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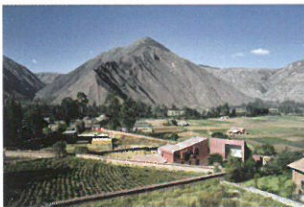
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Geografija doma

Geography of a Home

UČA HUAYOCCARI, CUSCO,
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UAYOCCARI HOUSE, CUSCO,
ACRED VALLEY, PERU | napisao_
ritten by FABRIZIO FOTI | autori_
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ÓBAL PALMA

S veta dolina Urubambe: kotlina na 2950 metara nadmorske visine, zaštićena je vrhovima koje narod Inka smatra svetima. Među stjenovitim vrhovima planina, koje se uzdižu iz šarenog mozaika polja kukuruza u dolini, nalazi se jedan vrh – Pitusiray – koji svojim snježnim grebenom dominira Huayoccarijem.

Prednost lokacije Huayoccarari jest u povoljnom položaju visoravni, lagano uzdignutoj u odnosu na poljoprivrednu udolinu, te spletu planina koje joj na sjeveroistoku čuvaju leđa. S tog se mjesta pruža zanimljiva vizura Svete doline;

umirujuć pogled usmjeren prema jugozapadu, s pozicije s koje se čini da Ande cijeli prostrani pejzažni sustav zatvaraju u veliku prostoriju pod vedrim nebom. Ande, koje se uzdižu poput gradskih zidina, kao da imaju uporište u golemoj biljnoj visoravni. Gledajući ovaj zatvoreni svijet, shvaćamo da je geografija te lokacije rezultat dugotrajnog rada vode: kiša i otopljeni snjegovi slijevaju se duž strmih obronaka planina, oblikujući

T he Sacred Valley of Urubamba is situated at 2,950 meters above sea level and protected by the mountain tops that the people of Inca considered to be holy. Among the rocky peaks of the mountains that rise from the colourful mosaic of the corn fields in the valley, the snowy ridge of Pitusiray peak stands out and dominates Huayoccarari.

The advantage of Huayoccarari's location is its favourable position on a slightly elevated plateau above the agricultural valley and the mountain complex supporting it on the north-east side. The location provides a fascinating view of the Sacred Valley: a calming perspective of the southwest, from the position which makes it seem that the Andes close the whole spacious landscape system into a large room under a clear sky. It is as if the Andes, which rise like some city walls, are rooted in the huge herbal plateau. Upon looking at this closed world, we realise that the geography of the location is the result of the long-term activity of water; rain and melted snow pour down the steep mountain slopes,



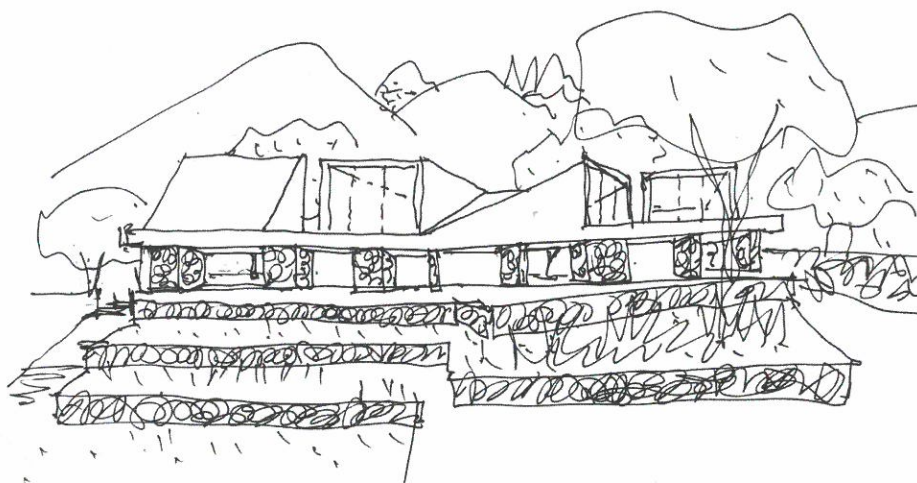
shaping slanted roofs, and reach the ground where, collected in water flows and channels, they outline the valley and draw a geometric pattern of the field.

With ease and intelligence, men from the valley have always followed what is written in the nature of the events and engraved in geographic forms.

They have also been insightful observers, willingly accepting that their process of territorialisation has had to follow and reinterpret the same natural qualities that created

od njih kose krovove, te dolaze do kotline gdje, skupljeni u vodenim tokovima i kanalima, skiciraju dolinu i crtaju geometrijski uzorak polja.

Čovjek iz doline oduvijek je opušteno i s razboritošću slijedio ono što je zapisano u prirodi događaja i ugravirano u geografske oblike. No istodobno je bio i pronicljiv promatrač, sposoban istinski razumjeti da njegov postupak teritorijalizacije mora nužno pratiti i reinterpretirati ista prirodna svojstva koja su stvorila Svetu dolinu te ih geometrizirati kroz vlastite tvorevine i vlastite postupke



the Sacred Valley, and geometrising them through their own products and taming processes. The result is a significant product of high aesthetic quality. The landscape of the Sacred Valley is so appealing because of the balance maintained between the continuous activity of the nature and human activity.

A house designed by the Barclay & Crousse studio is located at the Huayocari plateau and faces the south-west basin

pripitomljavanja. Rezultat je značajan proizvod visoke estetske vrijednosti. Upravo zahvaljujući toj ravnoteži između neprekidnog djelovanja prirode i čovjekova rada, krajolik Svete doline dolazi do izražaja.

Na visoravni Huayocari nalazi se kuća koju je projektirao studio Barclay & Crousse, a koja je okrenuta prema slivu Urubambe na jugozapadu. Nježno nagnuto tlo visoravni razlomljeno je u niz terasastih vrtova na čijem se vrhu nalazi kuća, na idealnoj visini da bi se vizualno mogao sagledati čitav slivni sustav. Čini se da je ova arhitektonska tvorevina svojim oblikom željela predstaviti upravo to oblikovanje okolne geografije djelovanjem vode, provodeći strategiju nove teritorijalizacije na razini doma, izvedenu iz u vremenu fizički formiranih obilježja njezina okruženja. Naime, budući da ta kuća djeluje kao rezultat želje za implementacijom zen doktrine ili *crianze* Inka, koristi oblike i ponašanja prirode mjesta, lišavajući prirodu samu njezine nepristupačnosti. To se postiže poopćenjem, smanjenjem razmjera geografskih činjenica i njihovih manifestacija, svođenjem na njihovu suštinu lišenu suvišnog, pretvarajući topološko u geometrijsko i materijalno.

Kao što fizički svijet doline pokazuje svoju sposobnost da se odupre događajima koji ga potresaju iskazujući savršenu

of the Urubamba River. The house is located on the top of a series of terraced gardens into which the slightly slanted terrain is broken down. The altitude is ideal for a perfect perspective on the whole basin system. It appears as if this architectural creation wants to present the shaping of the surrounding geography by water activity while developing a strategy of new territorialisation on the level of a home, designed from the physically shaped qualities of its surrounding.

Since it acts as a result of the desire for implementation of the Zen doctrine or



ravnotežu prirodnog ciklusa, tako i kuća ponavlja istu sposobnost otpornosti, prilagođavajući svoje tijelo nedaćama prirode. Oblik tako slijedi okoliš.

Dva tijela, obilježena kosim krovovima, čije stranice omogućavaju slijevanje kiše, dopuštaju maksimalno otvaranje dviju glavnih strana – one koja je okrenuta prema vrhu Pituisirayja i one koja gleda prema slivu. Nagib dvaju kosih krovova oblikuje unutarnje prostore čije bioklimatsko ponašanje omogućava postizanje pasivnog sustava kontrole idealnih uvjeta udobnosti za stanovnike kuće. Doista, unutarnje površine nagnutih pokrova obasjane su prvim jutarnjim zrakama sunca te raznose toplinu po prostorijama, dok kosine, izvana presvučene lokalnim andezitnim kamenom, poslijepodne štite kuću od najjačeg sunca sa zapada. Kosine krovova

Inca Crianza, the house uses shapes and behaviours of the location, thus depriving the nature of its inaccessibility. It is achieved by generalising and reducing geographical facts and their manifestations, and reducing them to the core, stripped of everything superfluous, by transforming the topological into geometrical and material.

Just like the physical world of the valley shows its capability to resist the events that shake it, demonstrating the perfect balance of a natural cycle, the house repeats the same ability of resilience adjusting its body to the adversities of nature. The shape thus follows the environment.

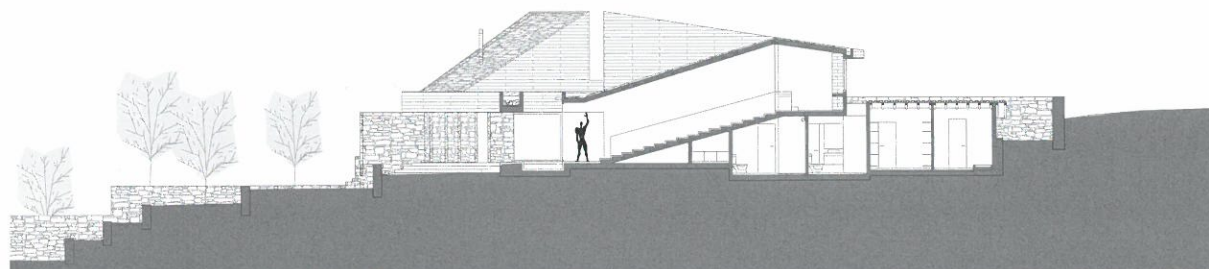
Two bodies, characterised by slanted roofs that enable the rain to pour down, allow maximum opening of the two main sides: the one facing the Pituisiray peak and the one facing the basin. The slope of the two slanted roofs shapes the interior spaces whose bioclimatic behaviour allows a passive system control and provides ideal conditions for the comfort of the house residents. The interior surfaces of slanted roofs get the first rays of the morning sun and carry the heat throughout the rooms while, in the afternoon, they protect the house from the strongest sun from the west, thanks to their coating made of local andesite stone. At night, their thermal inertia slowly lets in the heat

presjek ►
section

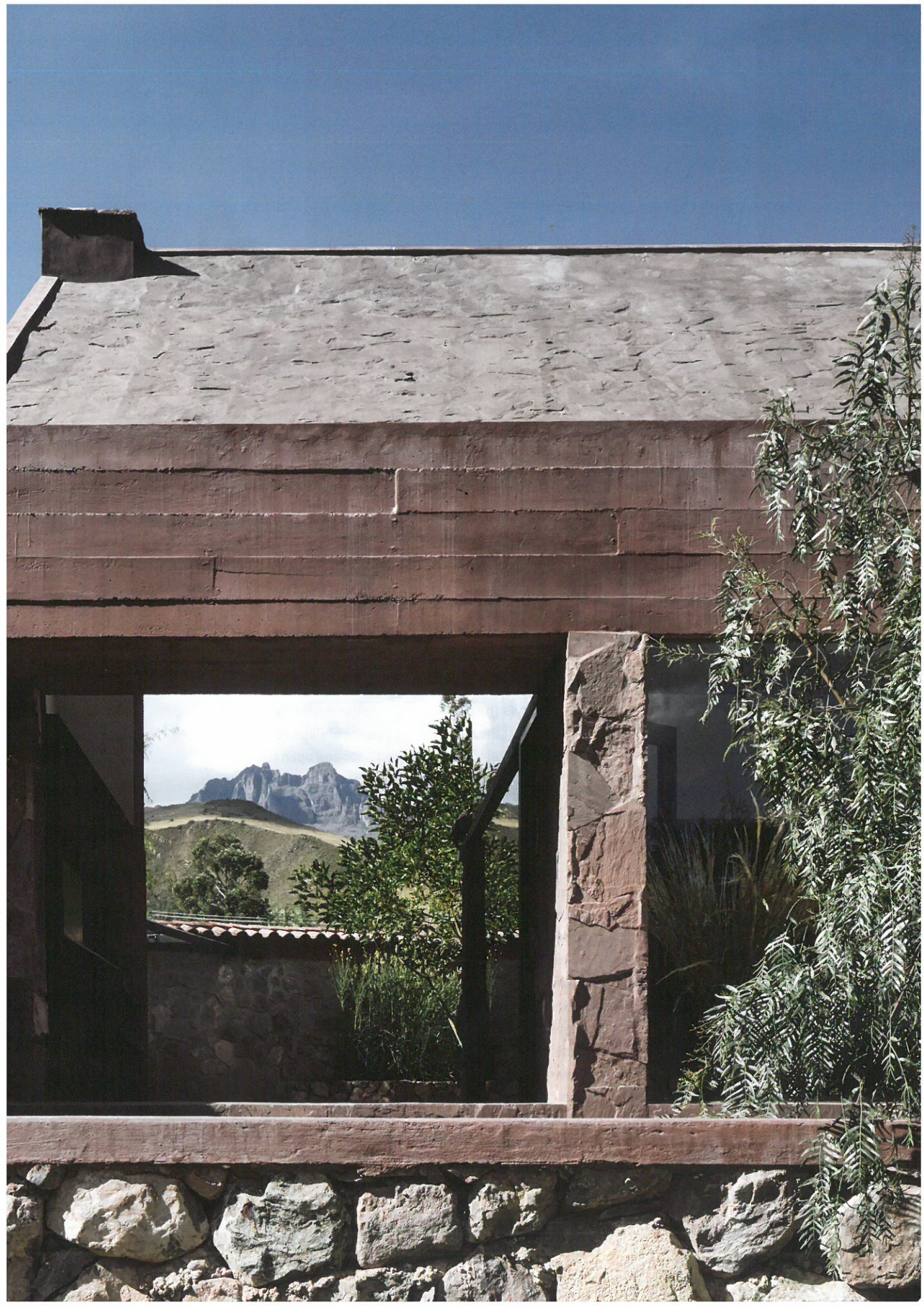


svojom toplinskom inercijom tijekom noći polako propuštaju u kuću toplinu akumuliranu tijekom dana što, unatoč vanjskom temperaturnom rasponu, osigurava održavanje idealnog stanja trajno ugodne temperature. Dakle, u odnosu na dvije suprotne strane – onu koja gleda na poljoprivrednu

accumulated during the day, which, despite the wide temperature range in the exterior, allows the maintenance of the ideal and permanently pleasant temperature in the interior. In relation to the two opposite sides – the one facing the agricultural valley and the one opening up to the peaks of Pitusiray – the house behaves in two different ways. The









kotlinu i onu koja se otvara prema vrhovima Pituisirayja – kuća se ponaša na dva različita načina: prema planinama zdanje se otvara kosoj svjetlosti sjeveroistoka koja se širi velikim prostorom dvorane i trijema te zenitno kroz otvor u sljemenu krova; prema dolini, otvaranje glavne spa-

vaće sobe prema zapadu, na gornjoj razini, dopušta smireni ulazak reflektiranom jutarnjem svjetlu koje kroz poslijepodne postupno povećava intenzitet.

Tlocrt kuće ima oblik slova L, smještenog oko dvorišta koje proširuje prostor trijema uz glavnu dvoranu, omogućujući nam da usmjerimo pogled prema snijegom pokrivenim vrhovima Pituisirayja. U prizemlju podnožja kuće nalaze se prostorije dnevnog boravka. One se otvaraju prema terasastim vrtovima okrenutim prema dolini i na trijem. Trijem proširuje prostor dnevnog boravka na otvoreno, kako prema dvorištu tako i prema terasastim vrtovima, osiguravajući maksimalnu propusnost, linijom sjeveroistok-jugozapad, prilikom promatranja odnosa planina i doline kroz kuću. Na gornjoj razini nalazi se glavna spavaća soba koja, preko terase koja se nalazi iznad blagovaonice, ima produžetak prema eksterijeru odakle se pruža pogled prema dolini.

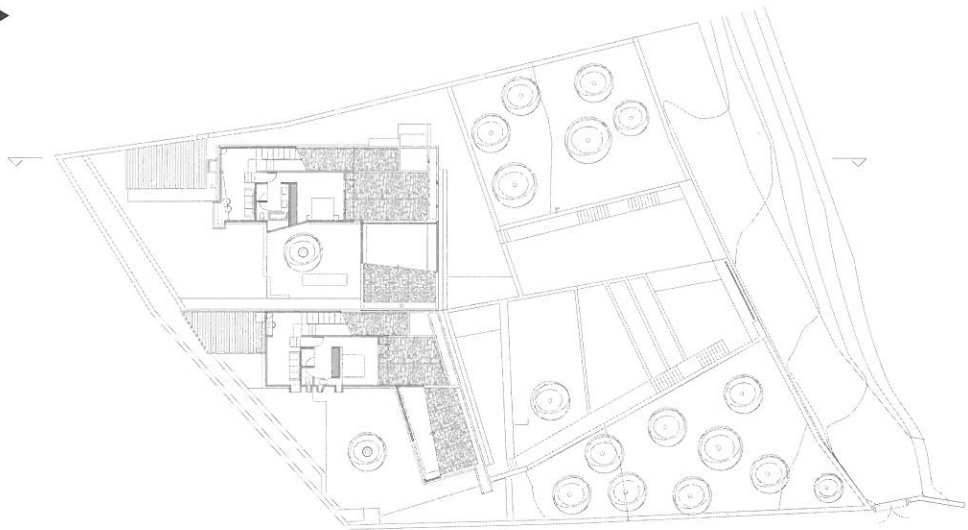
side facing the mountains opens to the slanted light of the north-east that spreads throughout the large space of the room and porch and through the opening in the roof ridge when the sun is at its zenith. On the side facing the valley, the bedroom opens to the west, at the upper level, and allows a calm entry of the reflective morning light, whose intensity gradually increases in the afternoon.

The house has an L-shaped plan, situated around the yard that expands the porch parallel to the main room, allowing direct view at the snow-covered peaks of Pituisiray. The living rooms are located on the ground floor and open towards the terraced gardens, facing the valley and the porch. The porch



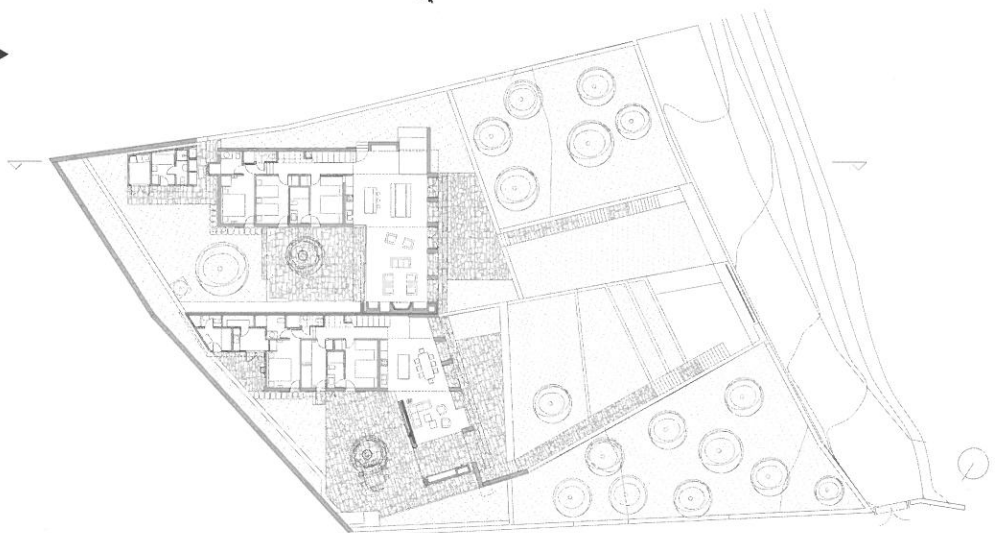
tlocrt razine +1 ▶

+1 level plan



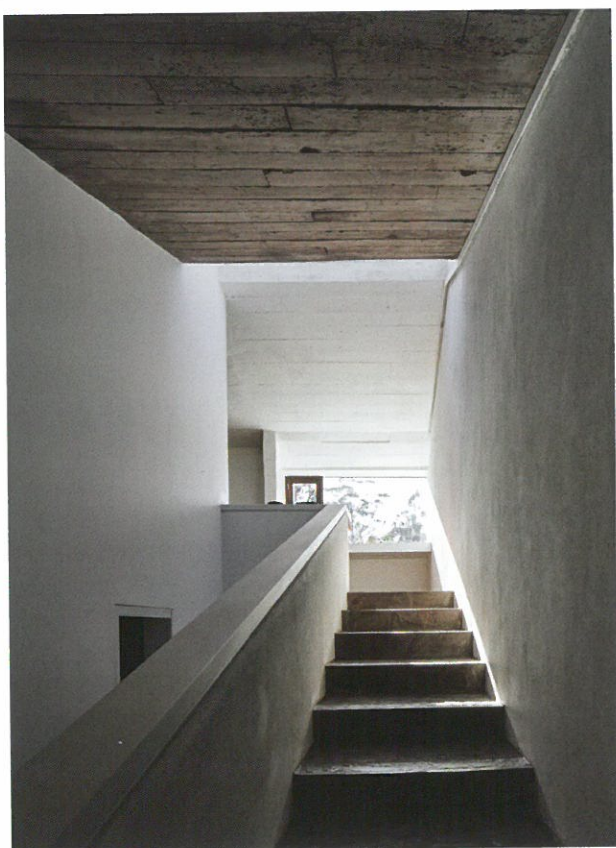
tlocrt razine 0 ▶

0 level plan



Dematerijalizacija volumena kosog krova u zoni dnevnog boravka daje oblik višenamjenskom prostoru u kojem se unutrašnjost širi prema van na trijem. Strop kosog krova svojom dvostrukom visinom oblikuje prostoriju. Tijekom dana staklo, koje fizički razdvaja unutrašnjost dvorane od vanjskog trijema, zadbiva fenomenološku očevidnost volumena zahvaljujući

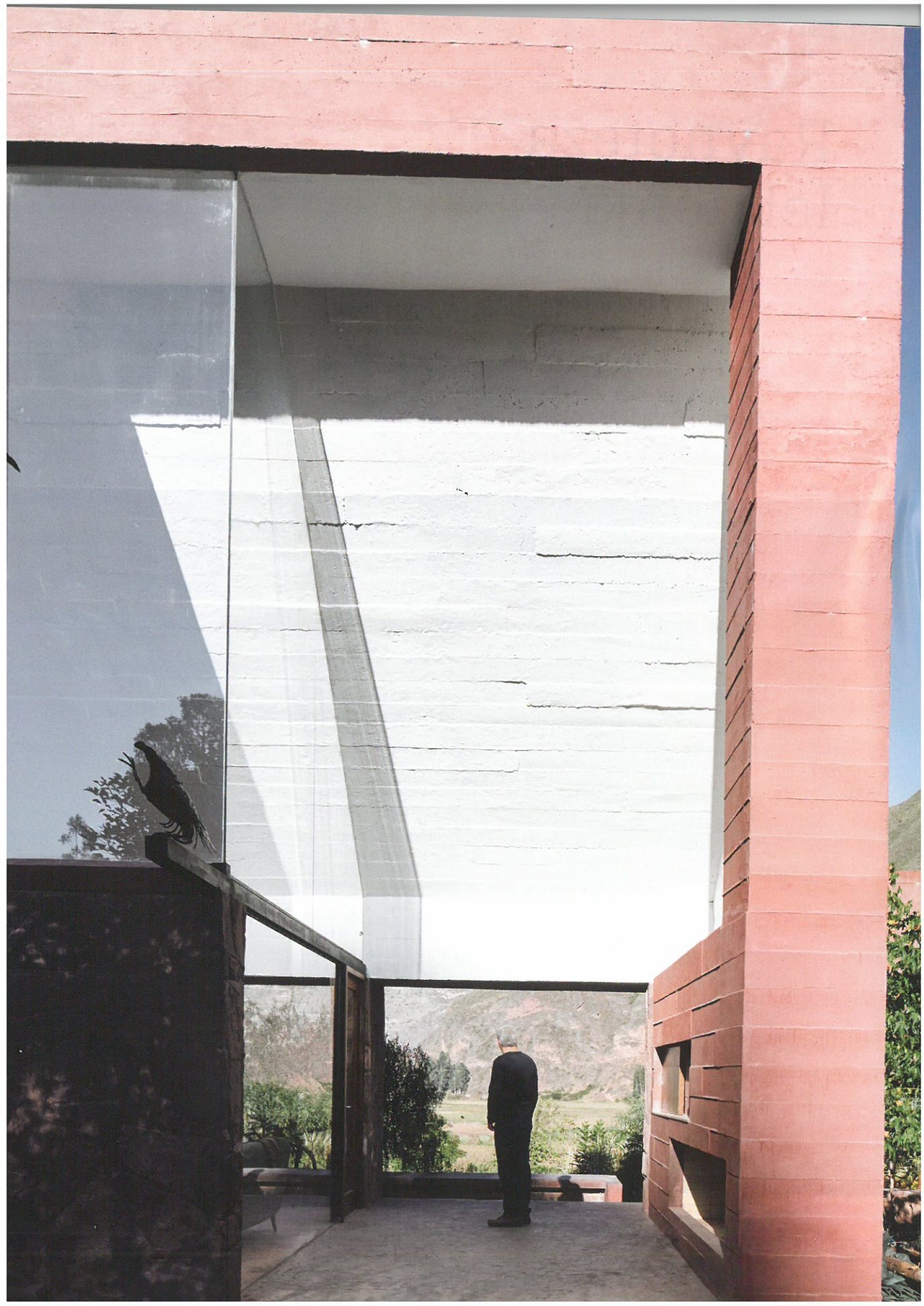
expands the living room space into the exterior, the yard and the terraced gardens, thus allowing maximum porosity in the north-east-south-west line and enabling the view of the relationship between the mountains and the valley. The main bedroom is located on the upper level and extends into the exterior through the terrace above the dining room, which overlooks the valley.



odrazima okolnog svijeta, a ujedno, zahvaljujući svojoj prozirnosti, rastvara tijelo građevine i perceptivnu granicu između unutrašnjosti i vanjštine. Najzad, kuća, starija sestra jedne iste takve u izgradnji, rezultat je građevinskog postupka, izvedenog s lokalnim materijalima i lokalnom radnom snagom, koji dovršava proces uključivanja u pejzažni kontekst

Dematerialization of the slanted roof volume in the living room zone shapes the multi-functional space which extends into the porch. The double-height ceiling of the slanted roof shapes the room. The glass, which separates the interior of the living room from the porch, gets a phenomenological quality of volume during the day, due to the reflections of the surrounding environment and, as a result of its transparency, dissolves the body of the building as well as the perceptible border between the interior and the exterior. Finally, the house – the older sister of the house currently under construction, is the result of the construction process, realised in local materials and with local manpower, about to be completed and thus included into the landscape context of the Sacred Valley: rough texture of the concrete and andesite stone, along with its plastic expression – contribute to the ridged but balanced monochromy that replicates the colours of the mountains that the house geographically represents.

Svete doline: grube teksture betona i andezitnog kamena – sa svojim plastičnim izričajem – doprinose izbrazdanoj, ali uravnoteženoj monokromiji koja je sposobna replicirati boje planina kojih je kuća geografski prikaz.





FABRIZIO FOTI

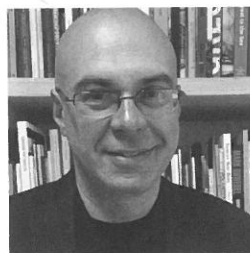
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Docent je na Arhitektonskom fakultetu Sveučilišta u Kataniji. Autor je brojnih eseja poput *'Laboratorio Segreto' dell'Architettura. L'intimo legame tra arti plastiche e architettura in Le Corbusier; Il Paesaggio nella Casa; La Via del disegno* i *Le Corbusier 'La Clef'*. Između ostalog, autor je djela *Barclay & Crousse. Segnali di vita tra i due deserti* te *Paisaje del aprendizaje. Un aulario para la universidad de Piura por Barclay & Crousse*.

He is an associate professor at the University of Catania. Foti authored numerous works such as *'Laboratorio Segreto' dell'Architettura. L'intimo legame tra arti plastiche e architettura in Le Corbusier; Il Paesaggio nella Casa; La Via del disegno* and *Le Corbusier 'La Clef'*. He also wrote *Barclay & Crousse. Segnali di vita tra i due deserti* and *Paisaje del aprendizaje. Un aulario para la universidad de Piura por Barclay & Crousse*.

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He is a curator and architect with experience in architectural design, education, publication and exhibitions. He earned his Ph.D. in architectural design from the Politecnico di Torino and a M.Arch from the University of Genoa. He has taught in Canada, Chile, Hong Kong, Italy, the United Kingdom and the United States. He was the first Senior Mellon Fellow at the Princeton University School of Architecture, and currently teaches at the School of Architecture of McGill University, Université de Montréal, and the Architectural Association in London. He served as the architecture editor at *Abitare* Magazine. Together with Francisca Insulza, Gallanti is the founding partner of the Montréal-based architectural research studio FIG Projects.



FABRIZIO GALLANTI

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MARKO GOLUB

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He was born in Split in 1978. Graduated from the Academy of Fine Arts in Zagreb in 2004 and started working as an art critic. As a critic and journalist, he published texts in the *Čovjek i prostor*, *Oris*, *Život umjetnosti*, *Kontura* and *Zarez* periodicals, but also participated in radio shows on the 1st and 3rd programme of the Croatian Radio. He is Head of the Croatian Designers' Association Gallery. He has curated many design and contemporary art exhibitions, served as the editor of the biennial publication *The Croatian Design Review* 1112, 1314 and 1516, and was a member of the *Dan D* design festival team (2011-2015). Was awarded the CS AICA Annual Prize for art criticism in 2013. He is the president of the Croatian Section of AICA.