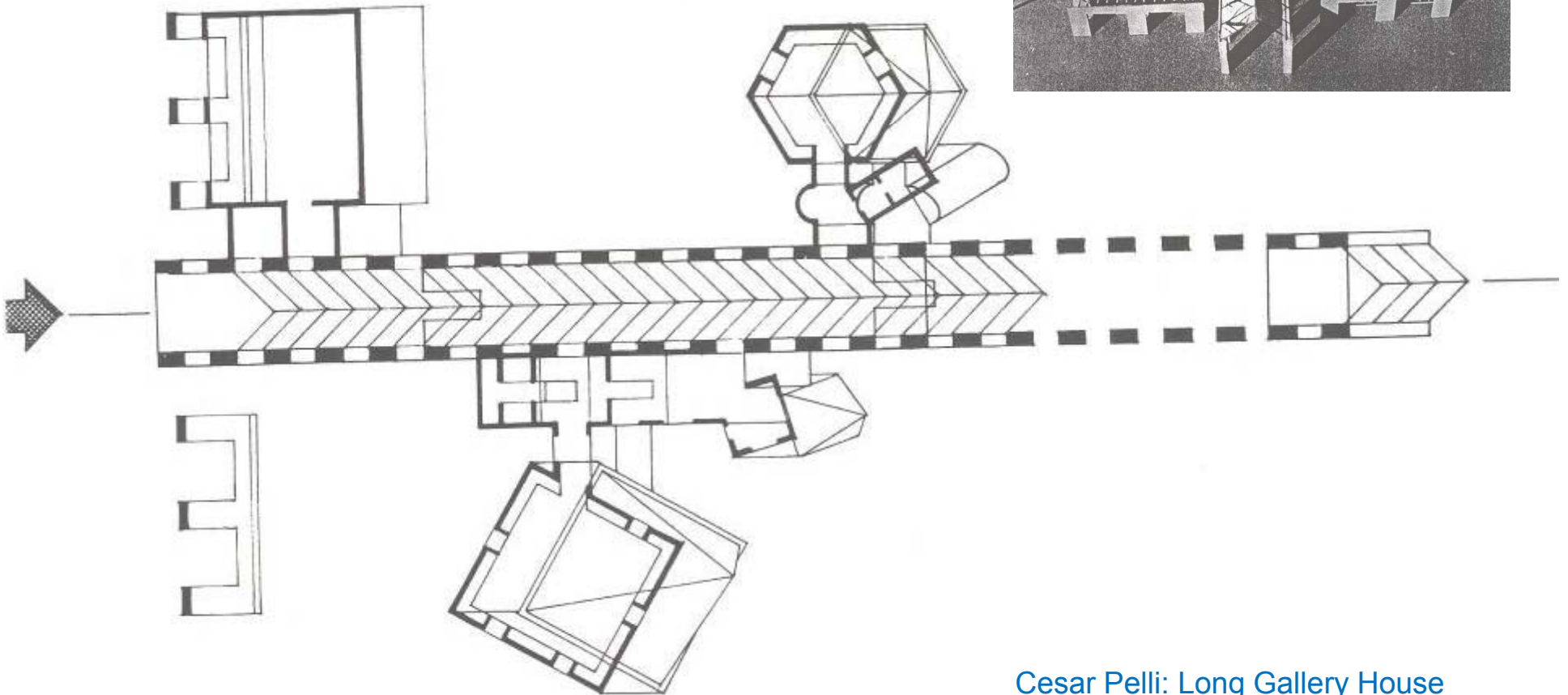
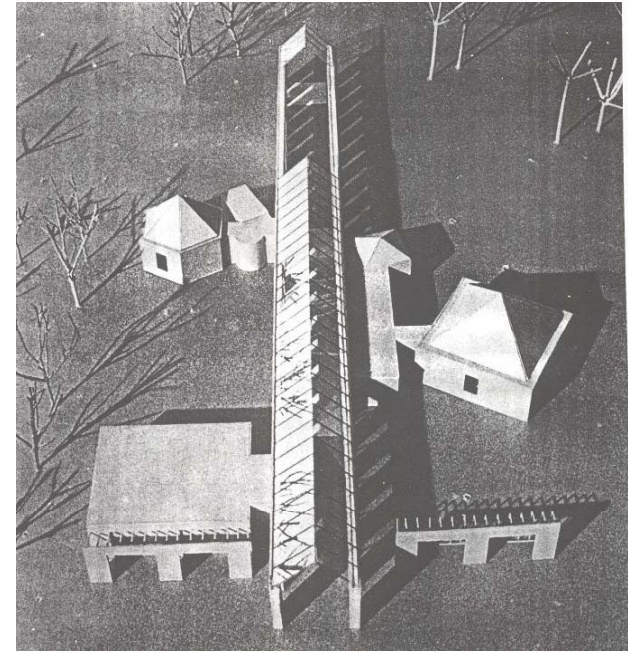
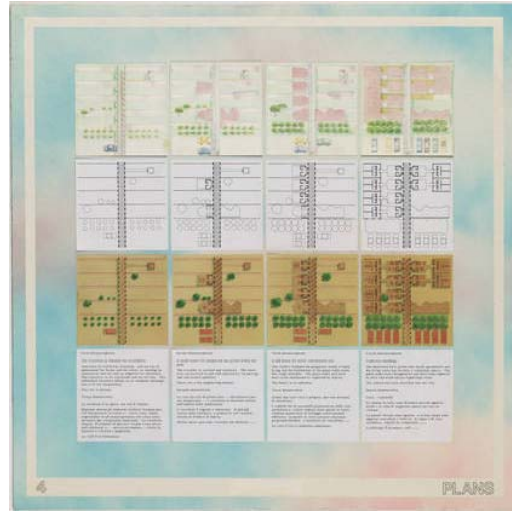
Keep passages short. Make them as much like rooms as possible, with carpets or wood on the floor, furniture, bookshelves, beautiful windows. Make them generous in shape, and always give them plenty of light; the best corridors and passages of all are those which have windows along an entire wall.



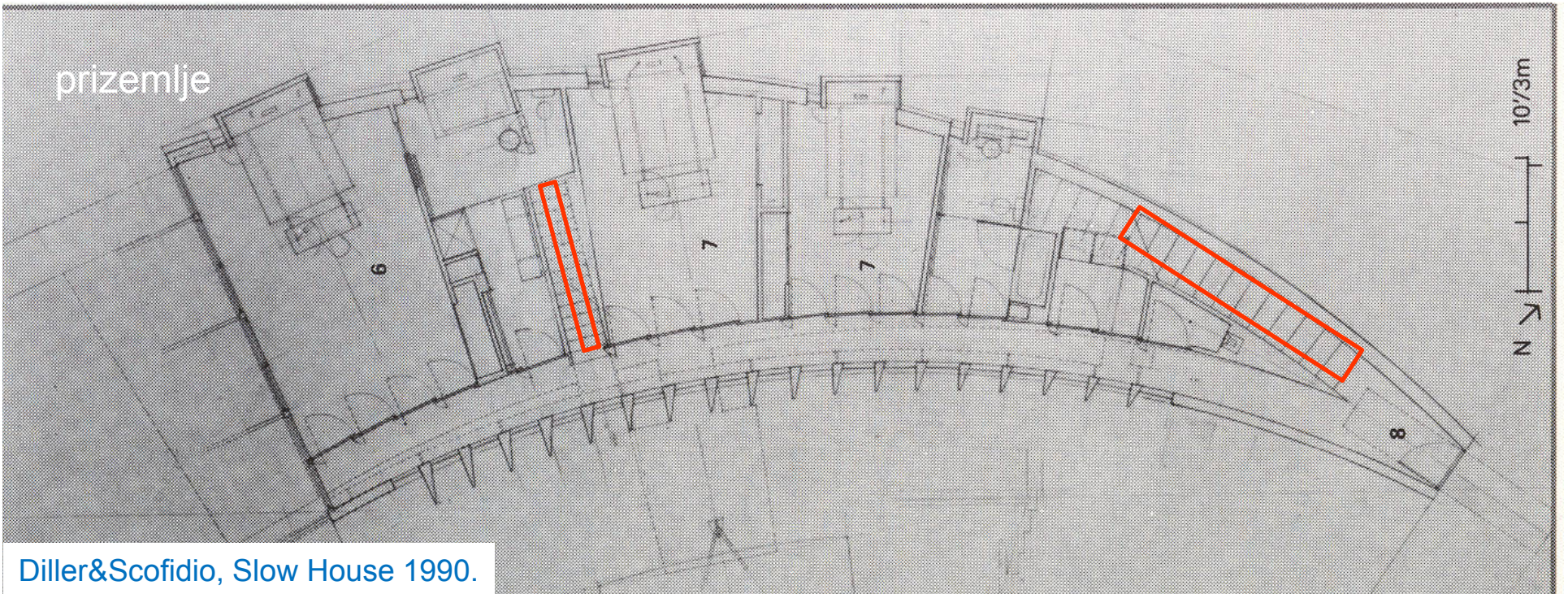
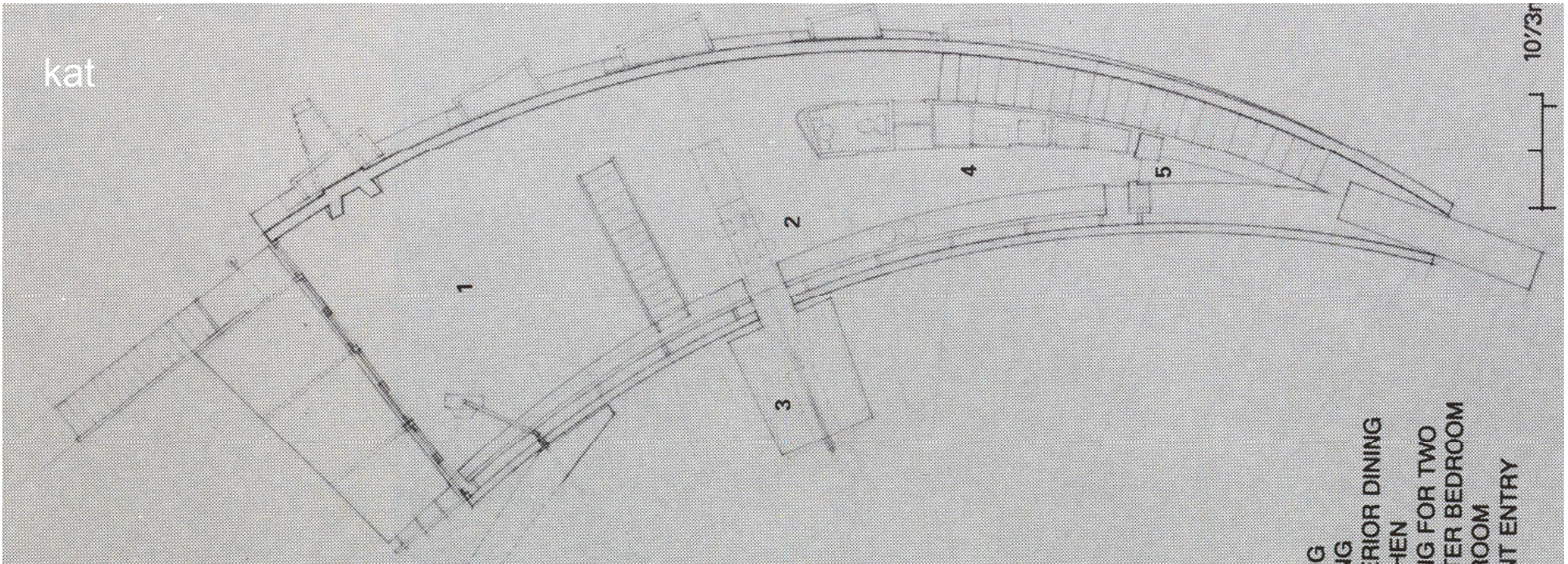
Robert Venturi: Pearson House, 1957.



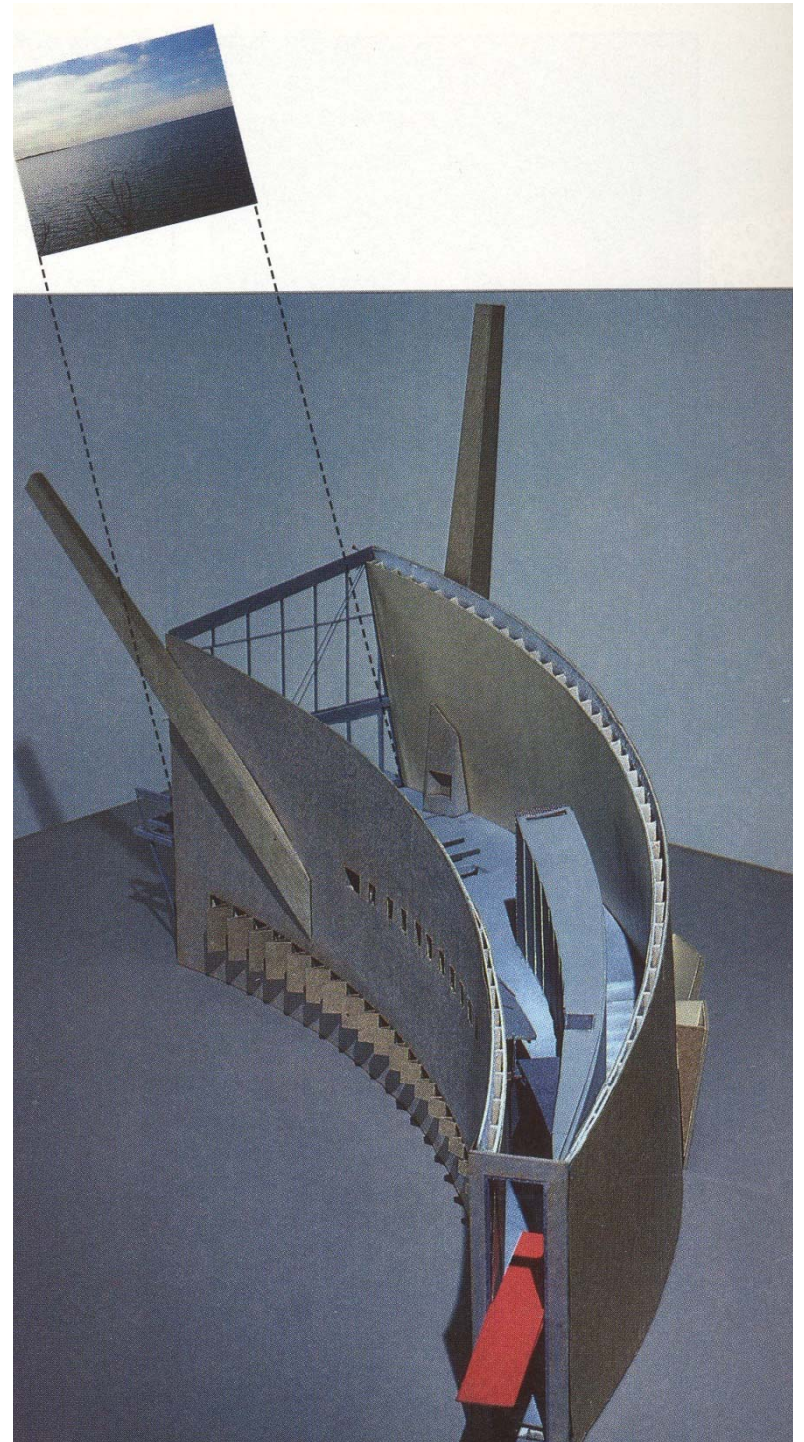
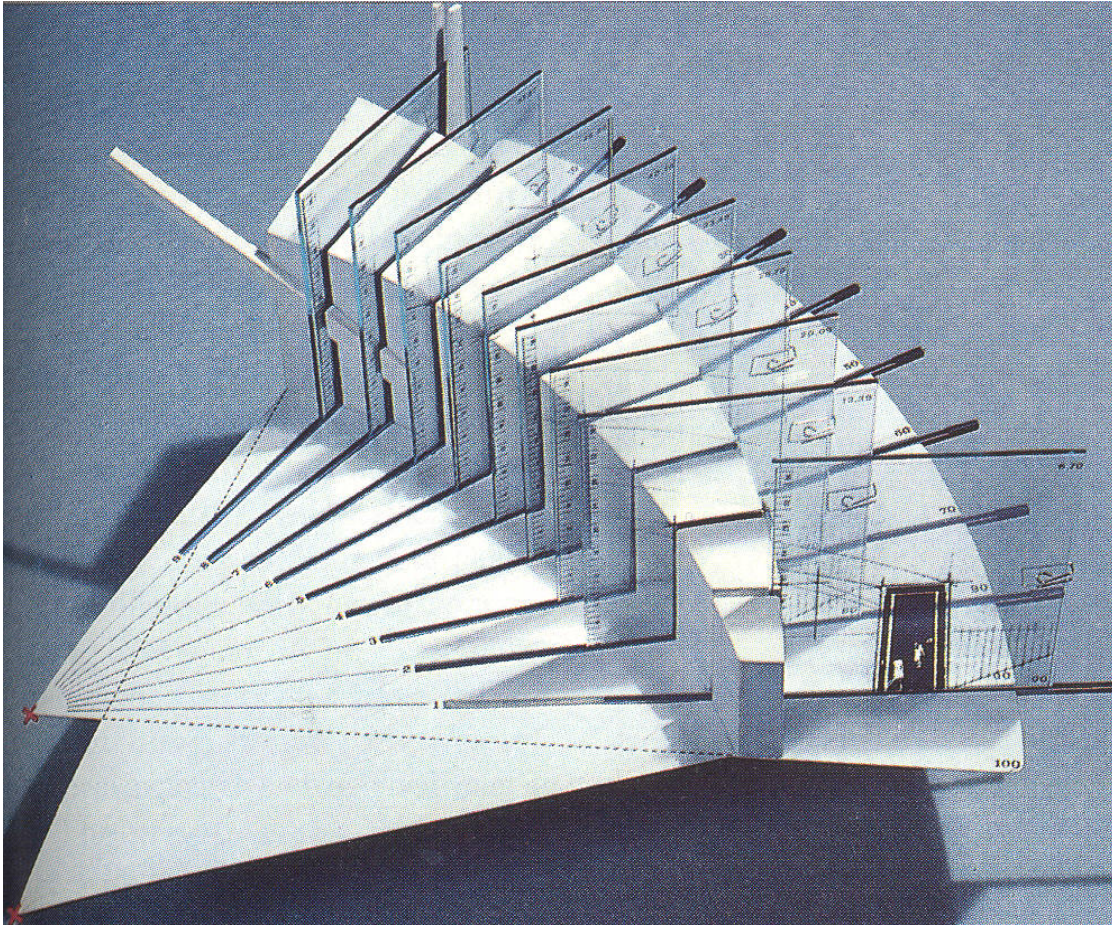
Charles Moore: Ranch City, SF



Cesar Pelli: Long Gallery House

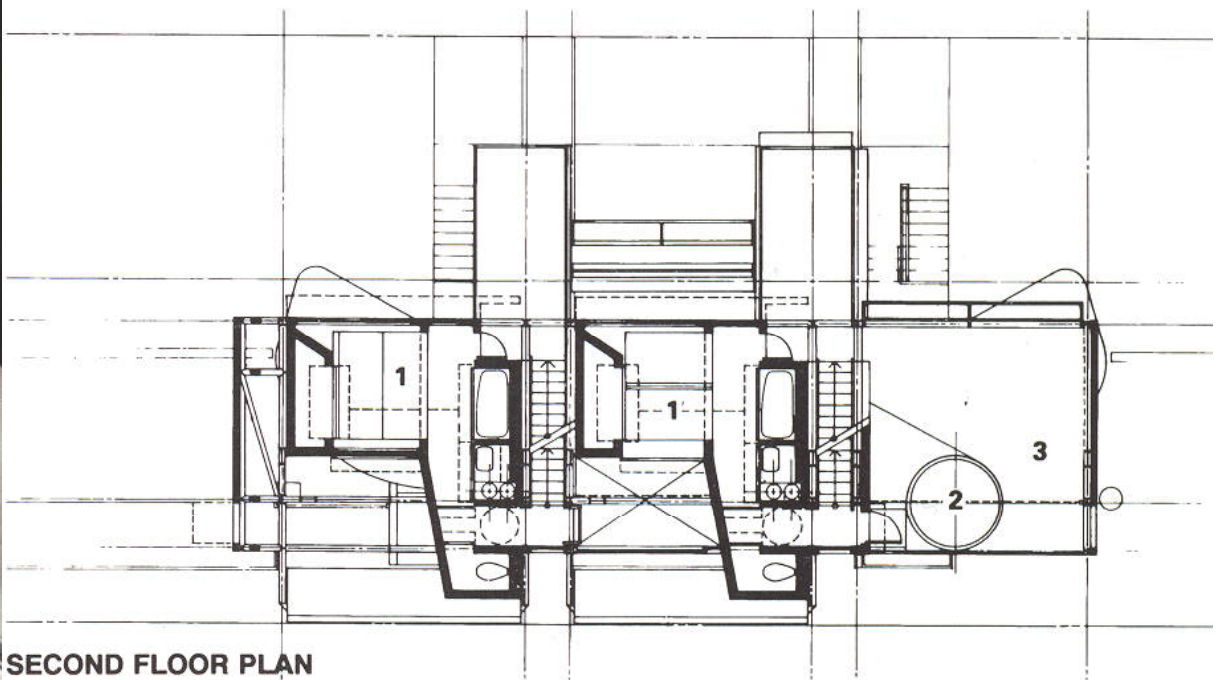
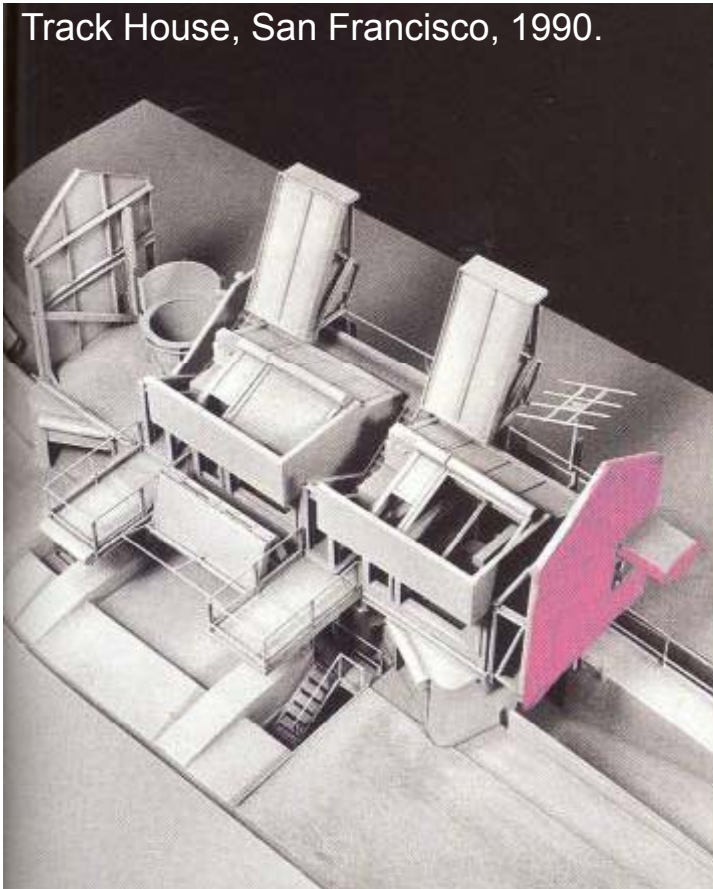


Diller&Scofidio, Slow House 1990.

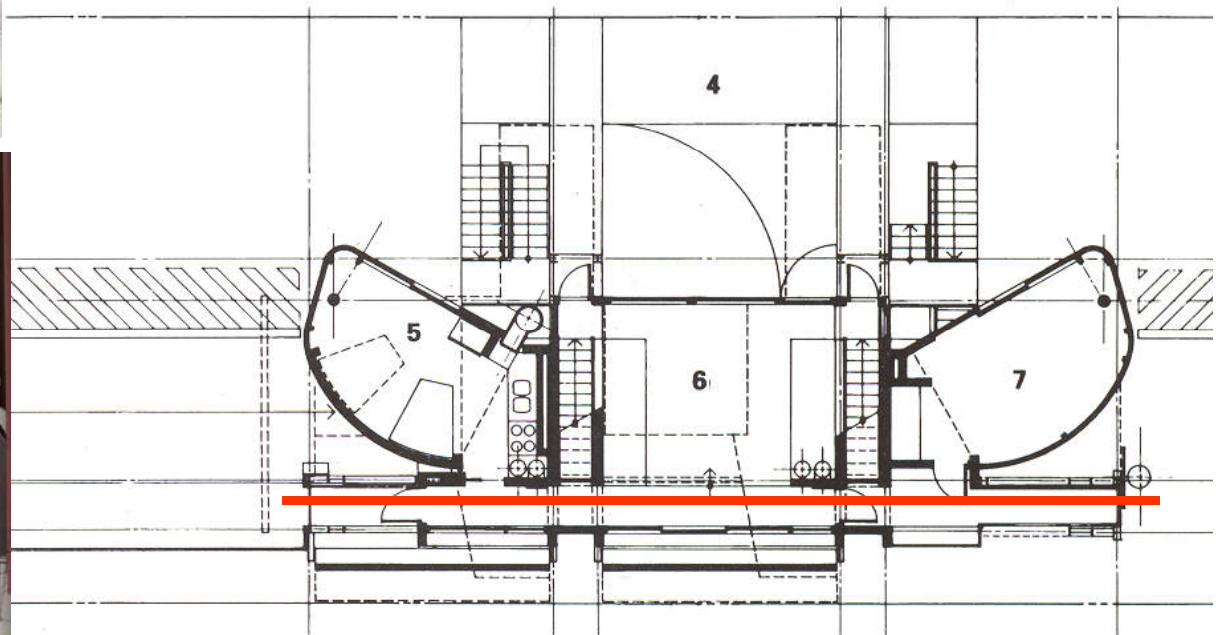
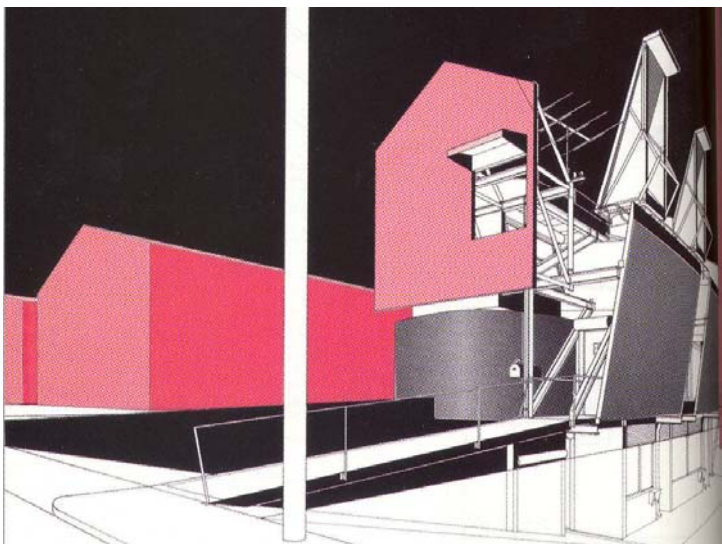


Diller&Scofidio, Slow House 1990.

Track House, San Francisco, 1990.



SECOND FLOOR PLAN

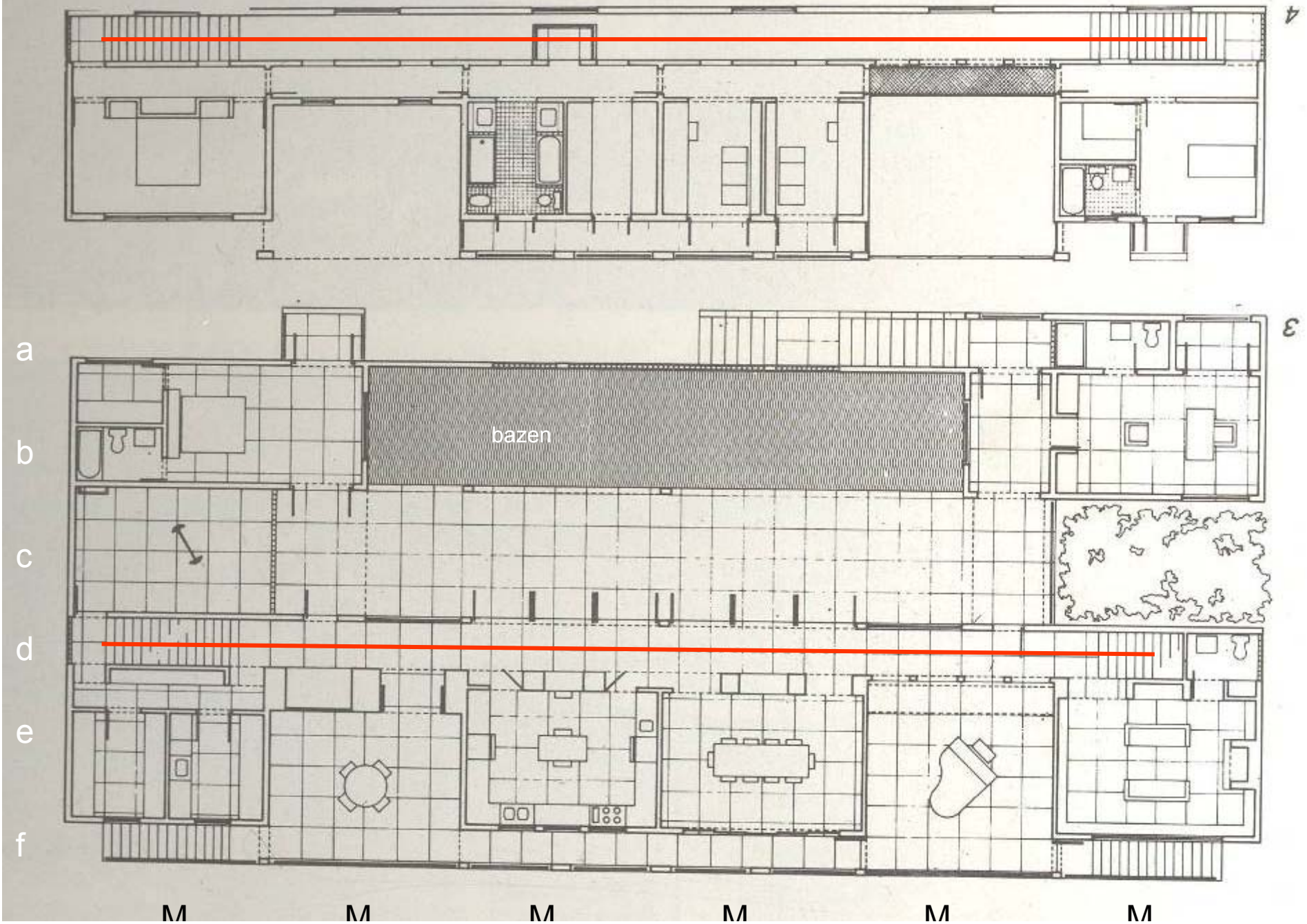


FIRST FLOOR PLAN



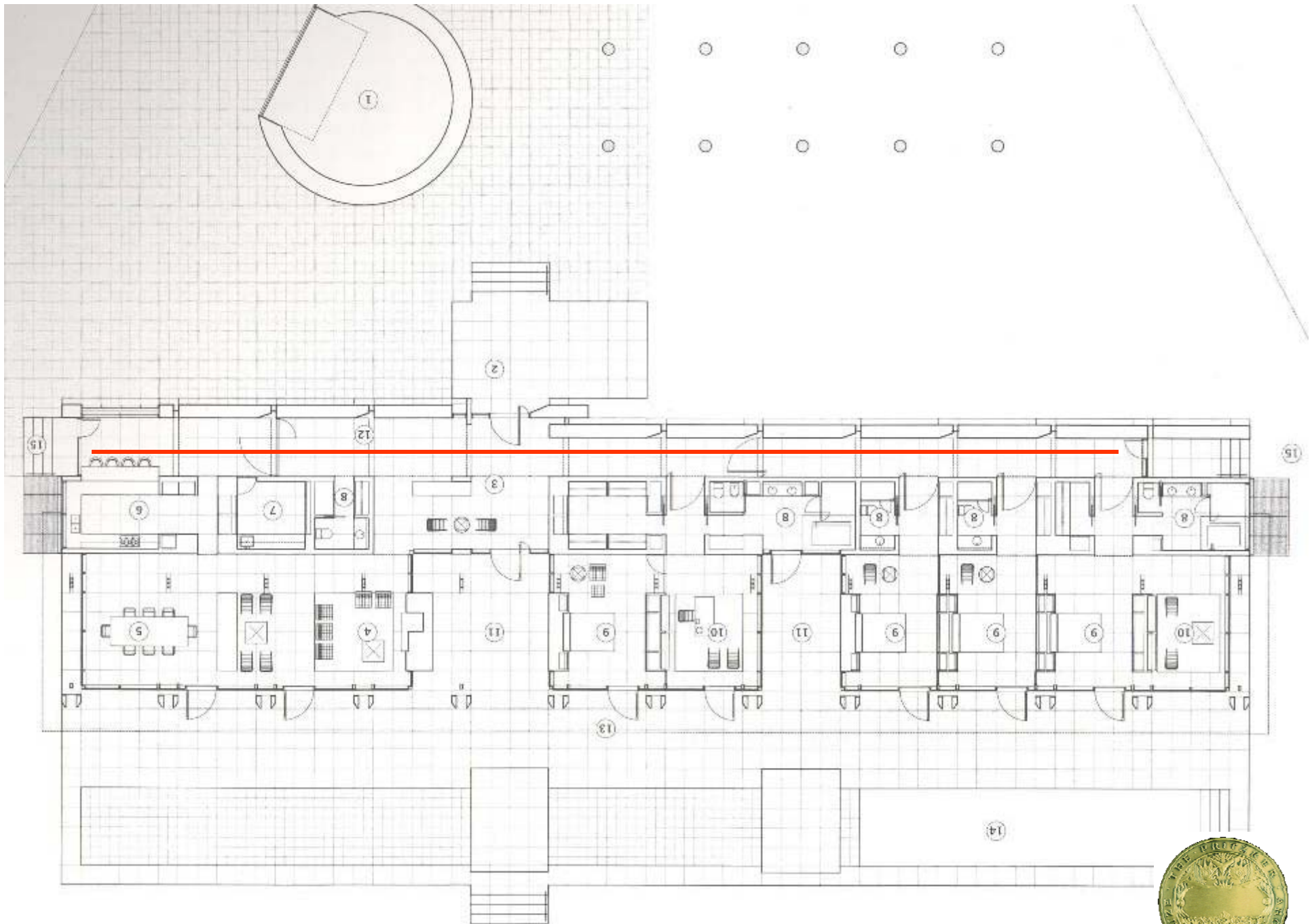
Arquitectonica: Pink House ("The Dream of a House"), Miami Beach, 1977

Arquitectonica: Pink House ("The Dream of a House"), Miami Beach, 1977





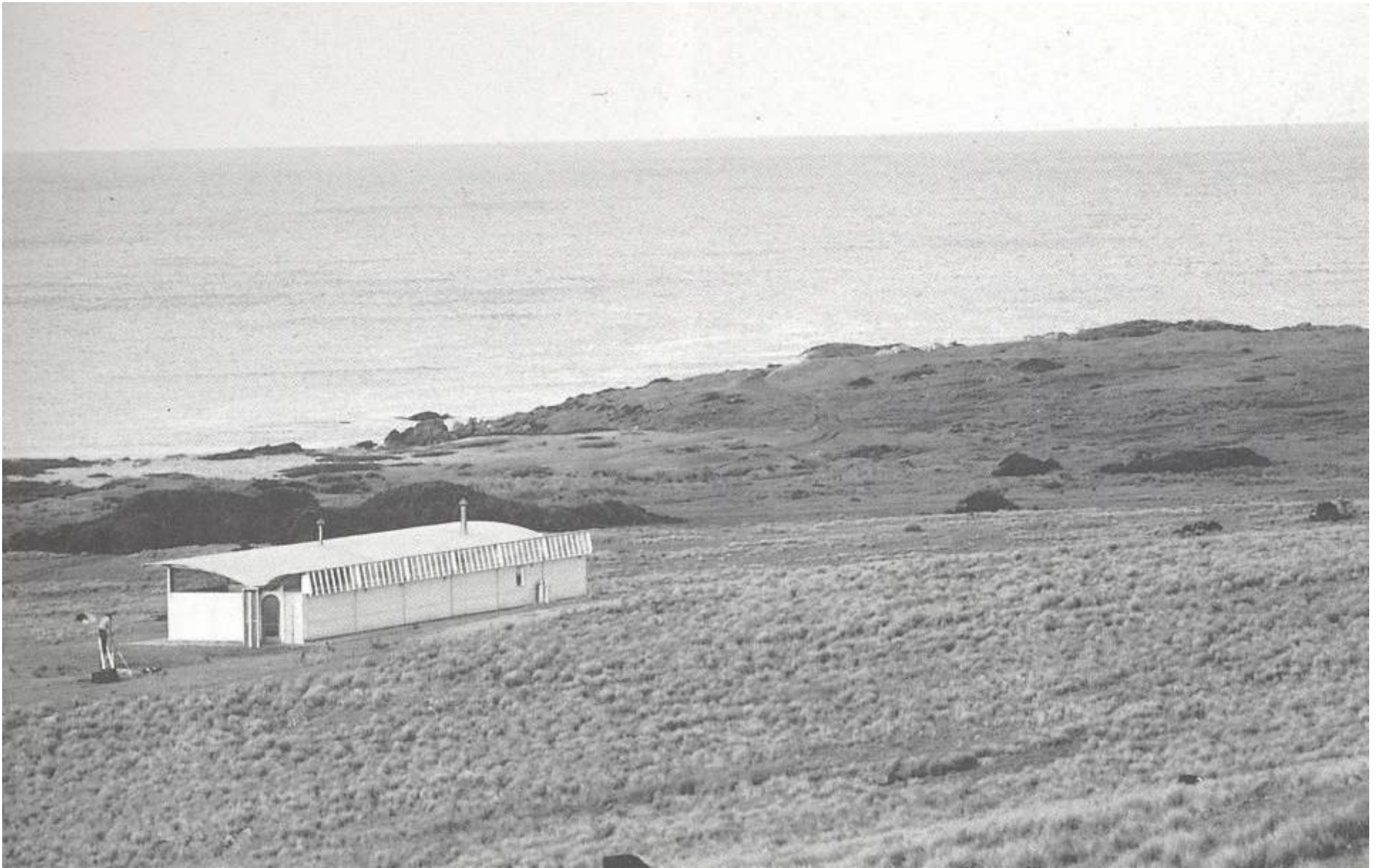
Arquitectonica: Pink House ("The Dream of a House"), Miami Beach, 1977.



Richard Meyer: "House at Naples", Florida 1997.



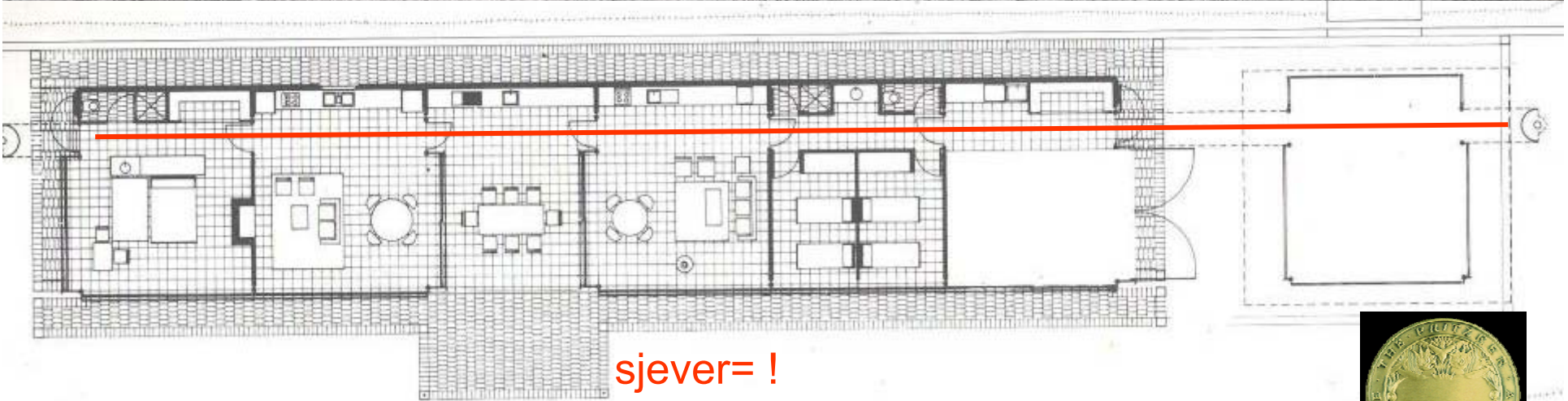
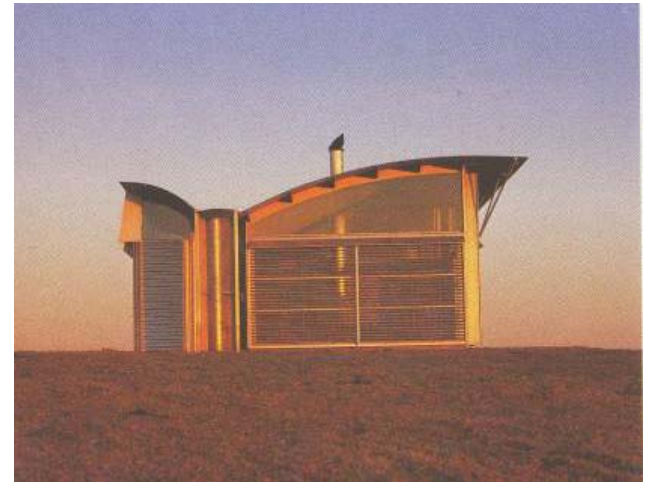
Richard Meyer: "House at Naples", Florida 1997.



Glenn Murcutt, Magney (Moruya) House, 1982.



Glenn Murcutt,
Magney (Moruya) House
1982.

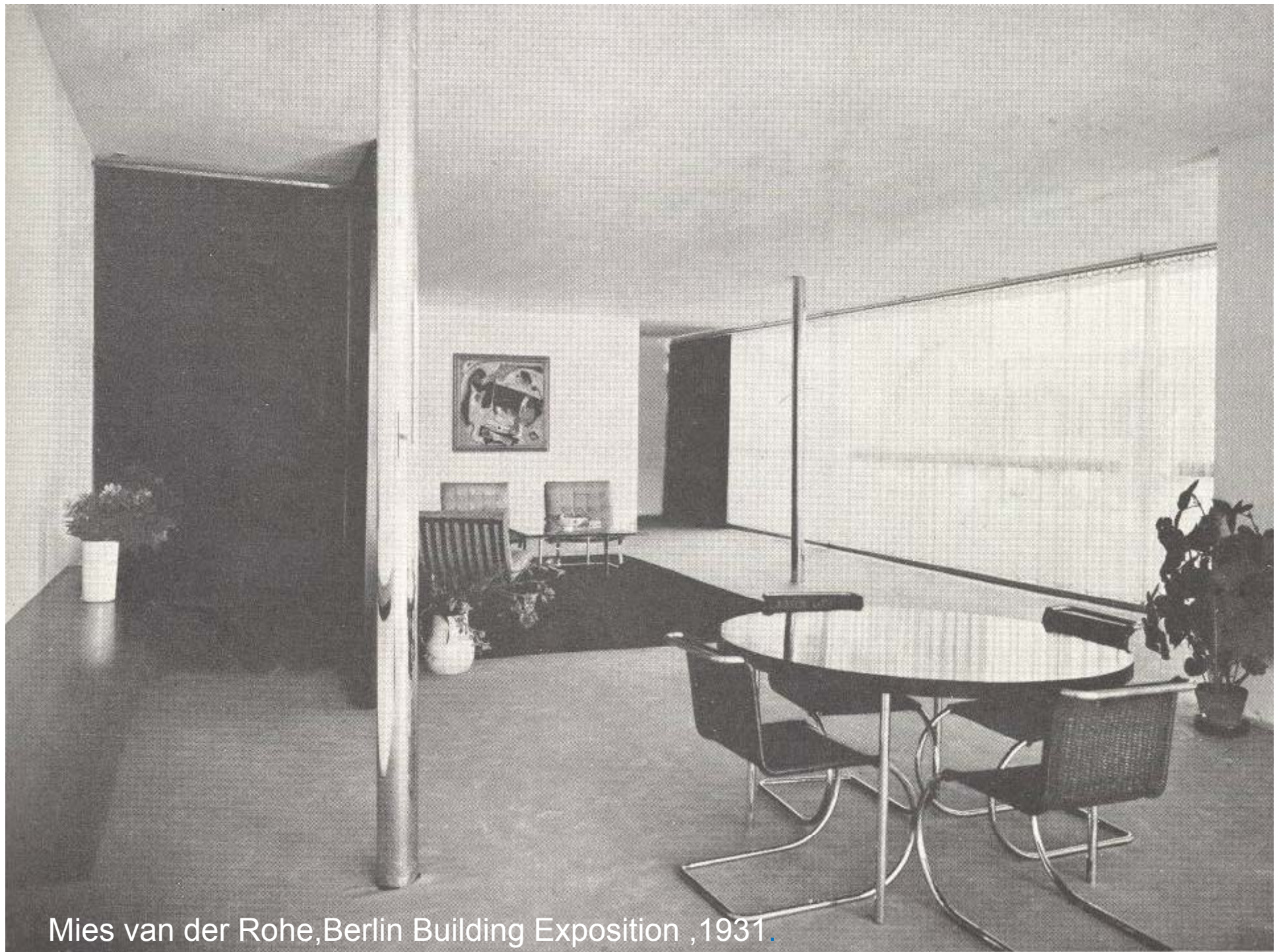


sjever= !
,Australija



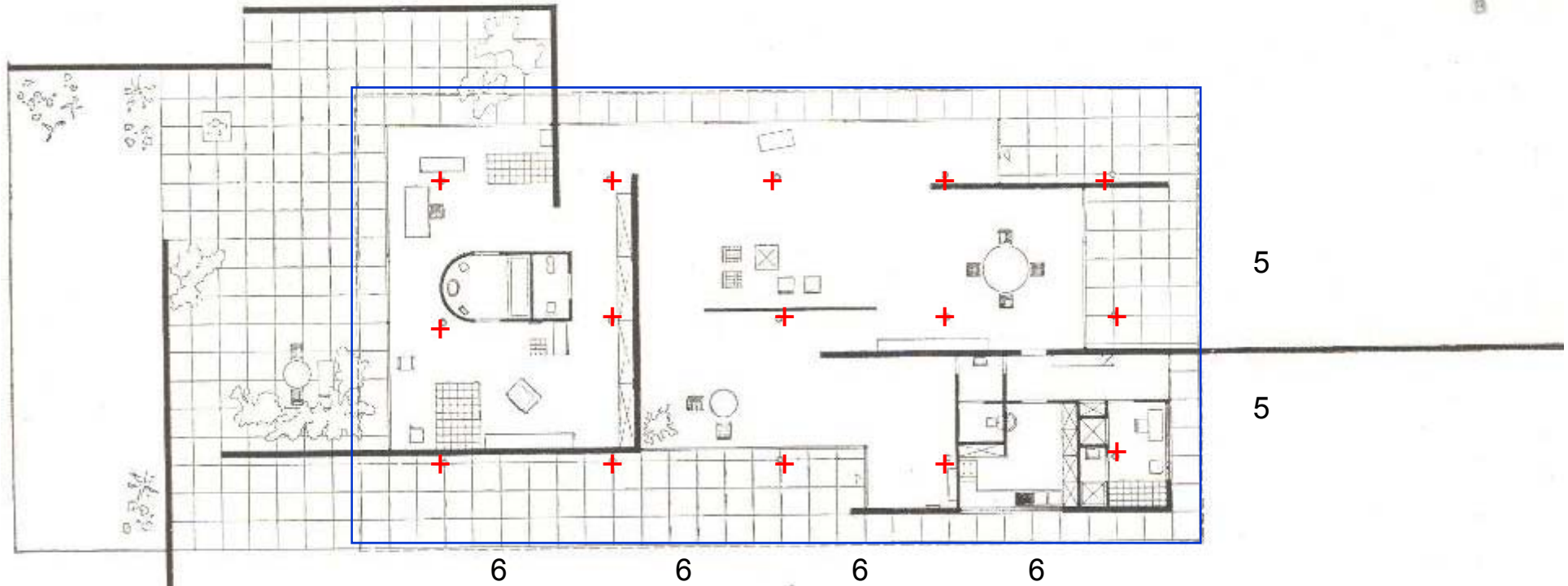


“Oko 1910. Wright je postigao fleksibilnost otvorenog plana koji do tada nije postojao - u biti radi što je više moguće sa kućom kao jednom prostorijom.” -**Sigfried Giedion**



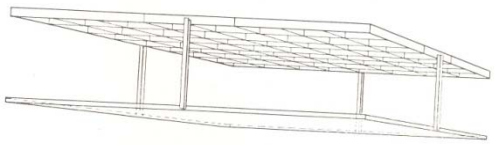
Mies van der Rohe, Berlin Building Exposition , 1931.

Mies van der Rohe, Berlin Building Exposition, 1931.





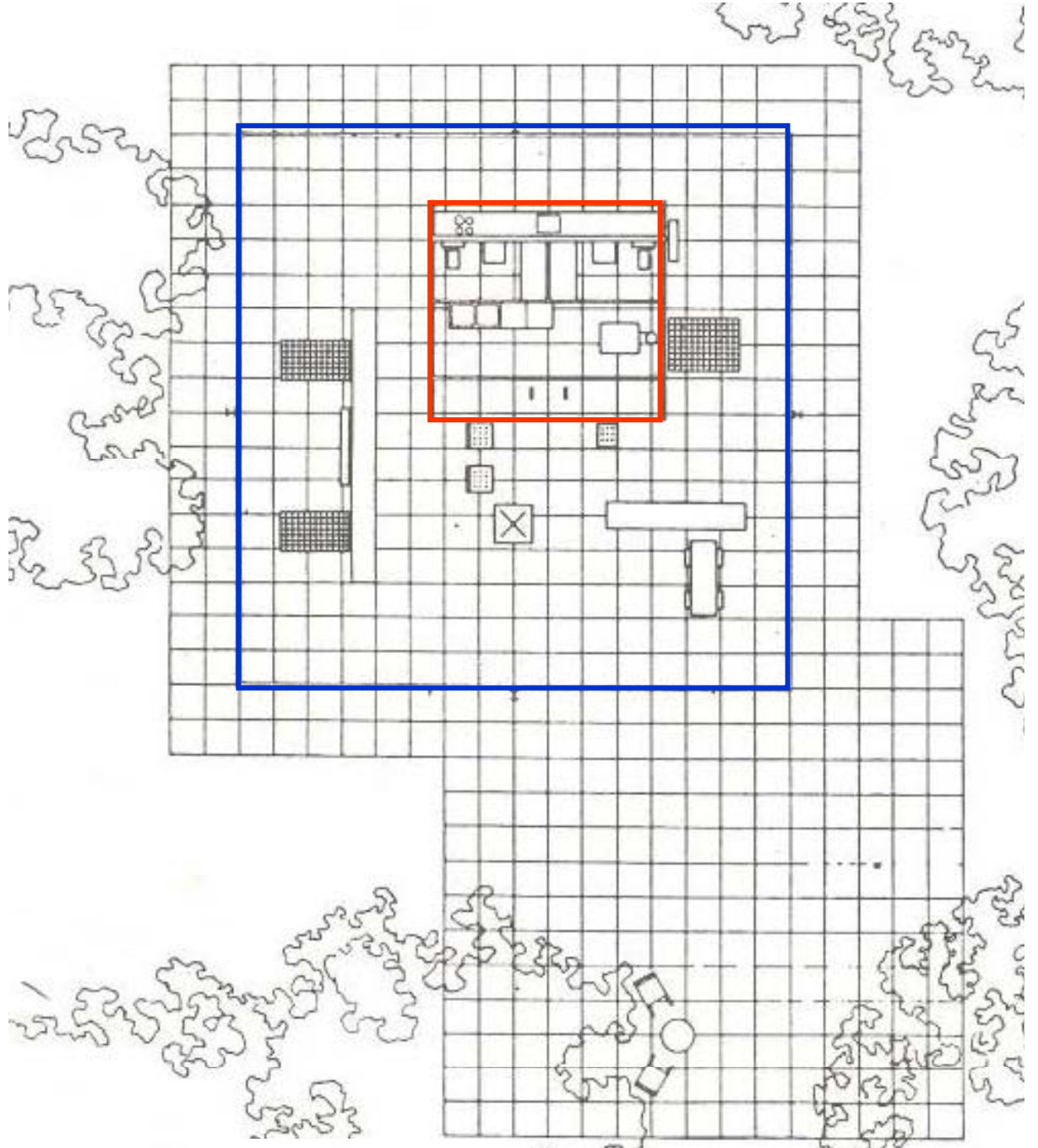
Fifty-by-fifty, 1951.



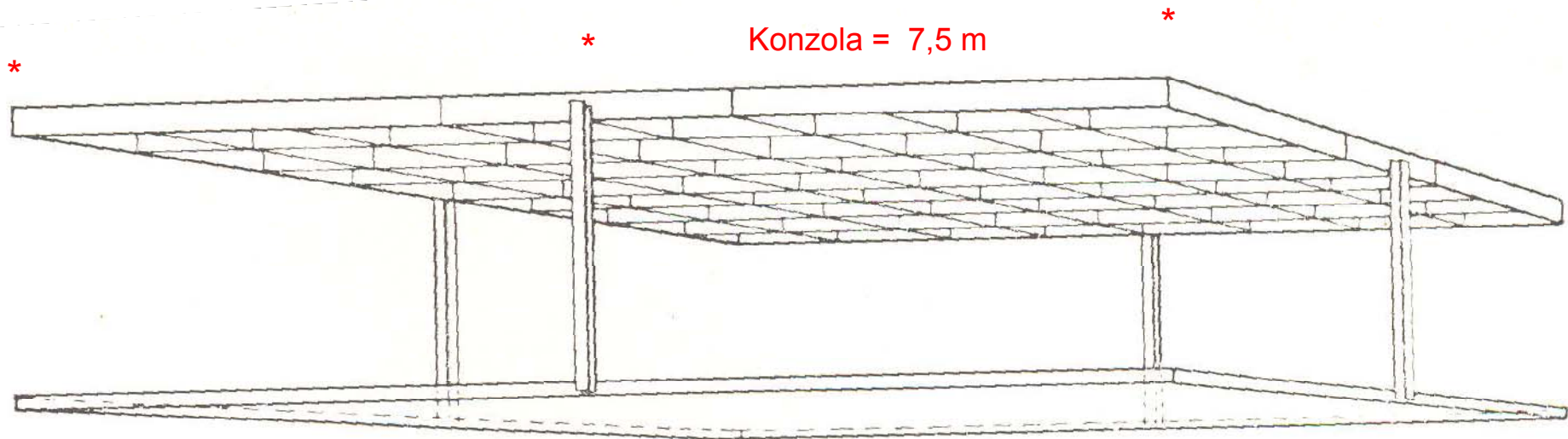
Bacardi – Santiago, Cuba, 1958.



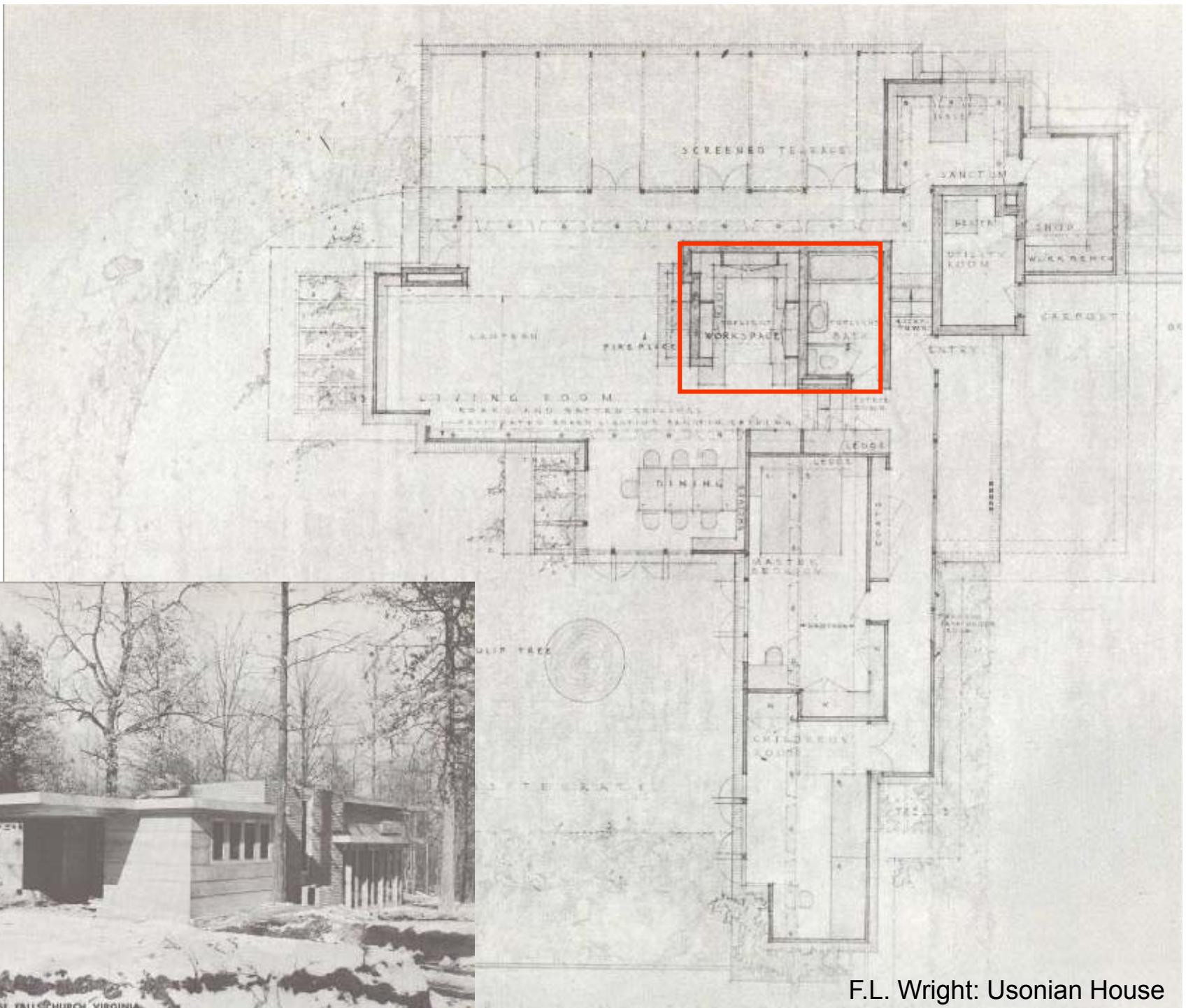
Neue Nationalgalerie, Berlin, 1968.



"Fifty-by-fifty" house. Plan (fifteen-by-fifteen ?)

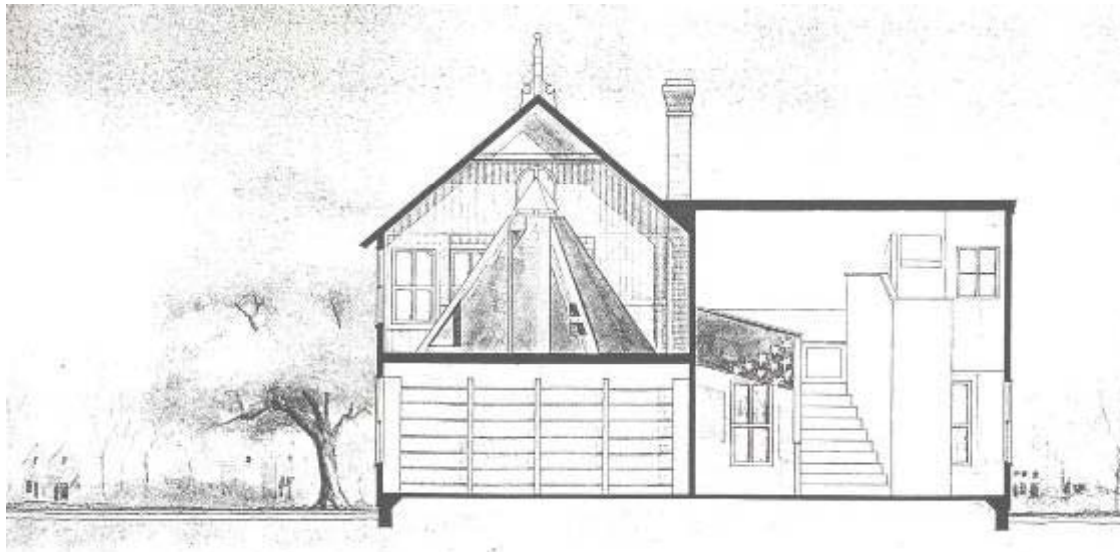


Fifty by Fifty Feet House



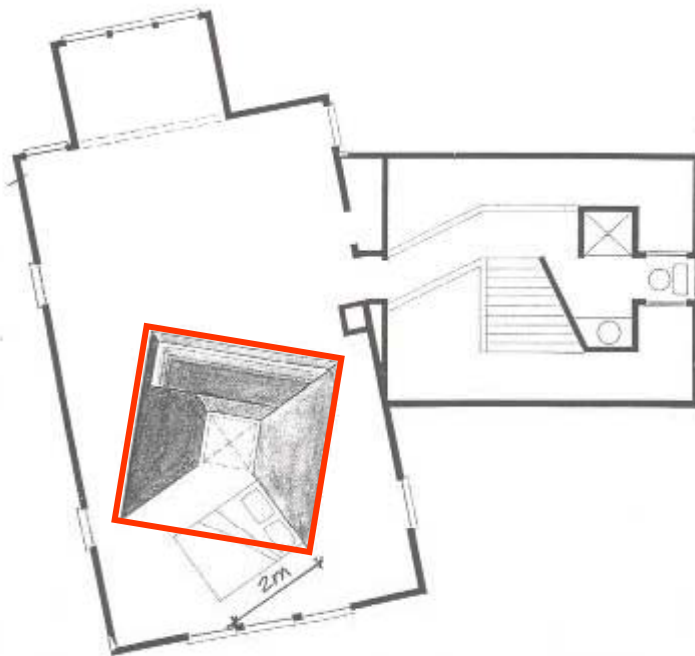
F.L. Wright: Usonian House

Great Seal of the United States 1782.

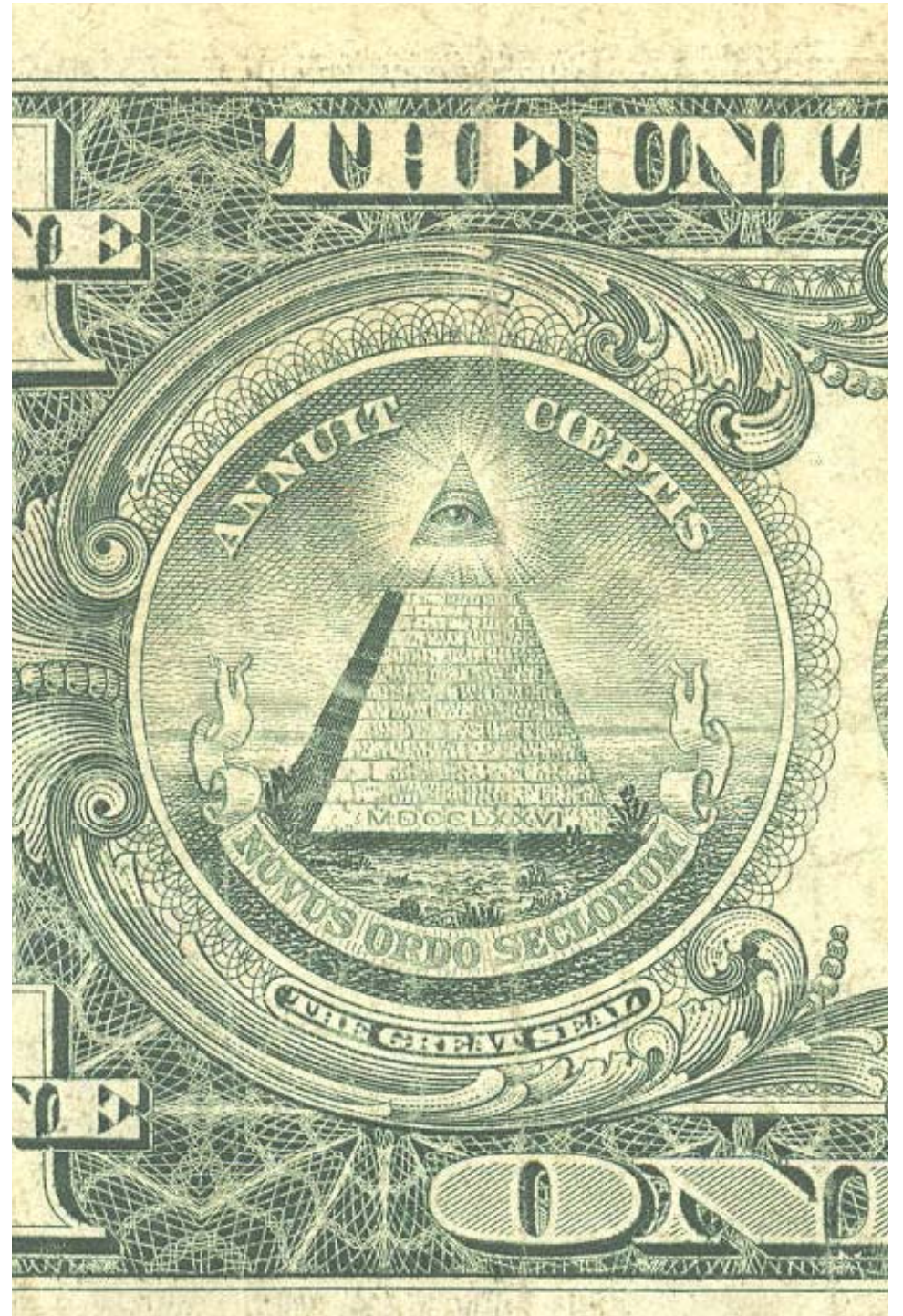
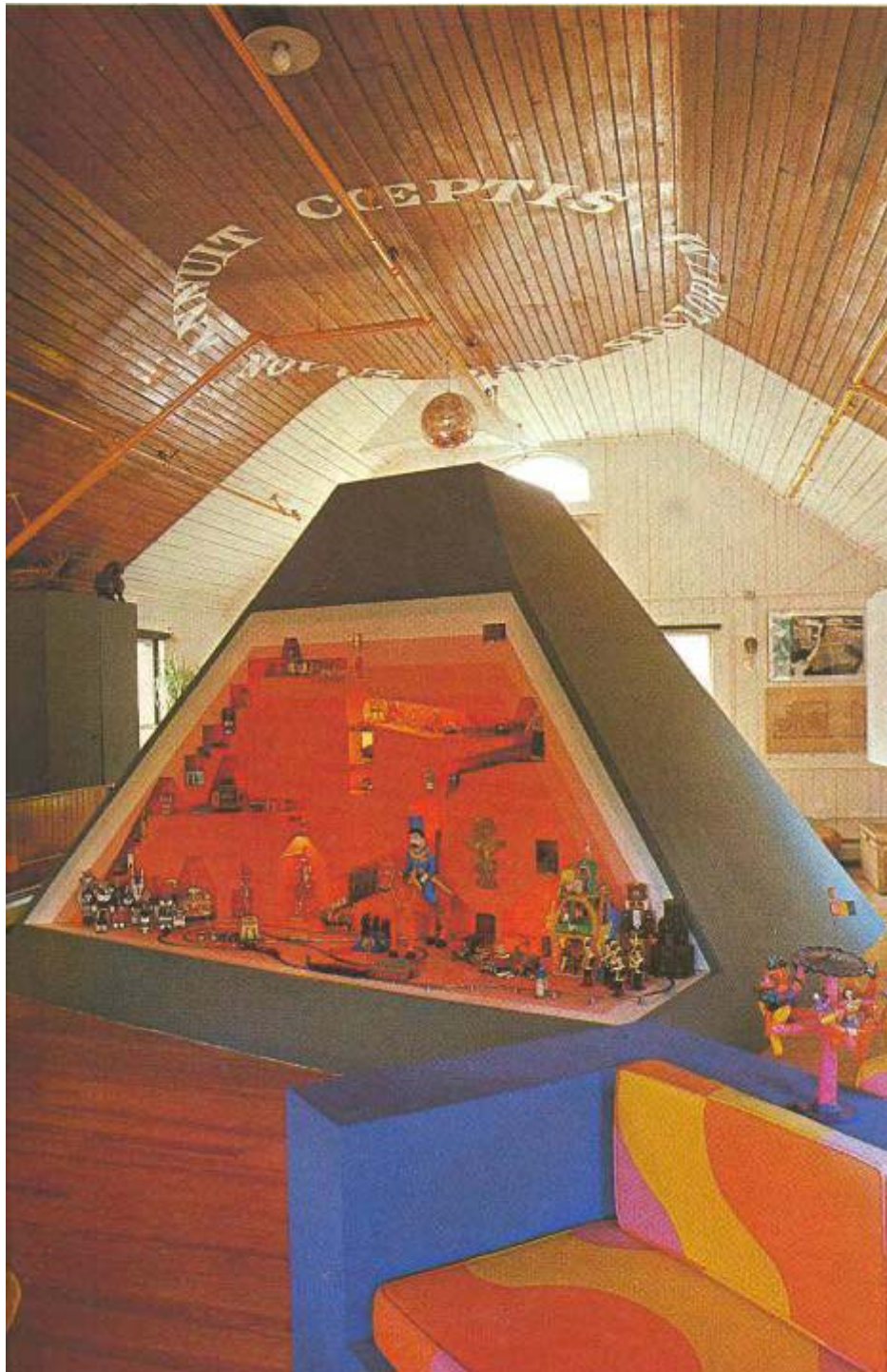


Novus ordo seclorum [hrvatski](#): "Novi poredak vjekova"

Annuit cœptis—as "He (God) has favored our undertakings."



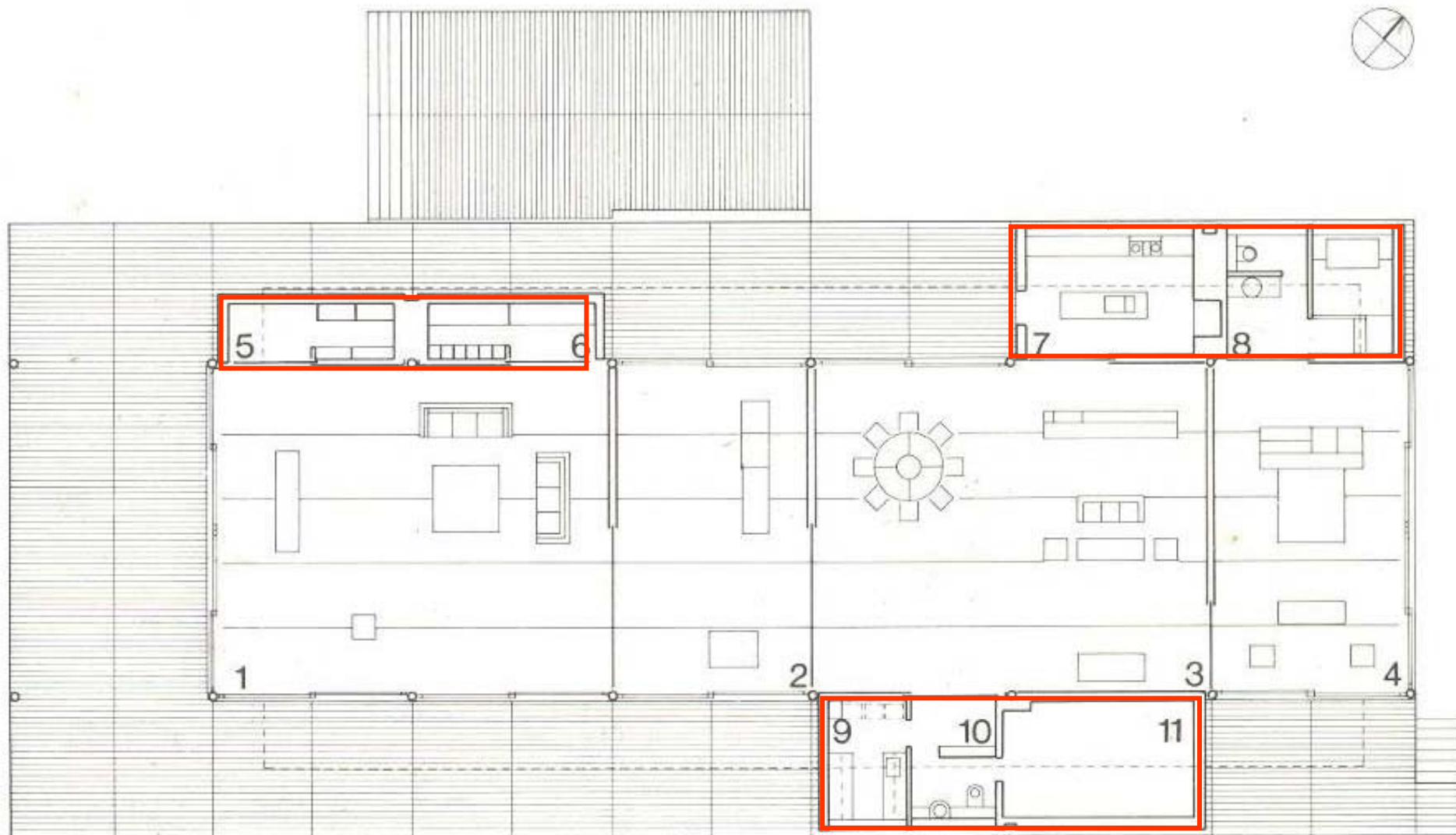
Charles Moore, vlastita kuća (adaptacija)





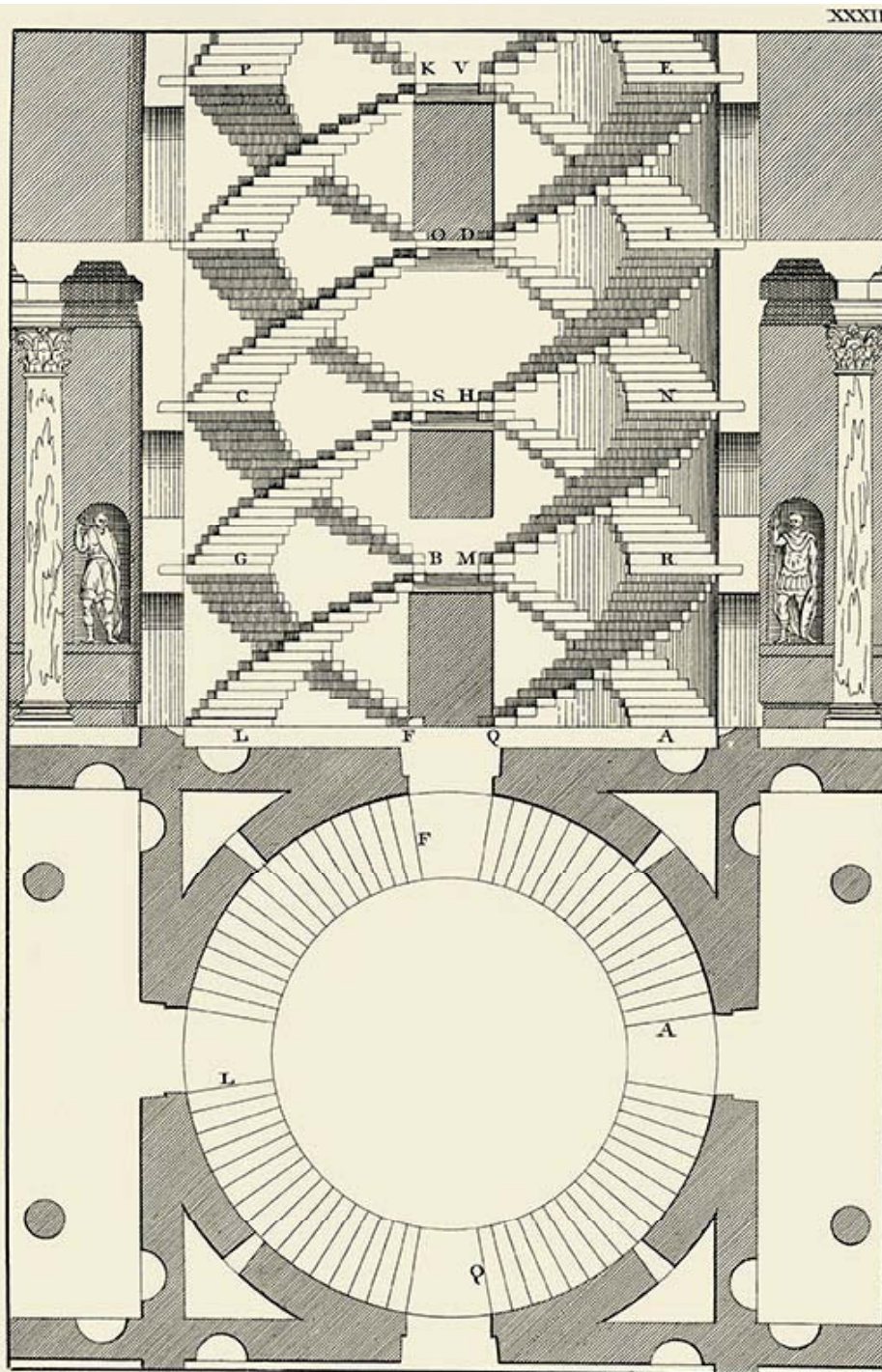
Norman Foster, kuća u Japanu



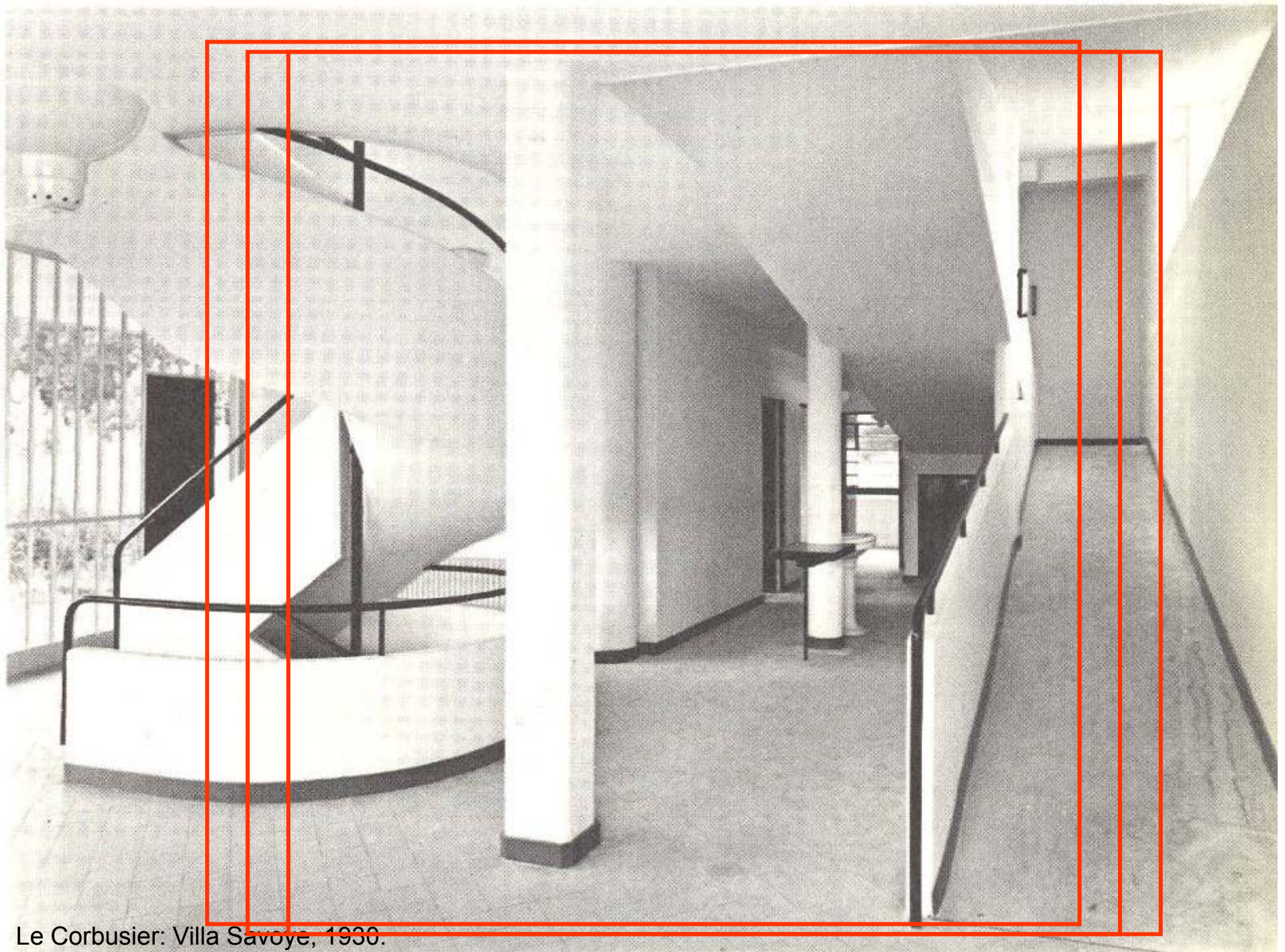


Norman Foster, kuća u Japanu

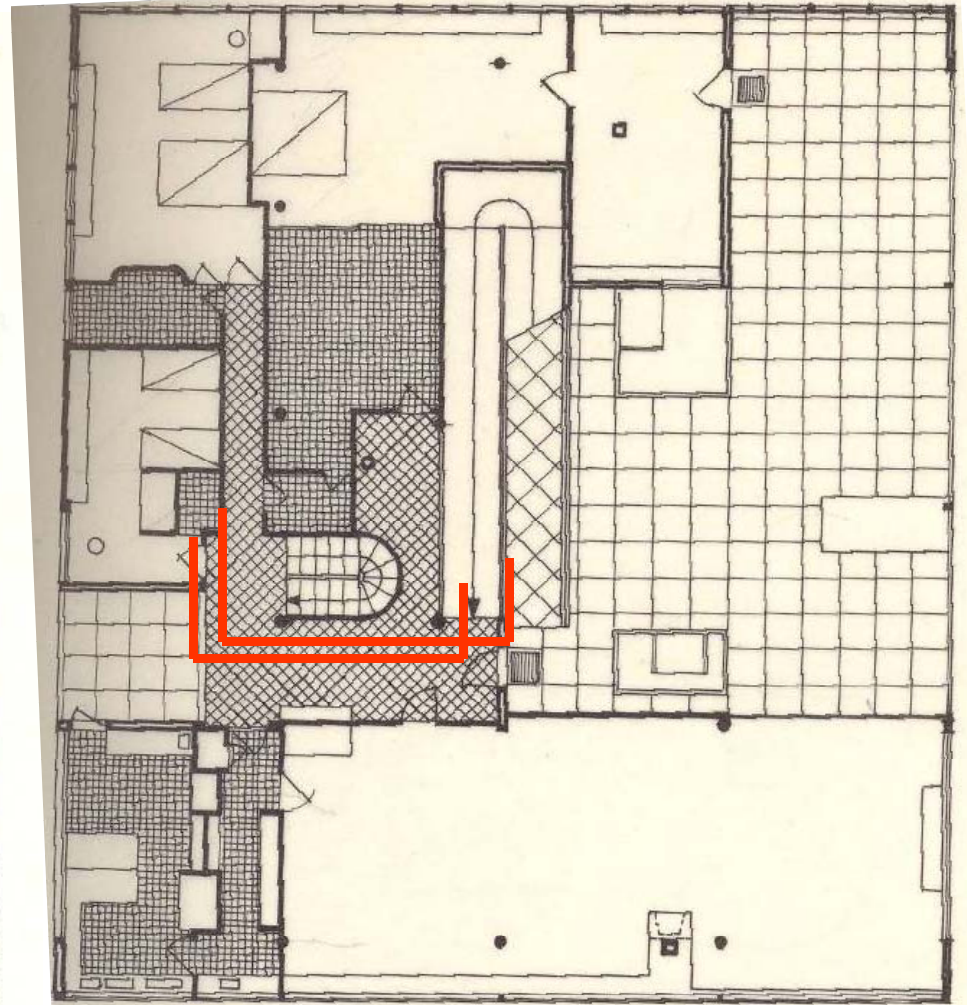
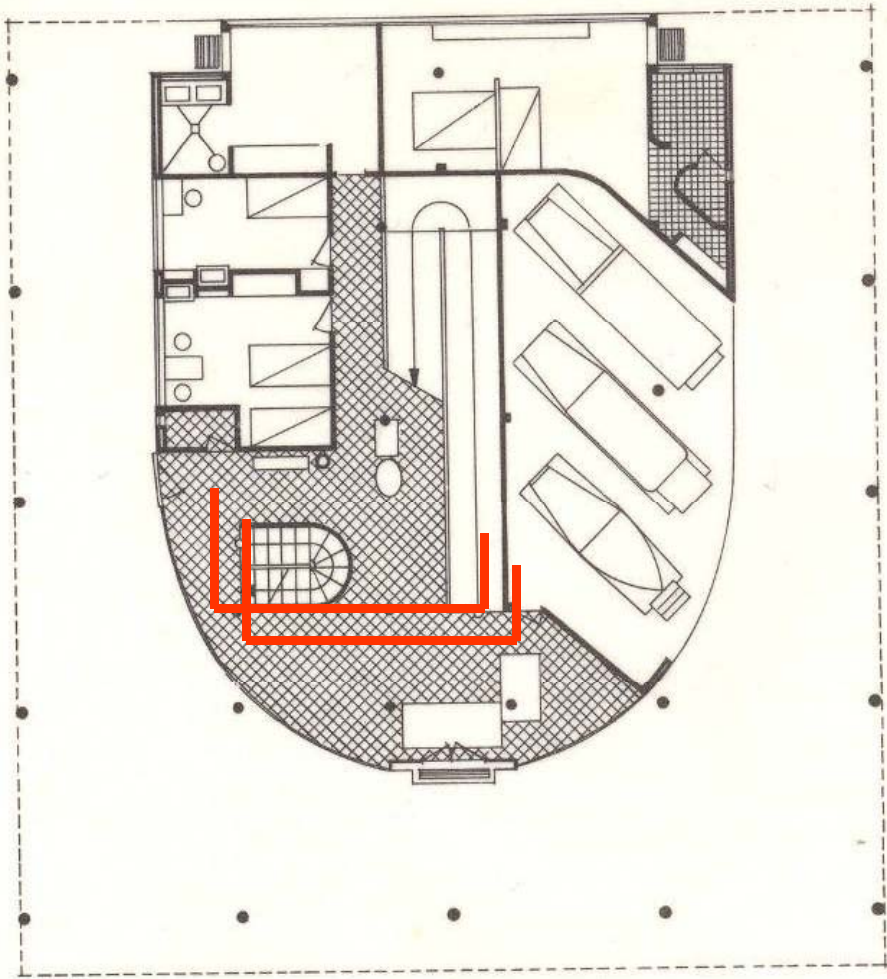




2v + š = 63

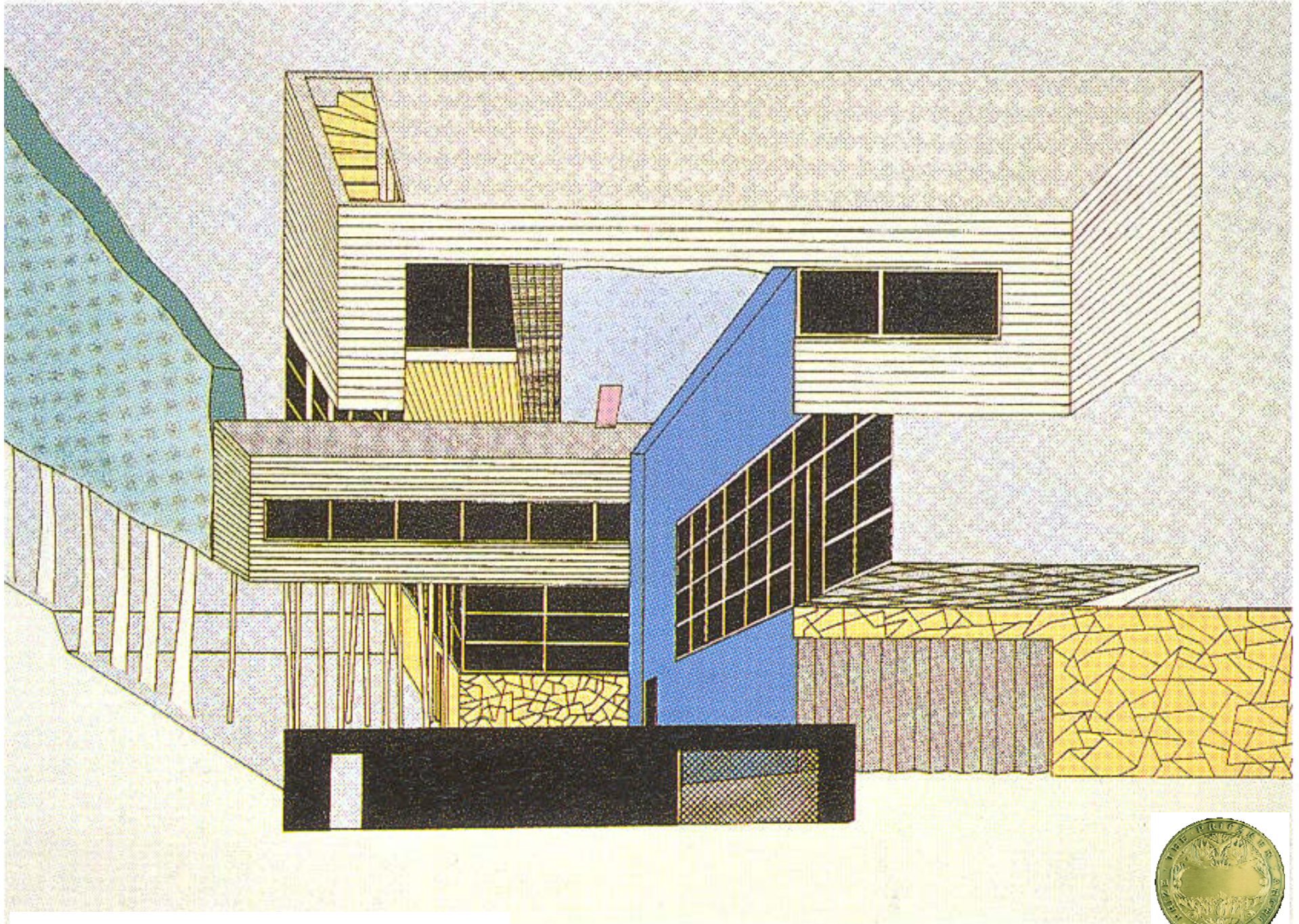


Le Corbusier: Villa Savoye, 1930.

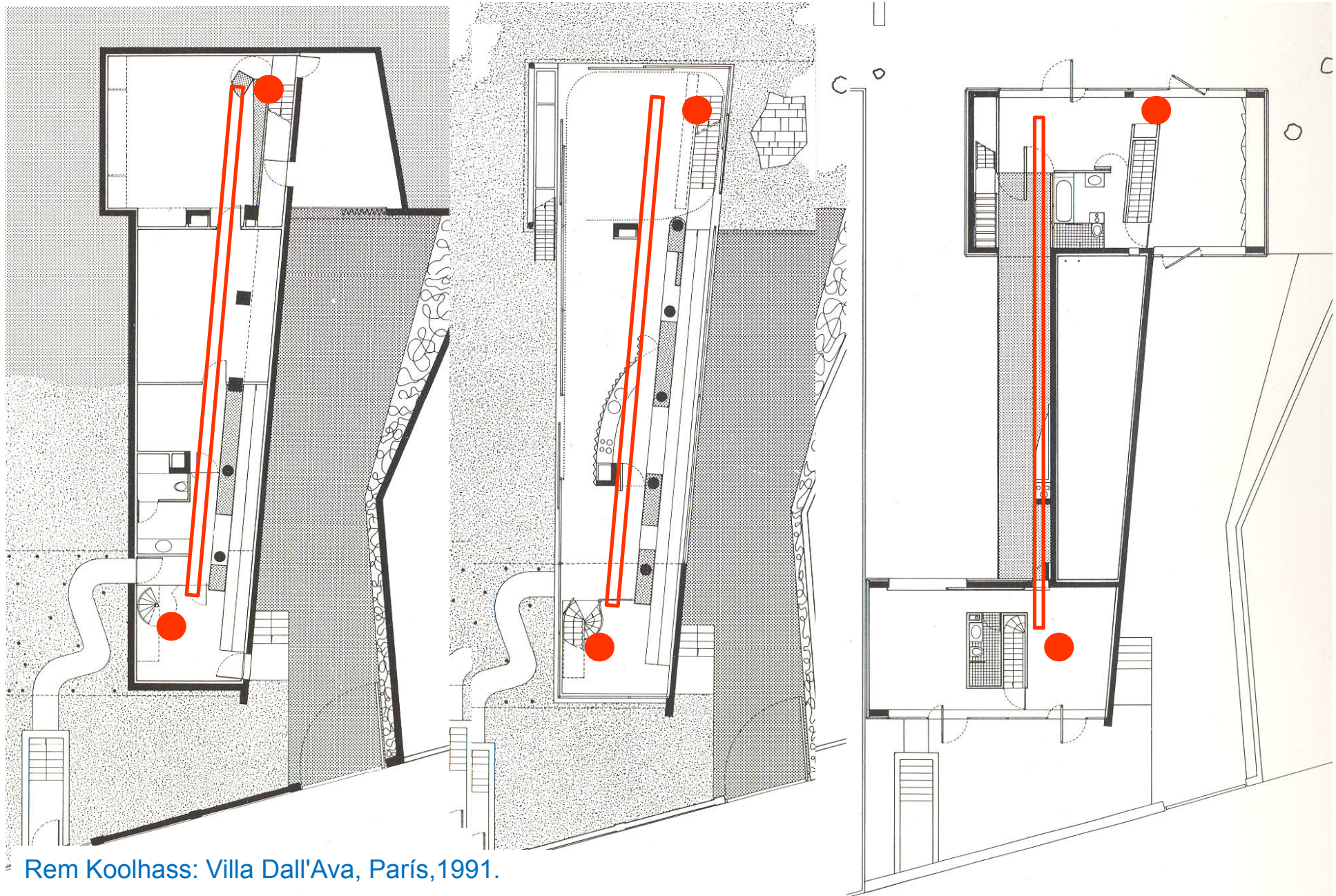


A Dutch House, Holten, The Netherlands
Rem Koolhaas - O.M.A. (Office for
Metropolitan Architecture)

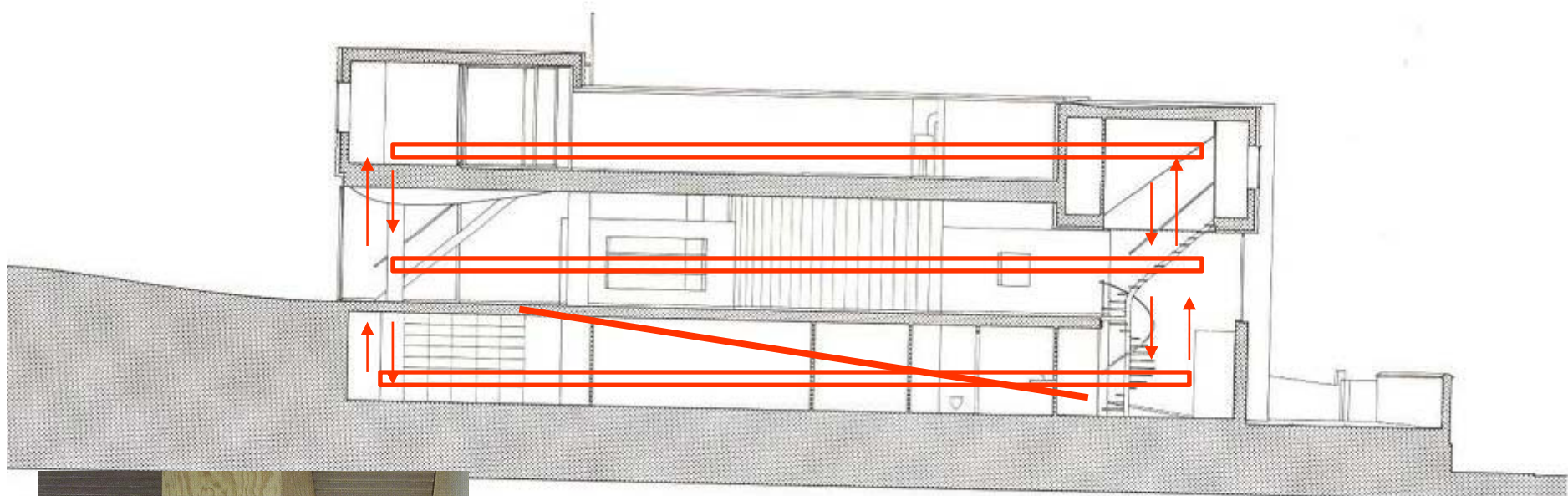




Rem Koolhaas: Villa Dall'Ava, Paris, 1991.



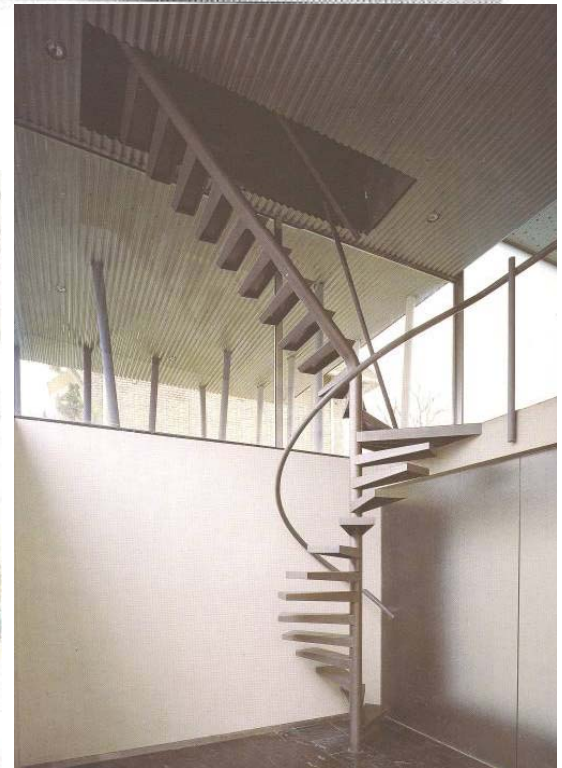
Rem Koolhaas: Villa Dall'Ava, Paris, 1991.



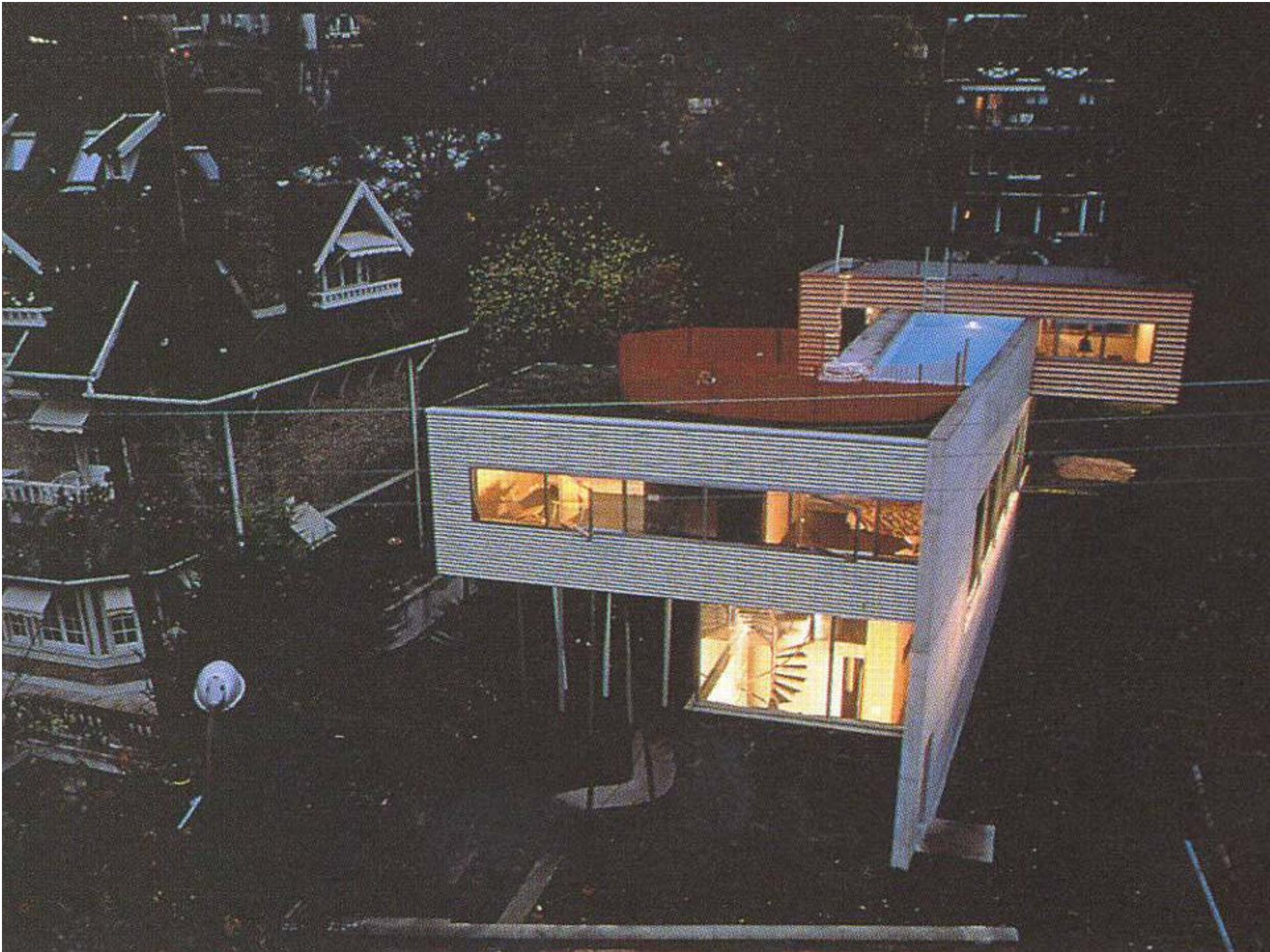
Section

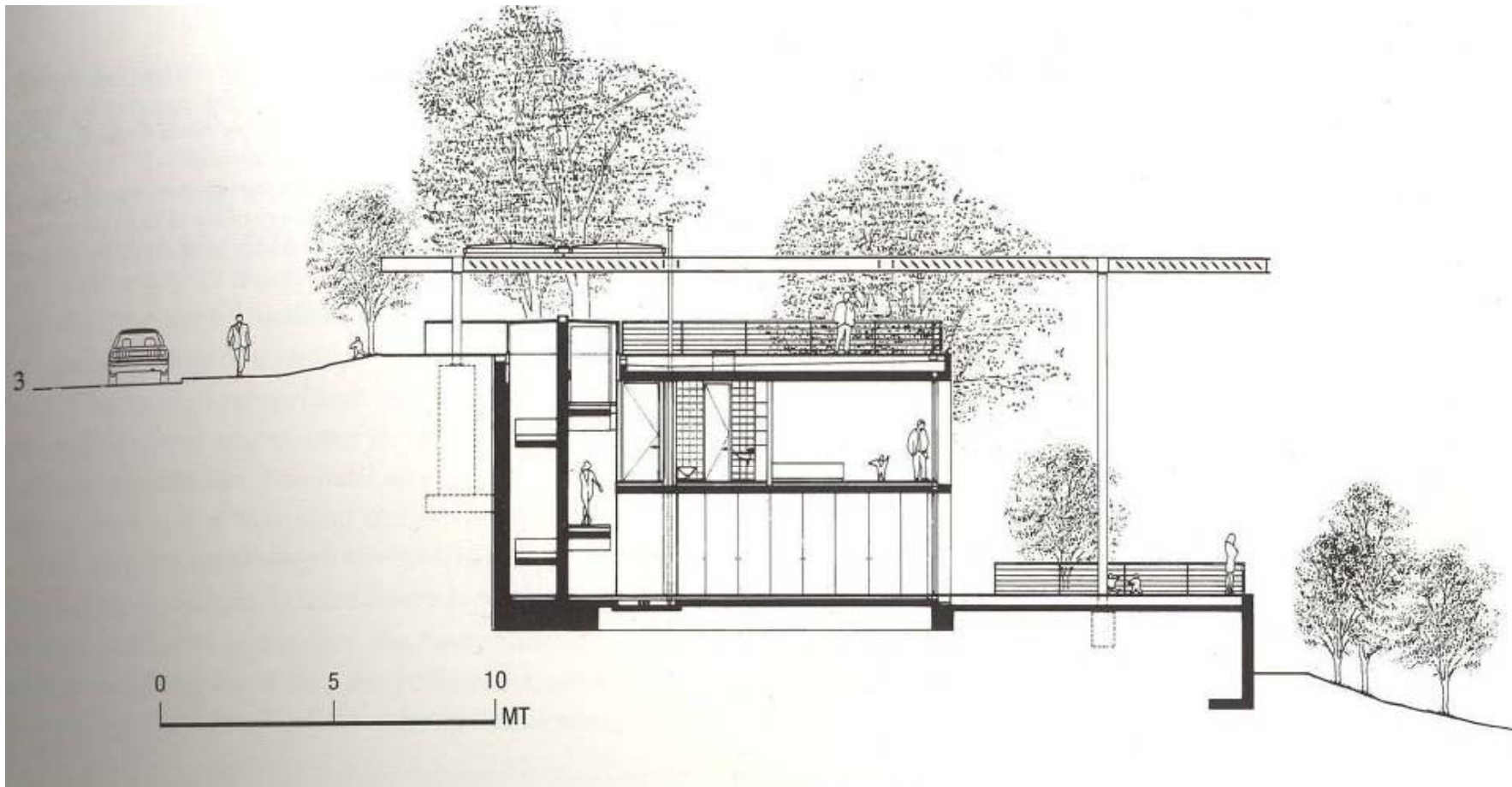
Section through East staircase

Rem Koolhaas: Villa Dall'Ava, Paris, 1991.

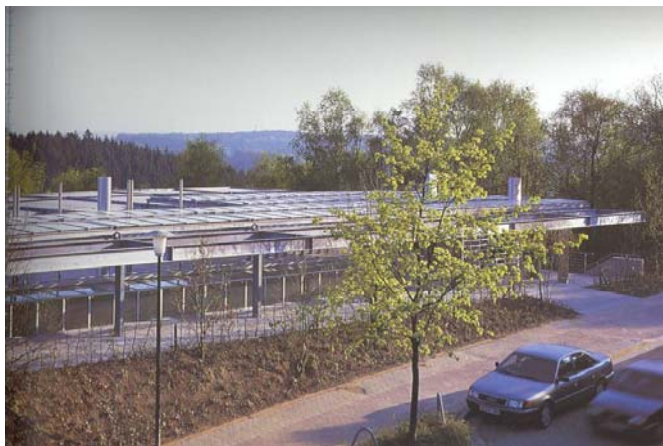






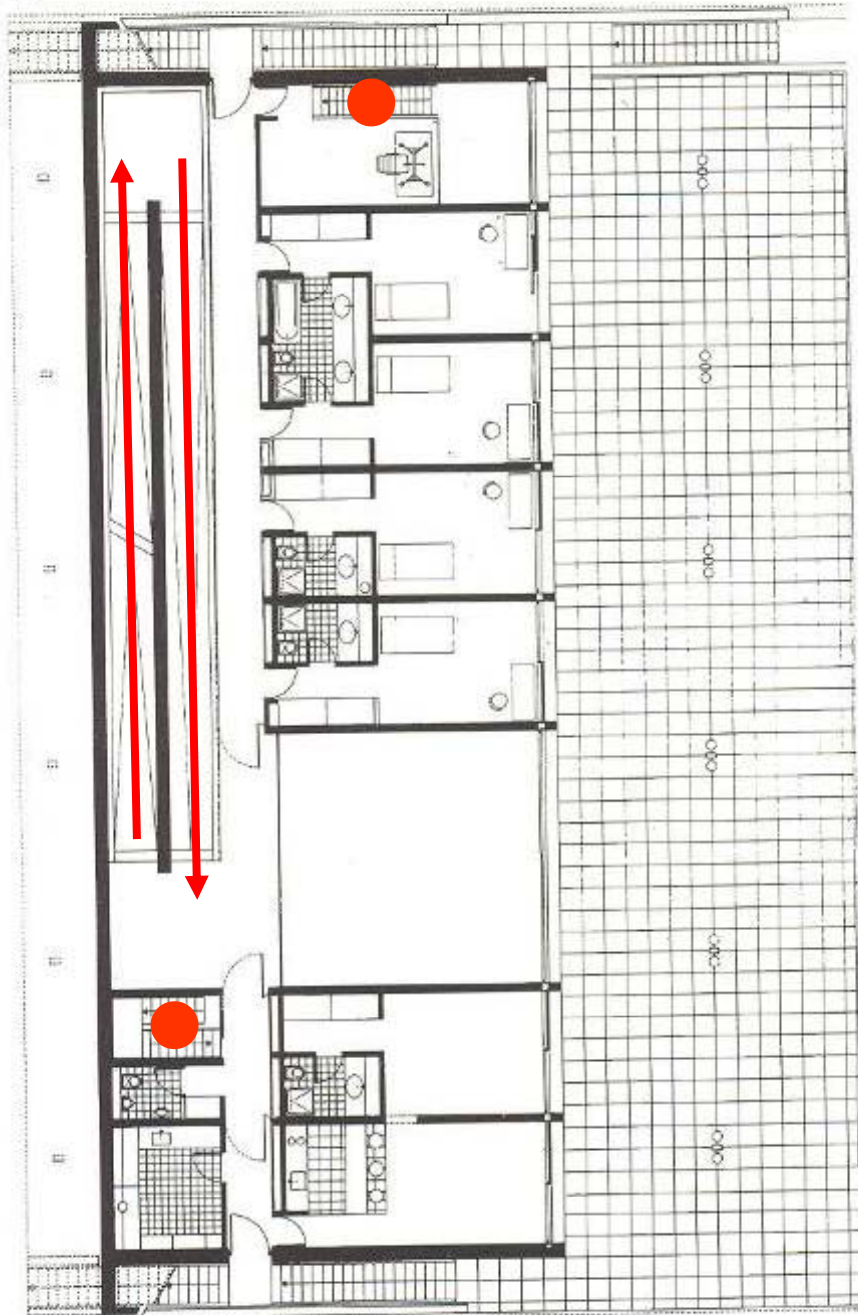


Norman Foster: Private House in Germany, 1995.



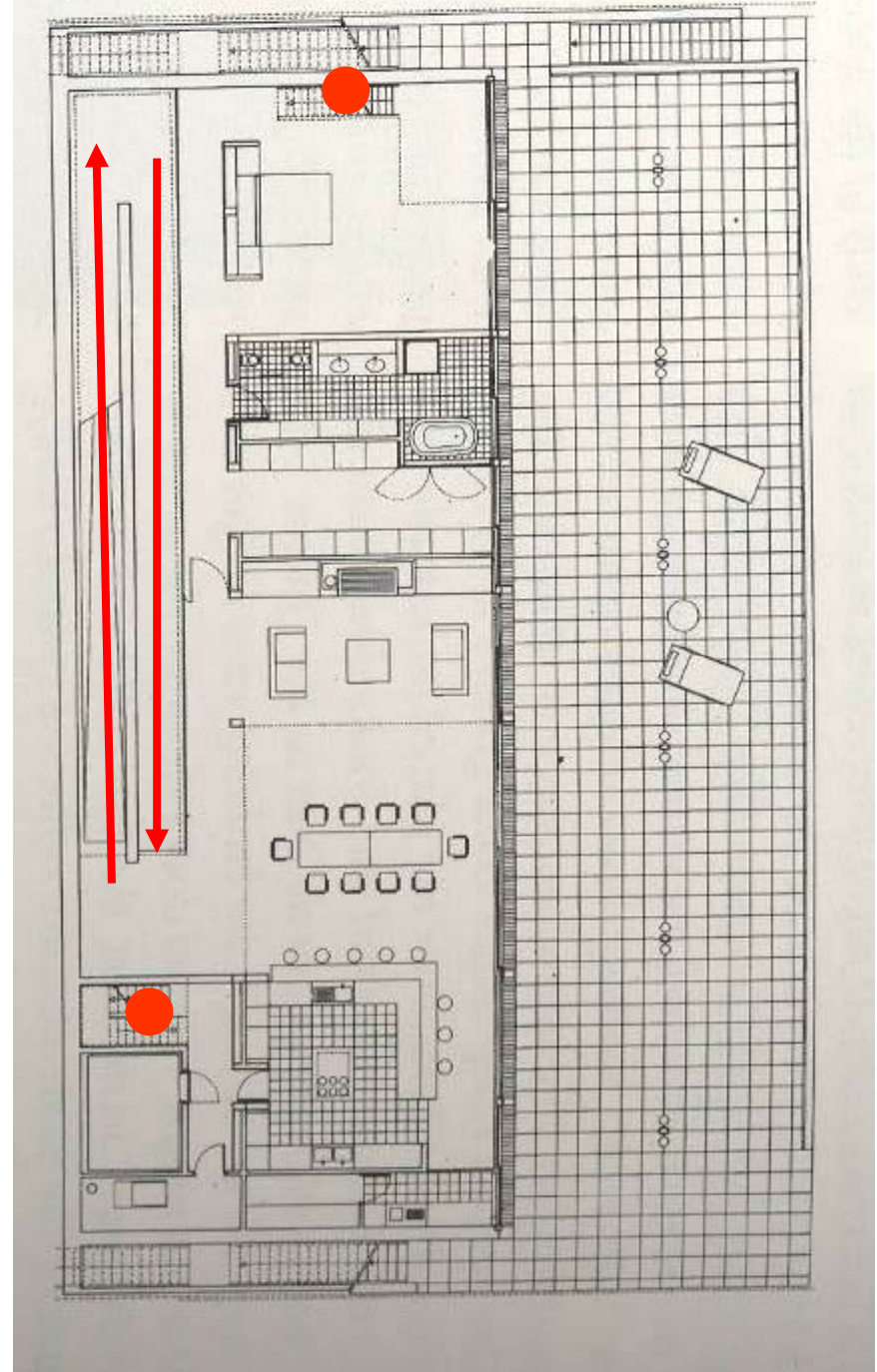
1

gornja etaža

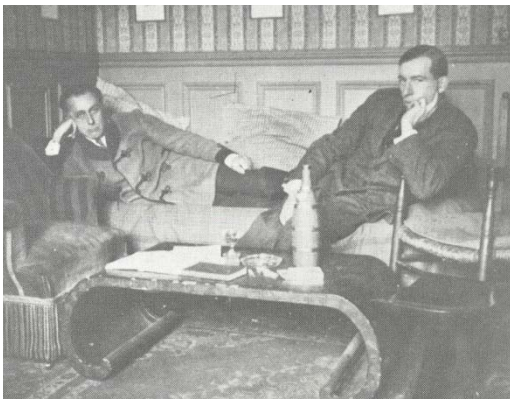


2

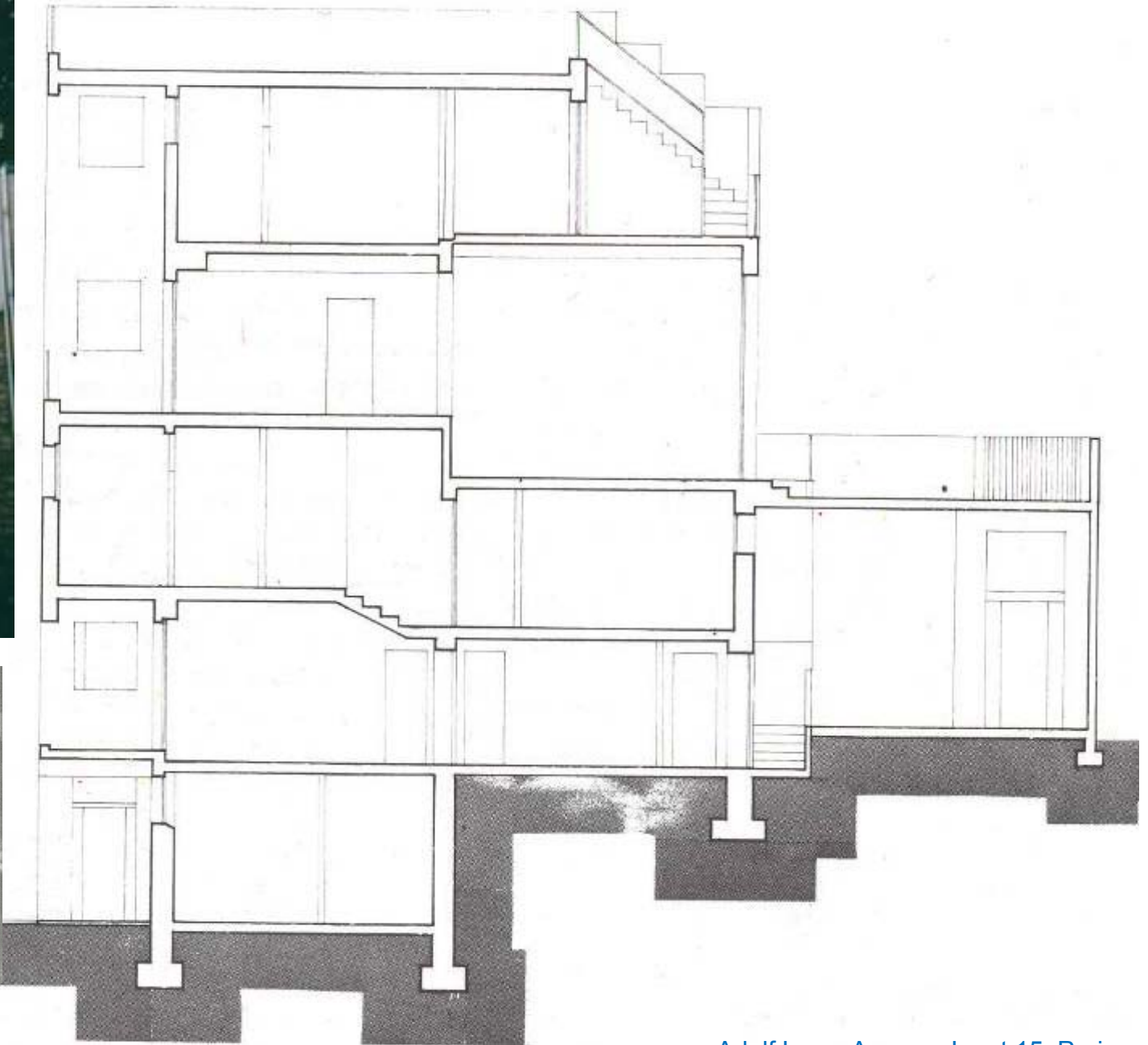
donja etaža



Norman Foster: Private House in Germany, 1995.



Adolf Loos & Zlatko Neumann

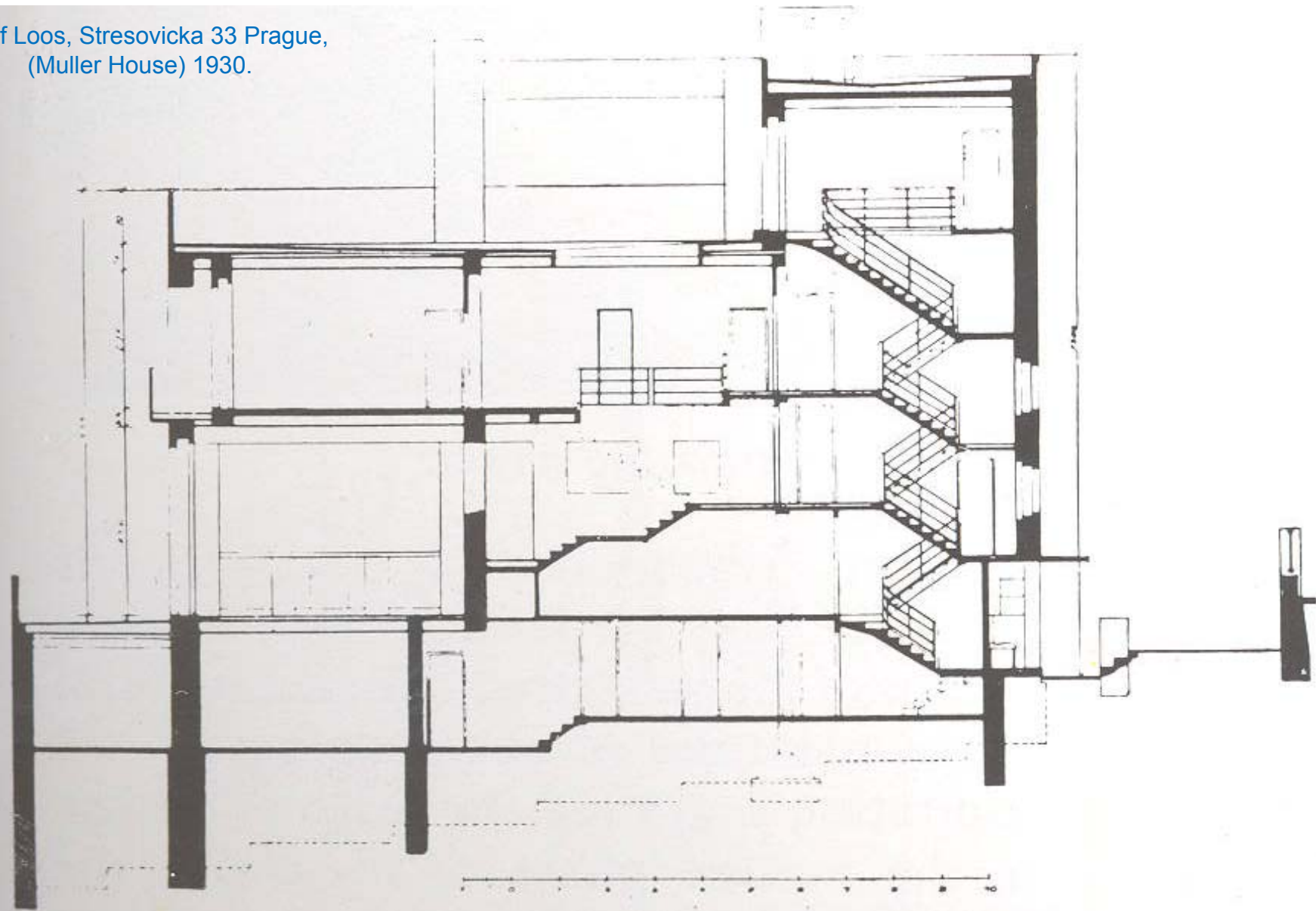


Adolf Loos, Avenue Junot 15, Paris
(House of Tristan Tzara) 1926.

Adolf Loos, Stresovicka 33 Prague,
(Muller House) 1930.



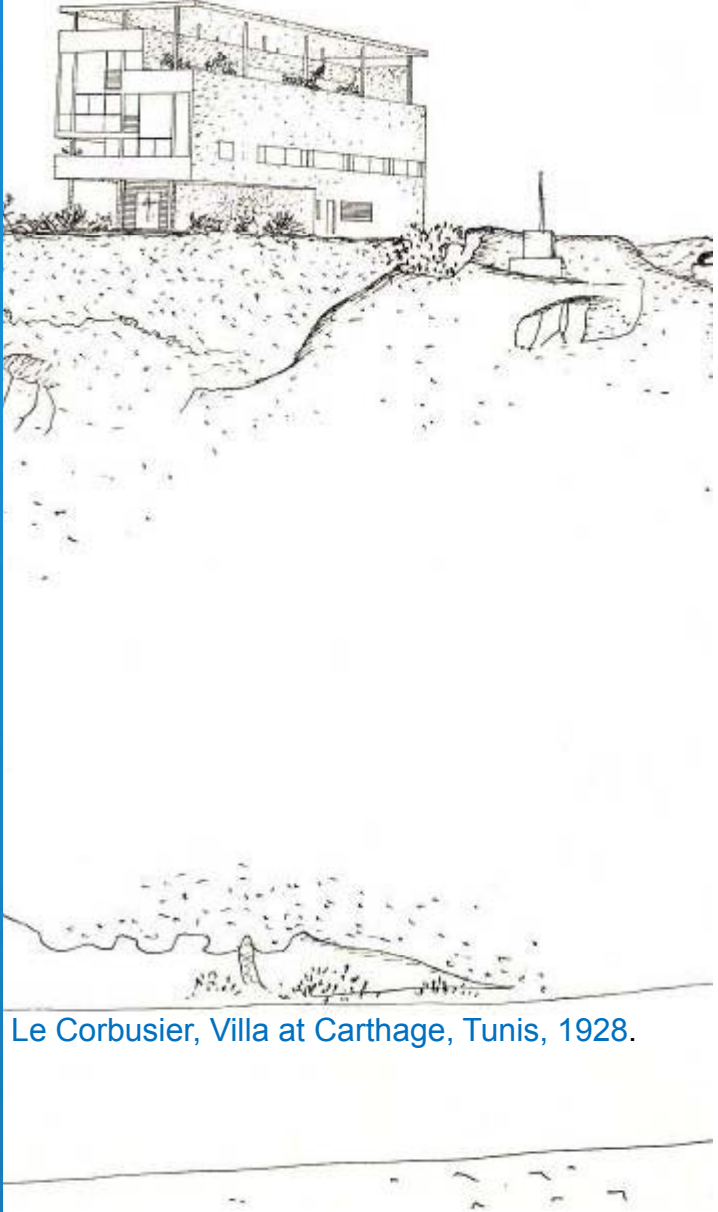
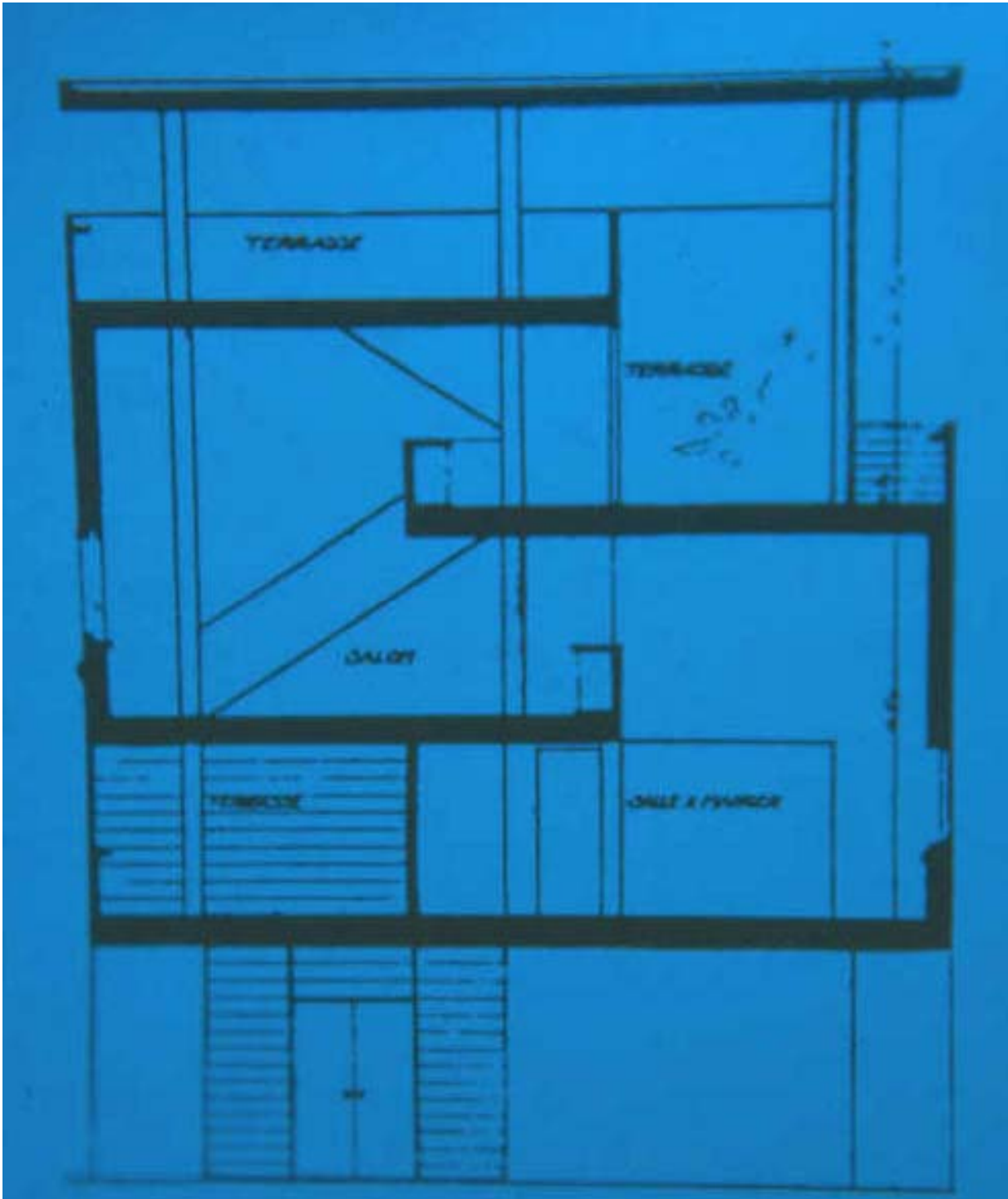
Adolf Loos, Stresovicka 33 Prague,
(Muller House) 1930.



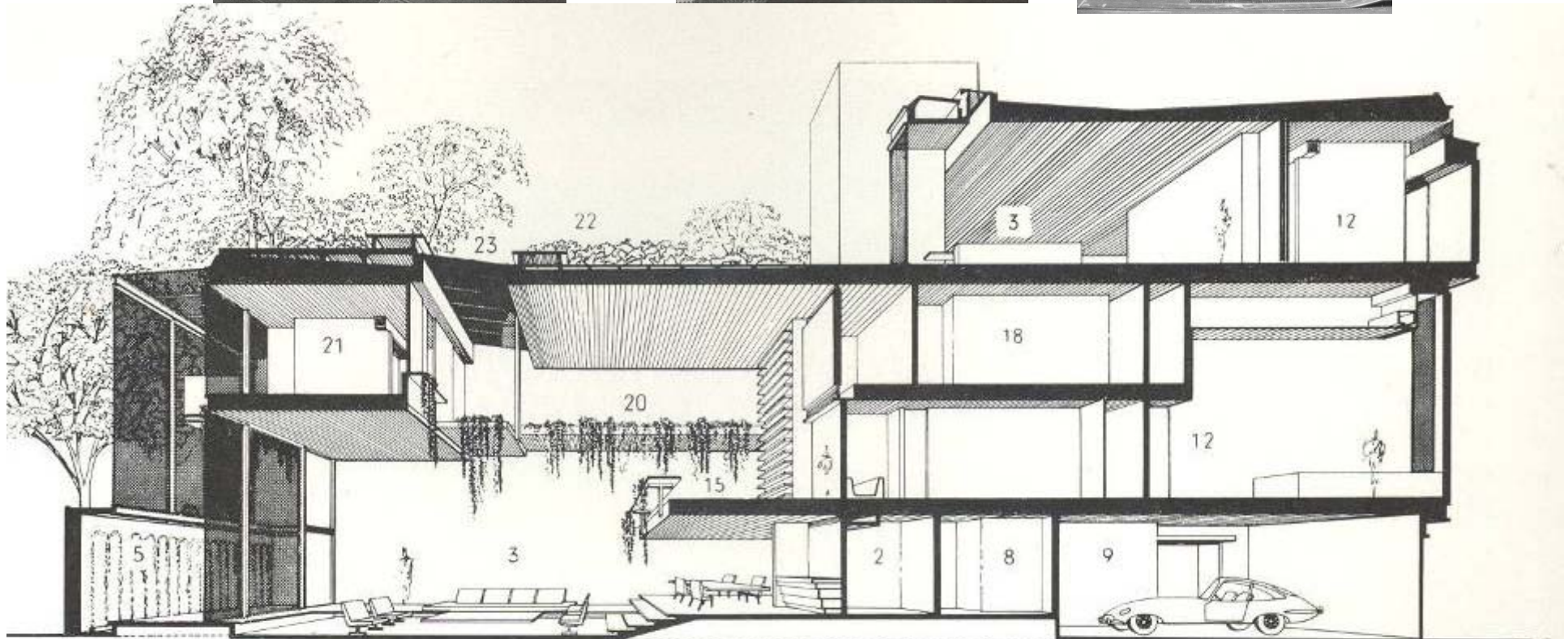
“svojim prostornim planom – Loos daje prostorijama, prema njihovoj funkciji, određenu **površinu** nego i specifičnu **visinu**, postavljajući ih na razne **nivo**e.” = **raumplan**



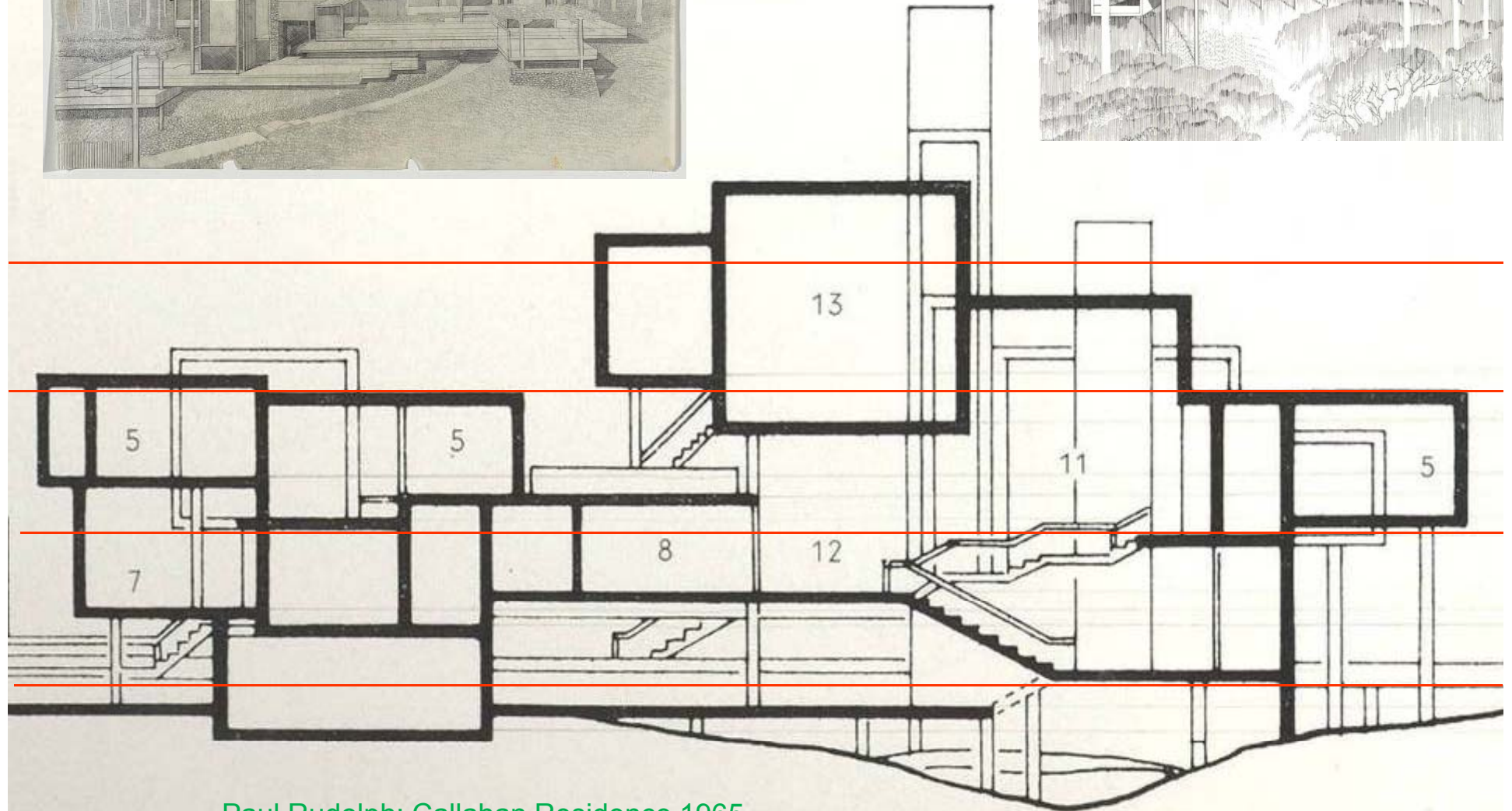
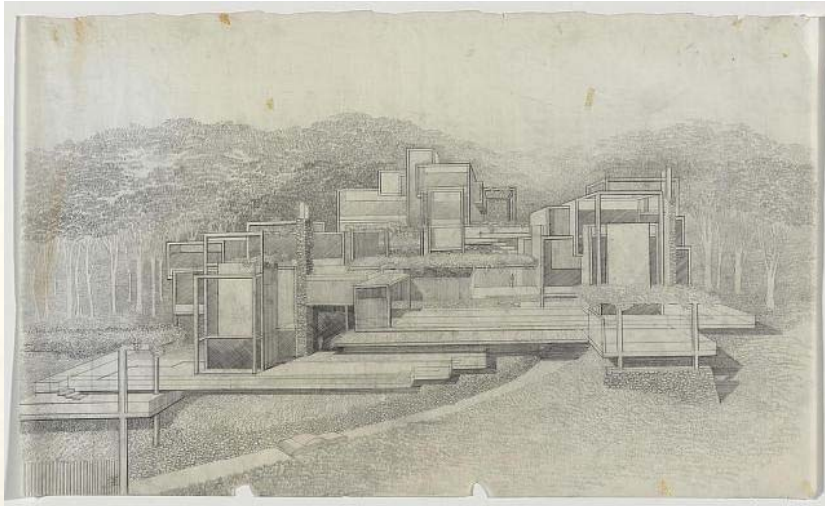
“Raumplan” = način prostorne organizacije gdje različite funkcije (sadržaji kuće) imaju različite nivoe, različite (odgovarajuće) tlocrtne površine i različite (prikladne) visine prostora - **LP**



Le Corbusier, Villa at Carthage, Tunis, 1928.



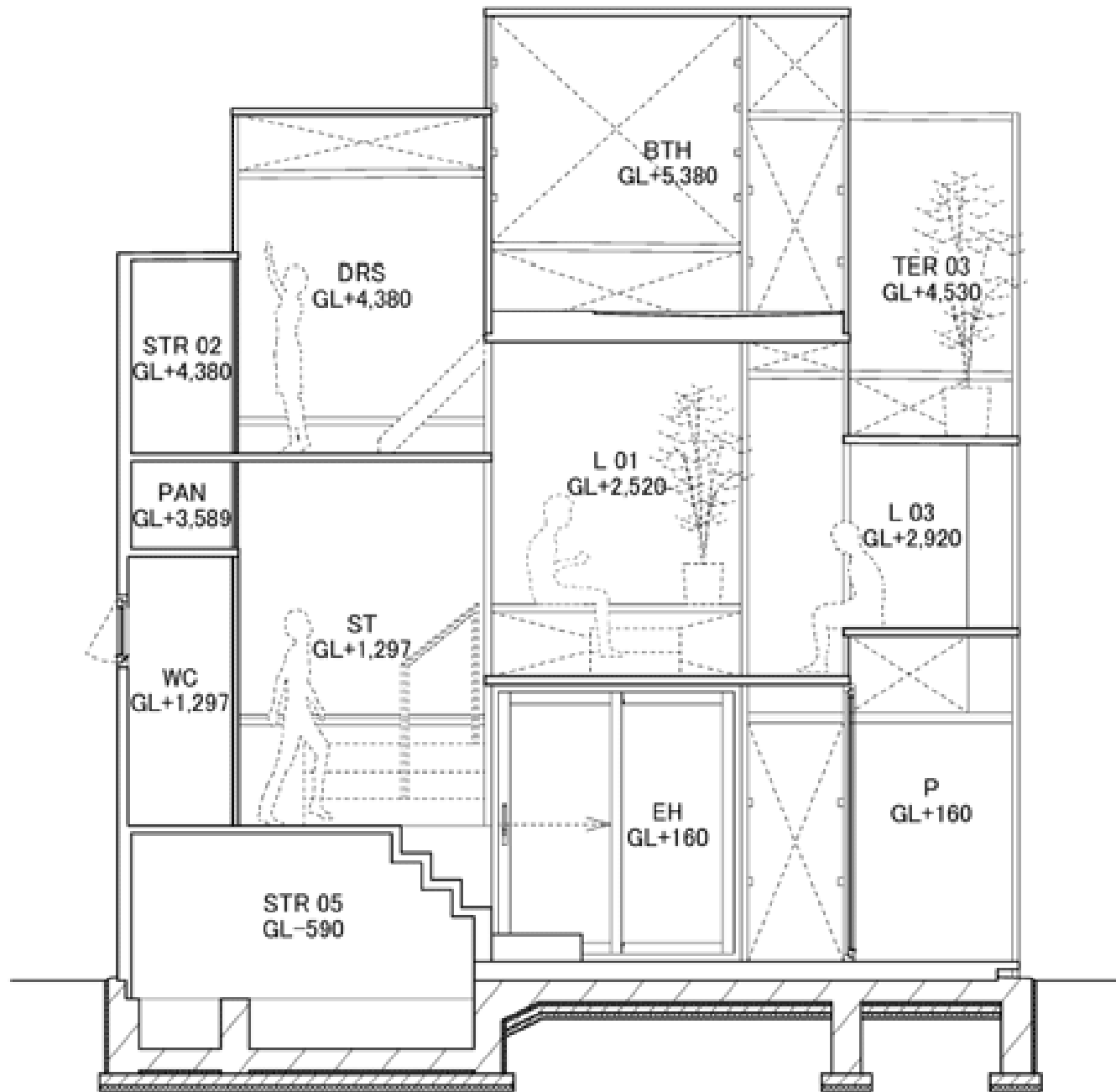
Paul Rudolph, Hirsh Residence Manhattan, NY



Paul Rudolph: Callahan Residence 1965.



'house NA' by sou fujimoto, tokyo, 2012.



'house NA' by sou fujimoto, tokyo, 2012.

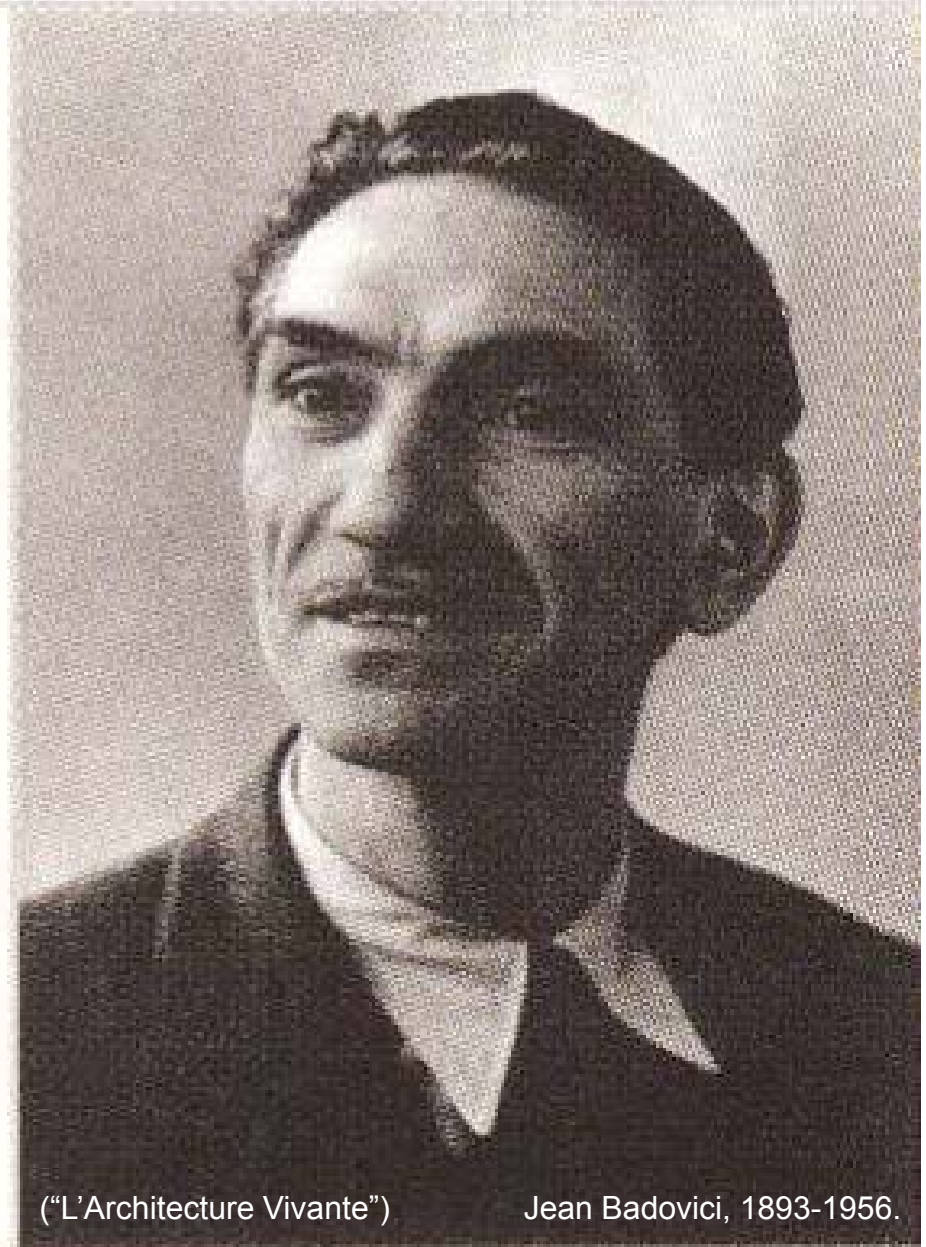


'house NA' by sou fujimoto, tokyo, 2012.

E - 1027 = E - 10.2.7.(slova abecede) = E. - J.B.G. = Eileen - Jean .Badovici .Gray



Eileen Gray, 1878.-1976.



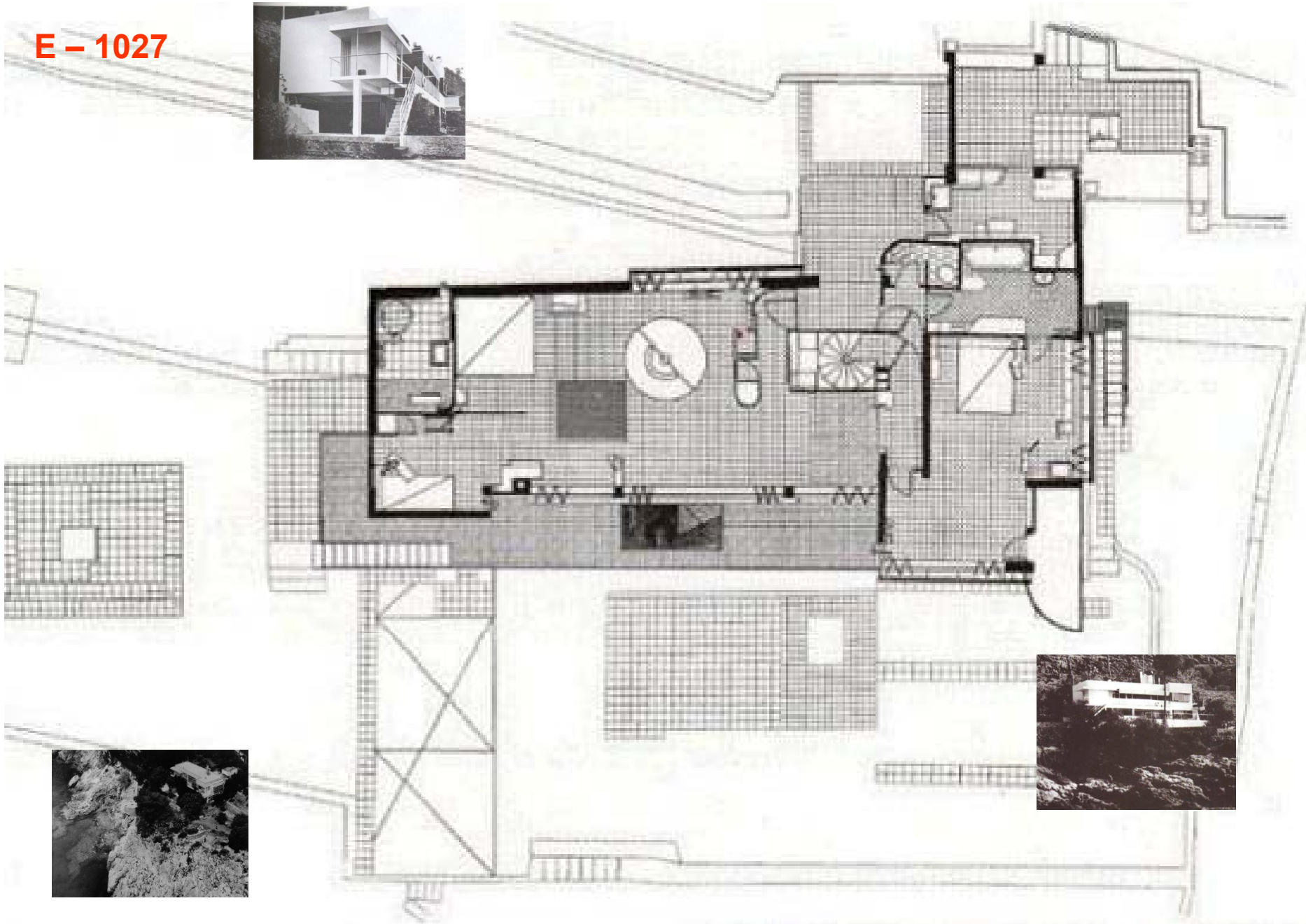
("L'Architecture Vivante")

Jean Badovici, 1893-1956.

E - 1027



E - 1027



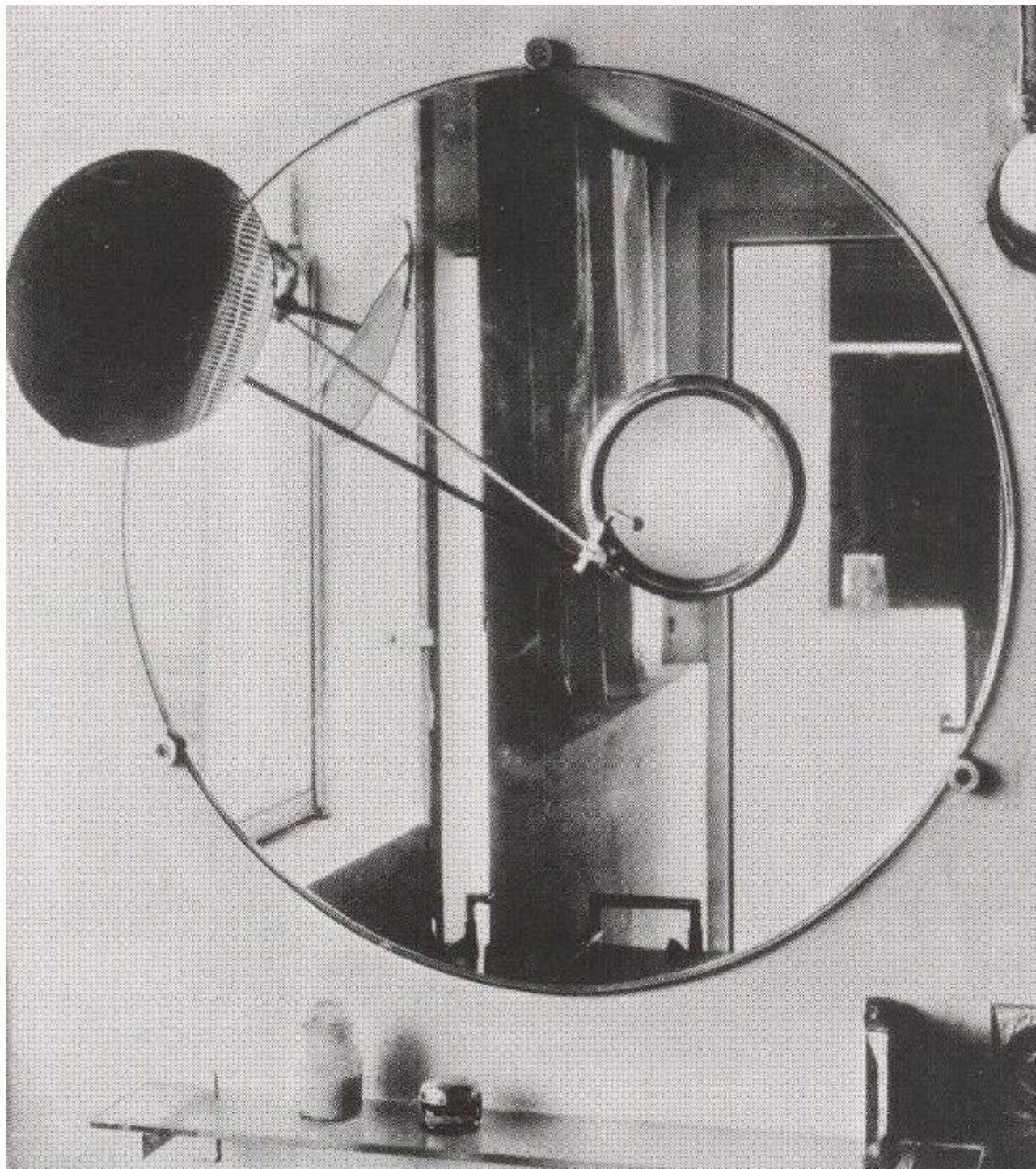
“Maison en bord de mer”, Roquebrune, Cap-Martin, 1926-29.

PLAN REZ-DE-CHAUSSEE HAUT - ETAT 1929

E - 1027



E - 1027

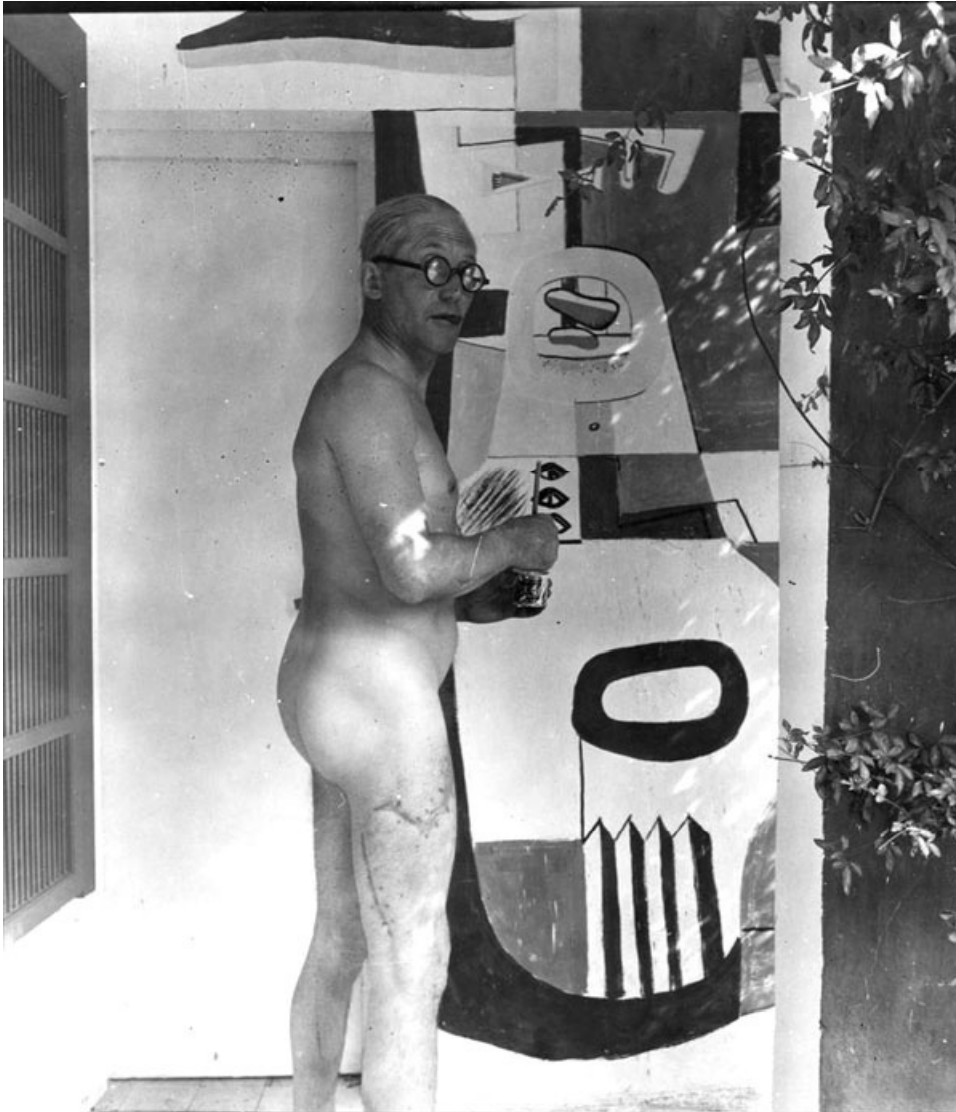


E - 1027



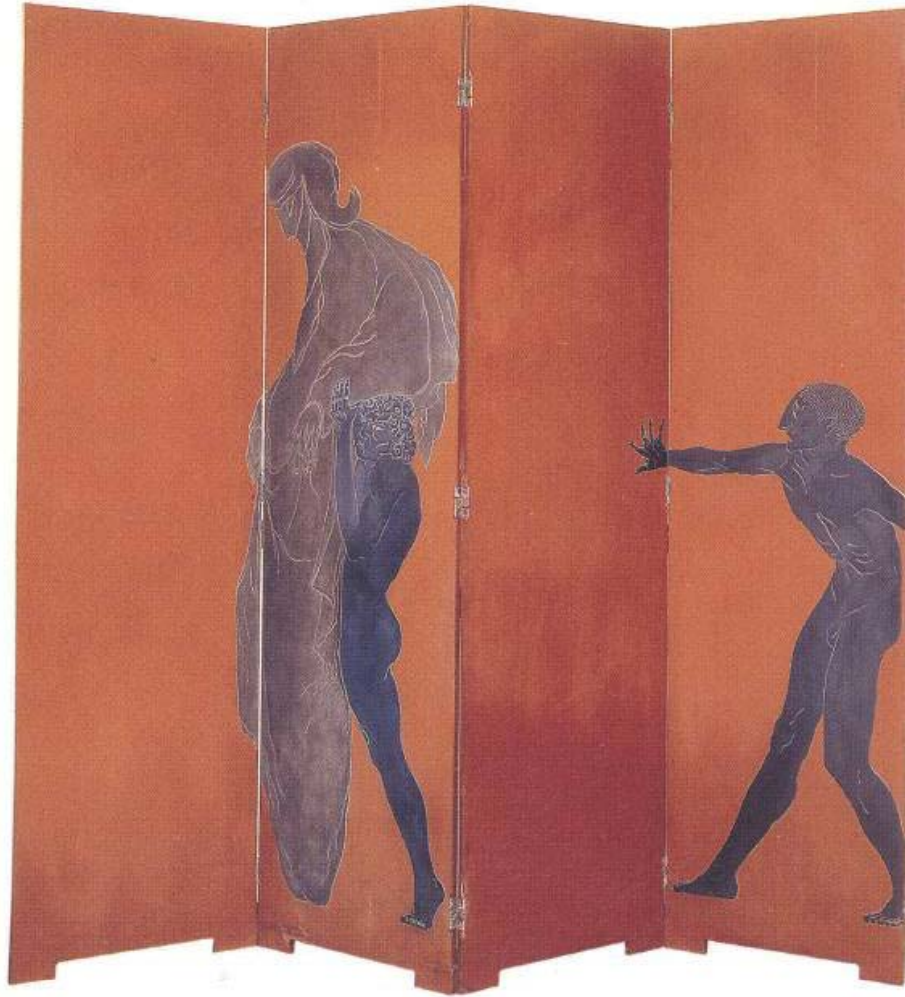
Le Corbusier, Yvonne, Jan Badovici

E – 1027

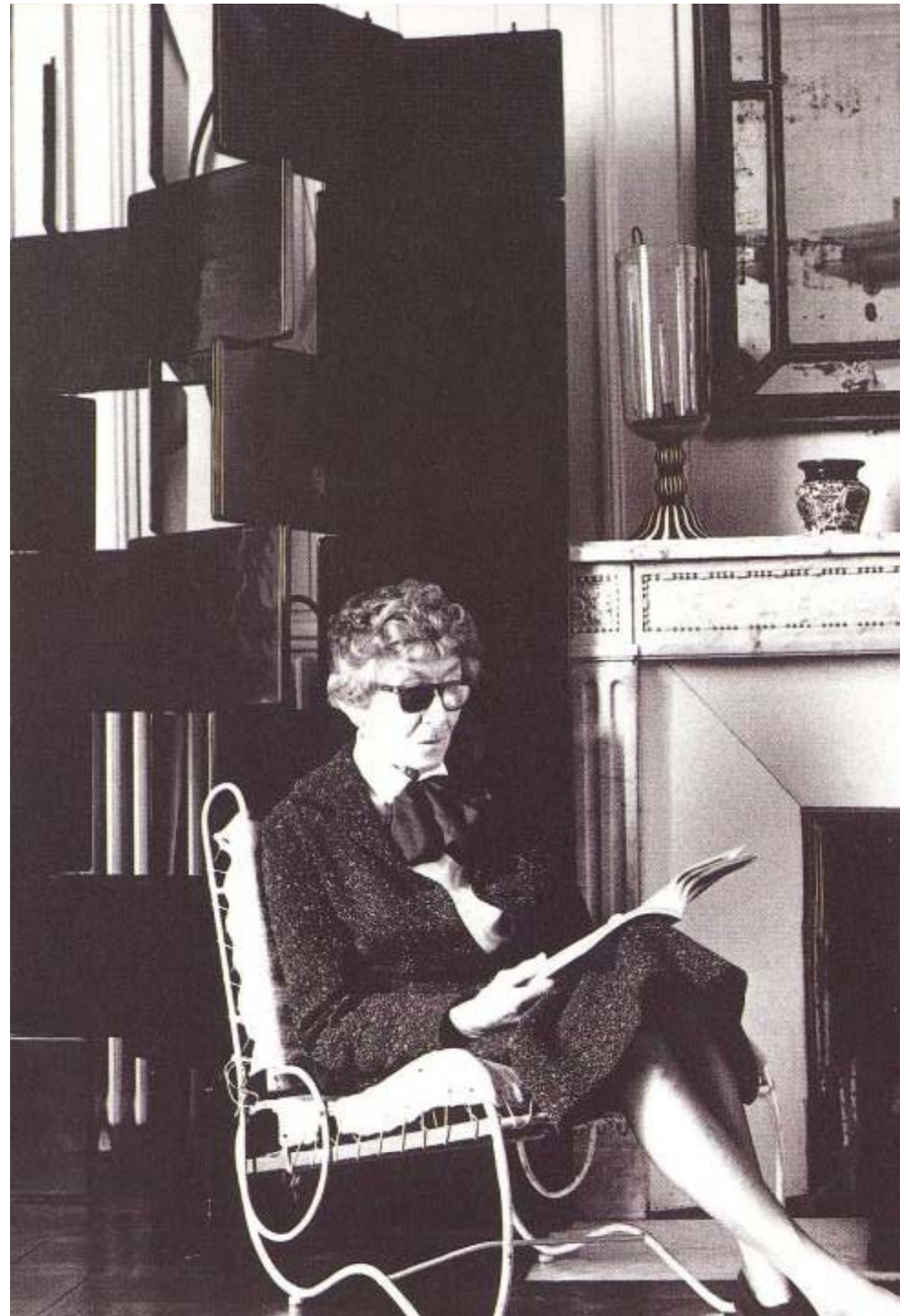


But pride of architectural care goes to Le Corbusier's eight murals, protected in frames of timber with clear plastic coverings. Arguably the greatest architect of the 20th century, he was reputedly obsessed by E-1027. When staying as a house guest, he painted a series of eight sexual murals on the walls. Gray called it an 'act of vandalism' and demanded they be removed. He retaliated by publishing photographs, claiming his murals 'burst out from dull, sad walls where nothing is happening...an immense transformation, a spiritual value introduced throughout'.

With the break-up of her relationship with Badovici, Eileen Gray left E.1027, never to return. Though, reputedly, she was amused to learn that the German soldiers who occupied the place during World War II used the murals for target practice.



BACK AND FRONT VIEW OF *LE DESTIN* SCREEN
FOR JACQUES DOUCET, 1913





29.X,2005.



LP:29.X,2005.



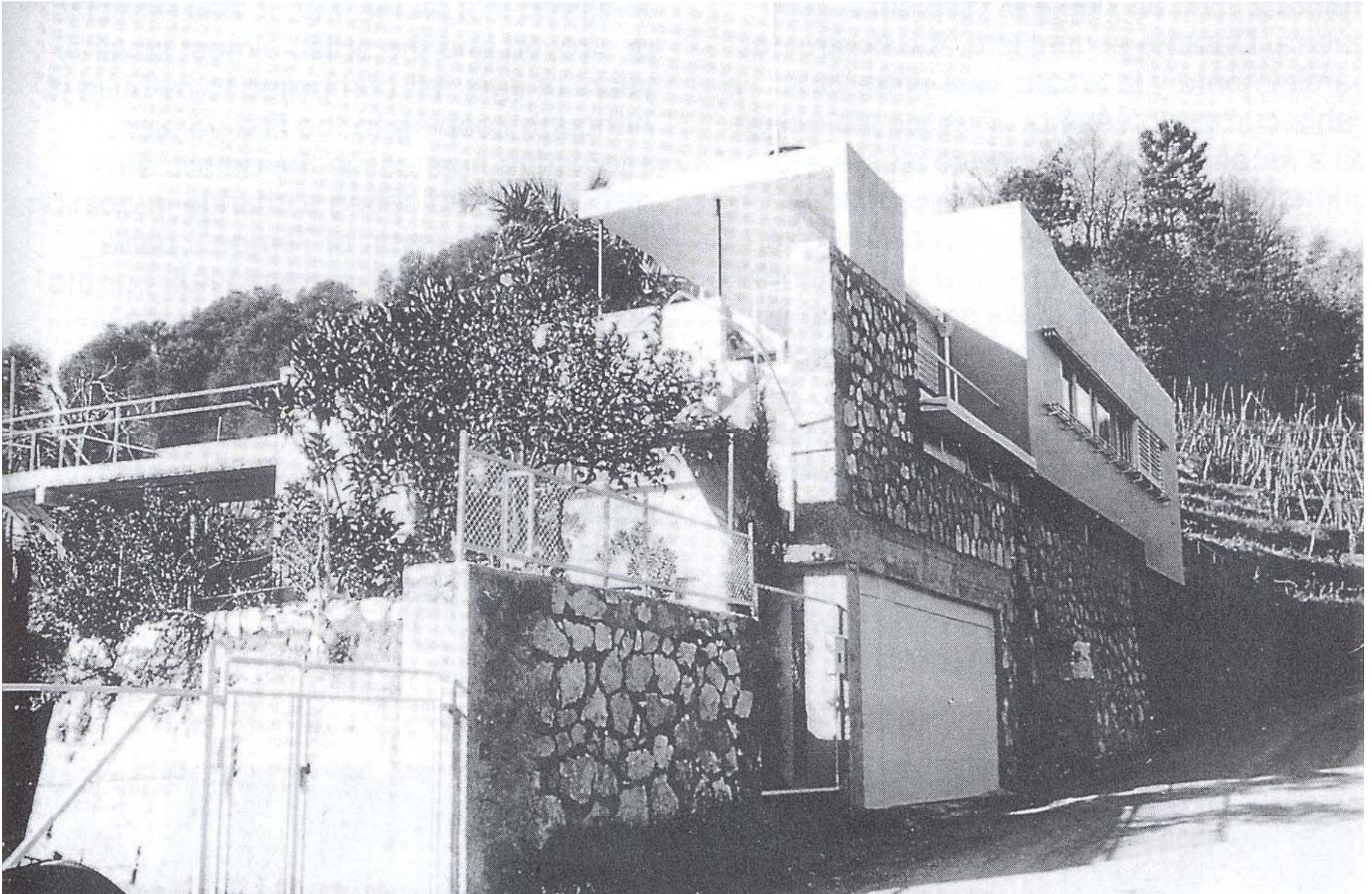
29.X,2005.



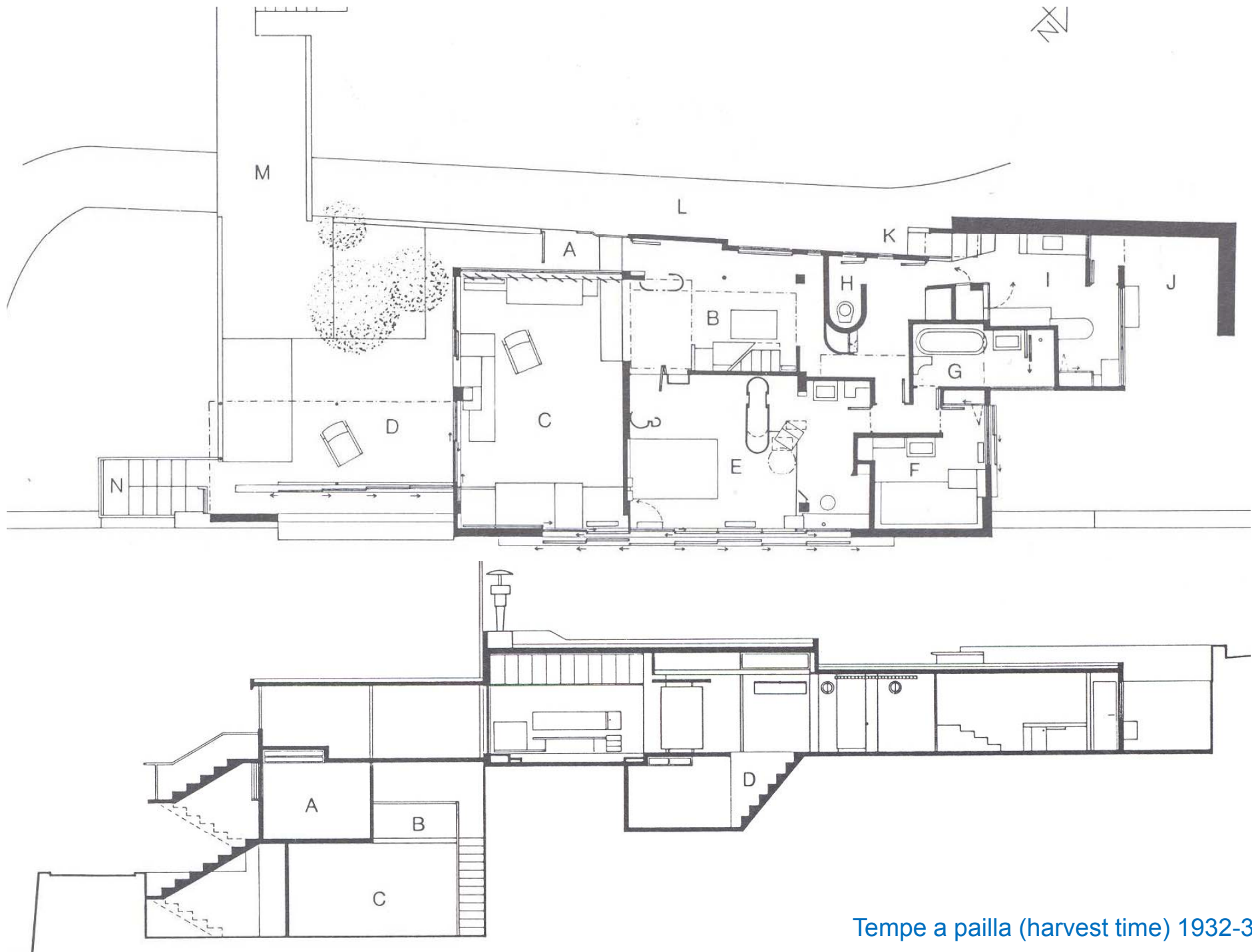
TEMPE

A

PAILLA



Tempe a pailla (harvest time) 1932-34.



Tempe a paila (harvest time) 1932-34.



1.XI,2005.



1.XI,2005.



Tempe a pailla

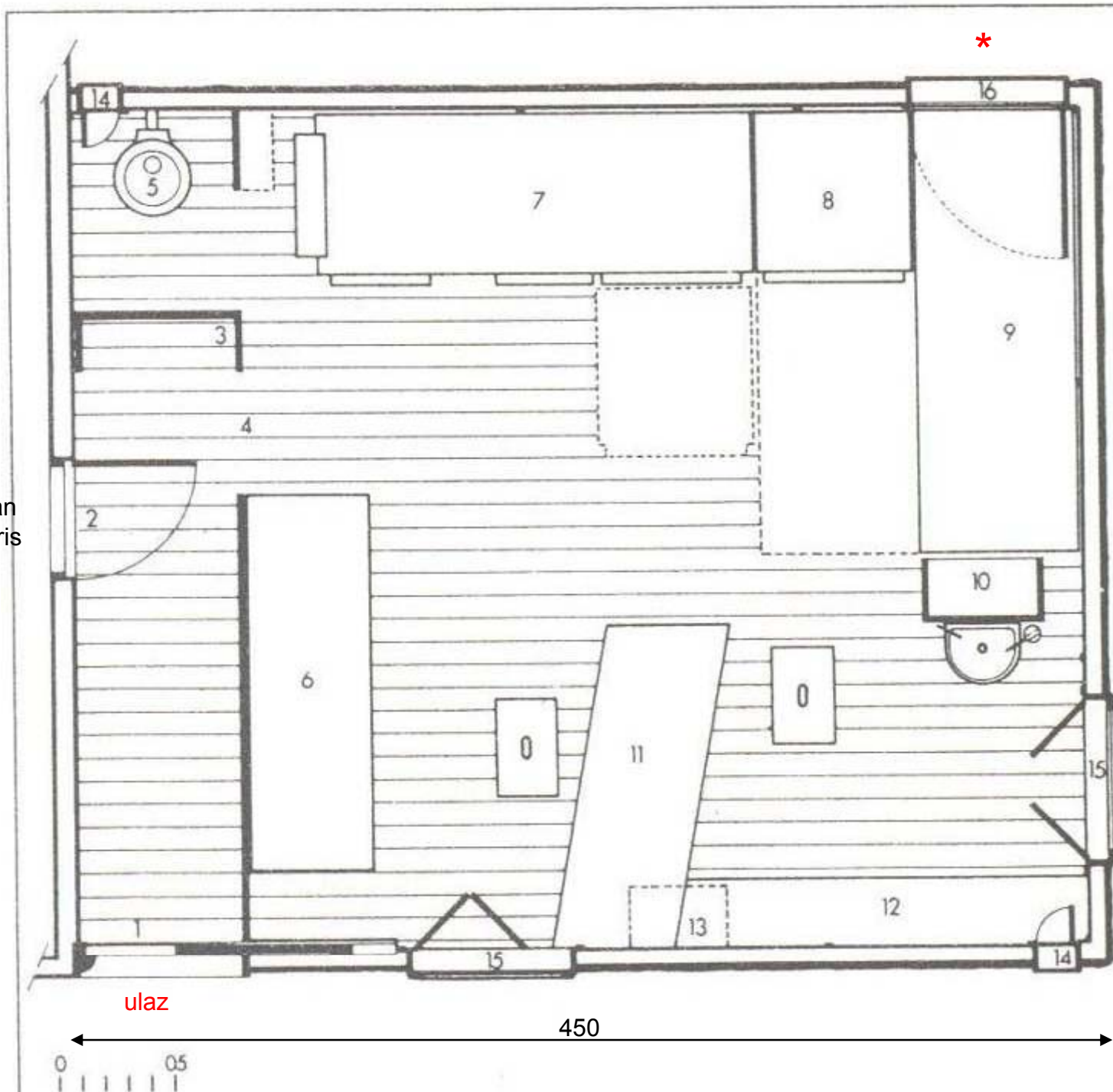
1.XI,2005.



Tempe a pailla

1.XI,2005.

ex.restoran
Stella Maris



soba cca 13m2

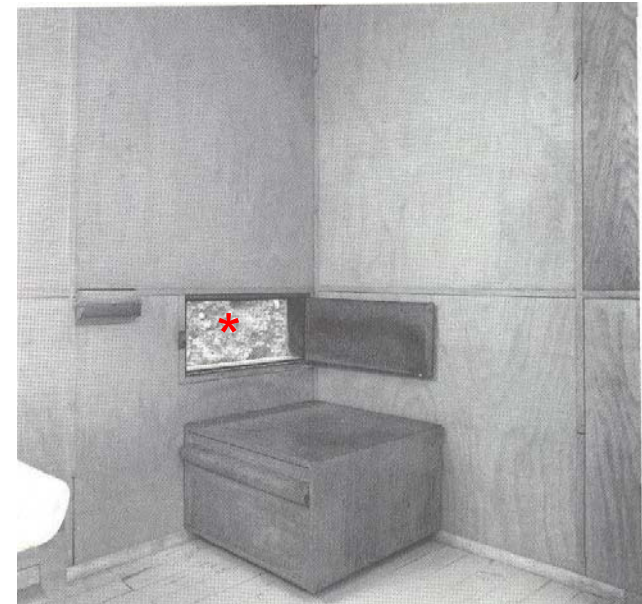
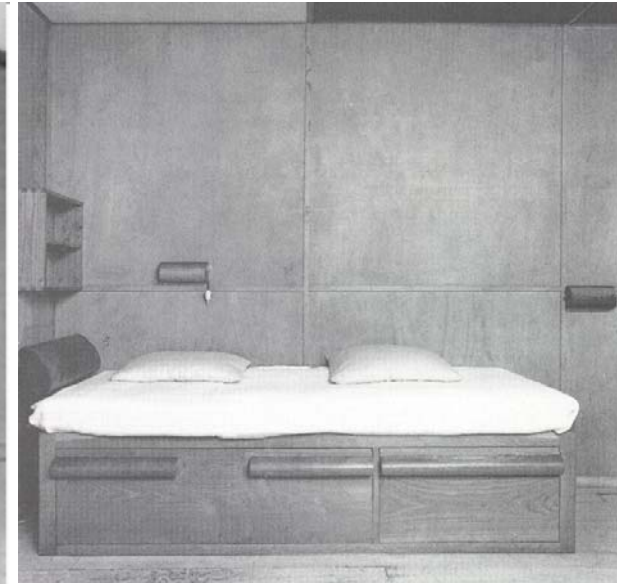
Cabanon, 1952.

380

ulaz

450

0 05



Le Corbusier, Cabanon, 1952 – birthday gift for Yvonne



31.X, 2005.



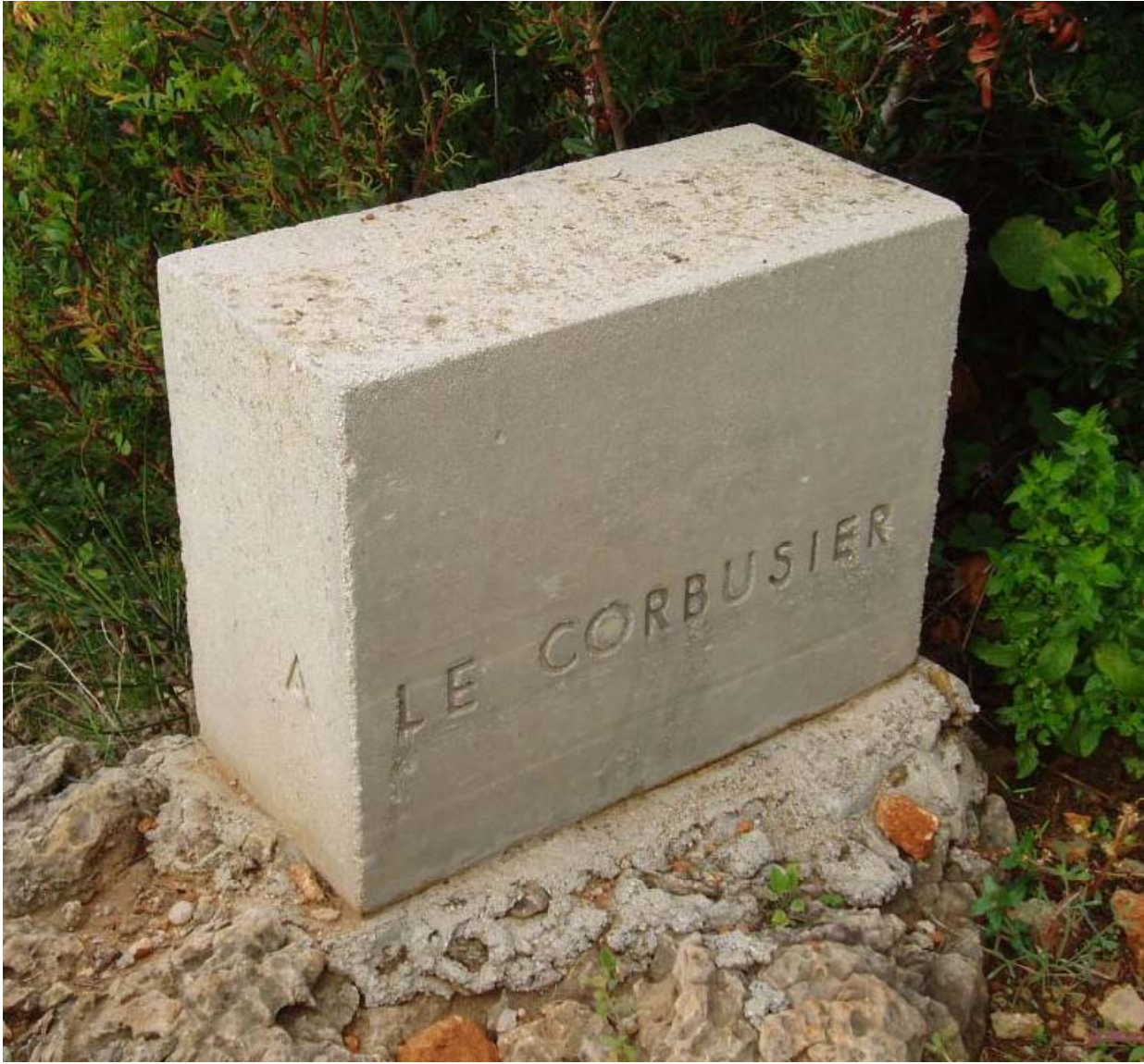
31.X,2005.



chambre de travail



“15 meter from my cabanon I have build myself barrack, 4x2m .I live alike happy monk”-LeCorbusier



A scenic view of a hillside. In the foreground, a paved path leads uphill, with a woman in a white top and dark pants walking away from the camera. To the left of the path is a small wooden cabin with a corrugated metal roof. In the background, a town is built on a hillside, surrounded by lush greenery and tall cypress trees. The sky is clear and blue.

ex. Stella Maris

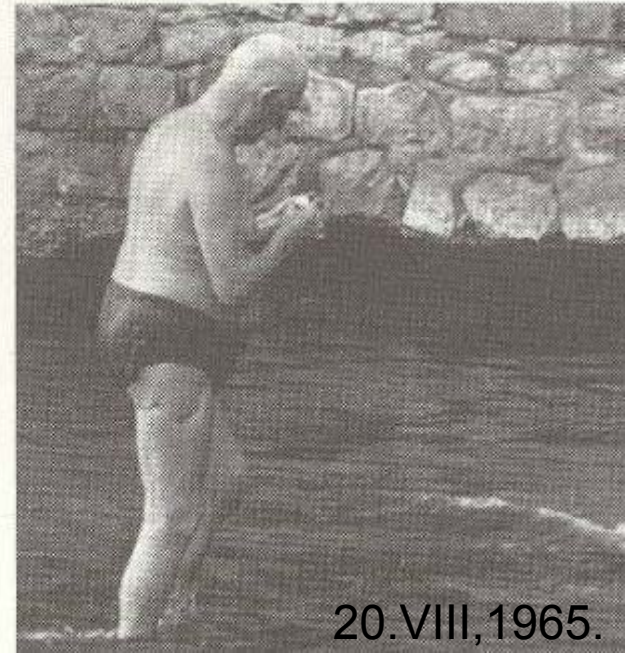
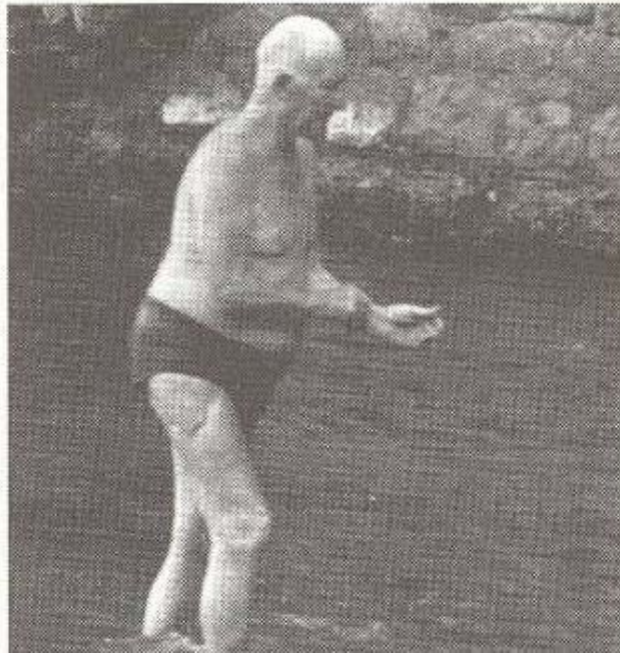
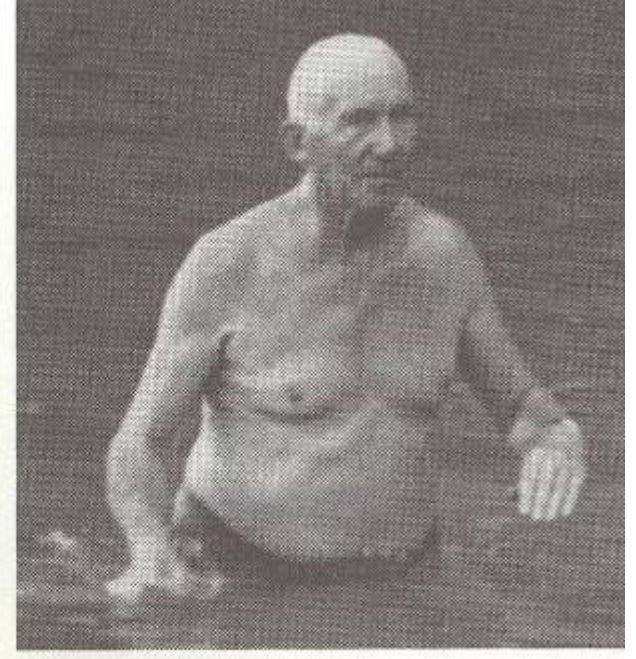
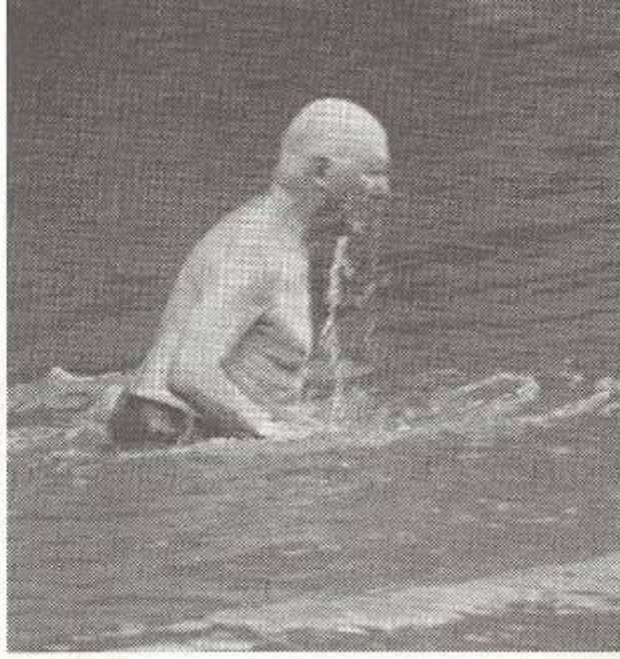
cabanon

*Promenade
Le Corbusier*

29.X, 2005.



Cap-Martin, 29.X,2005.



20.VIII, 1965.



Le Corbusier: "how nice it would be to die swimming toward to sun"

31.X,2005.









ici repose
Charles Edouard Jeanneret
dit

Le Corbusier
né

Le 6 octobre 1887

Le 27 août 1965
mort

à Roquebrune Cap-Martin

ici repose

