



KAJ PA JE
TEBE TREBA
BILO .../
WHY DID YOU
HAVE TO COME
ALONG ...

Fatale v
Armanijeve obleki/
Femme-fatale in an
Armani dress

Stare hiše v Podkorenu so po strogih načelih razporejene v skupine, ki oblikujejo vaške ambiente. Nekoč se je vsaka nova hiša premišljeno odzvala na danosti v prostoru, s postavitvijo vhoda, z erkerjem, s pogledom na vodnjak in cerkveni stolp ipd.

Še danes te hiše oblikujejo skupnost, ki je tesna in premišljena, omogoča notranjo demokratičnost, medsebojno spoštovanje in pogovor. Ta kultura se je v drugi polovici 20. stoletja popolnoma izgubila. Novejše hiše so postavljene ob cesti sredi parcele, brez medsebojnih odnosov.

LEPE HIŠE/
BEAUTIFUL
HOUSES

Besedilo/Text:
Miha Dešman
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Arhitekta/
Architects:
Vanja Gregorc,
Aleš Vrhovec
Lokacija/Location:
Podkoren, Slovenija
Izvedba/Completed:
2009



Pa pride v vas nova lesena hiša, ki se na lepem spomni starih načel. Ne posnema oblik, pač pa koncepte. Pomeni primer, kako je mogoče novo arhitekturo oblikovati na podlagi stoletja starih izkušenj. Kako je mogoče zagotoviti sodobno, fleksibilno in zračno bivanjsko okolje, slediti smernicam sodobne ekološko vzdržne gradnje in hkrati uporabiti način lesene gradnje, ki so ga poznali že naši dedje.

Hiša stoji ob vhodu v vaško jedro, v širšem okolju pa zaznamuje začetek ceste na prehod Korensko sedlo. Po obliki in volumnu se vključuje v vaško

silhueto, čeprav jo višinsko presega. Pozornost nase usmeri s svojo črno barvo in mnogokotno obliko. Črna barva fasade povzema barvo tradicionalne zaščite lesa, ki so jo kmetje vedno uporabljali pri gradnji svojih stavb. Oblikovana je kot mnogokotno telo s strmo dvokapnico.

Moči in teži kmečkih hiš nova stavba nasprotuje s tektoniko, ki je blizu konstrukcijski logiki gospodarskih objektov. Zunanji plašč je les, ki ni uporabljen kot opaž, pač pa kot element konstrukcije. Diagonale, postavljene pred opaž, pomenijo

“strukturni plašč”, ki obdaja hišo in jo zavetruje. Oblika je skulptura, ki učinkuje kubistično: z ene točke vidimo “preveč”, kot bi se sprehajali okrog nje. Hiša je homogena, celo monolitna, a hkrati uhaja preprostemu prepoznavanju.

Gre za kontekstualizem, ki je sodobna verzija regionalizma, kot smo ga poznali v šestdesetih in katerega najlepši primer je bil žal že nekdanji hotel Prisank v bližnji Kranjski Gori. Ta kontekstualizem zavestno ni naraven, pač pa umeten in kritičen. Namenoma problematizira svoje vzore



in išče stik s sodobnostjo. Zato pa moti neproblematično idilo vasi. Moti na način, kot bi motil rezek ton saksofona na robu veselice s harmoniko. Gre tudi za kritiko uničevanja slovenske krajine in njene arhitekturne dediščine, skoraj za arhitekturni opomin. In glej si ga no! Ljudje so to razumeli kot provokacijo, namenjeno njim, in intuitivno reagirali sovražno.

“Krematorij” in “črna vdova” sta le dve izmed imen, ki so jih ljudje nadeli novi črni hiši v Podkorenu. Mene pa hiša spominja na Malevičev

črni kvadrat. To je tista slika, ki so jo imeli Sovjeti desetletja zaprto v depojih muzeja, da ne bi z opozarjanjem, da je mogoče tudi nekaj drugega, drugačnega, boljšega, kot je siva vsakdanja rutina oziroma deklarirana resnica takratnega režima, motila običajne zaznave umetnosti.

Problem podkorenske hiše ni v njej sami ali v njeni arhitekturi, pač pa v sprejemljivosti sodobne arhitekture, ko ni pomembna njena kakovost, pač pa domet in hujskaška sposobnost prenapetih sosedov.

DATOTEKA/FILE

Lesena hiša v Podkorenu, Slovenija

Naročnik/Client: zasebni

Arhitekta/Architects: Vanja Gregorc, Aleš Vrhovc

Sodelavci/Collaborators: Sandra Banfi, Alja Boštjančič, Urša Laznik

Arhitekturni biro/Architectural studio: GregorVrhovec arhitekti

Statika/Statics: CBD, d. o. o.

Elektro napeljave/Electrical installations: Erling, d. o. o.

Strojne napeljave/Mechanical installations: Emineo, d. o. o.

Osvetlitev/Light design: Arcadia, d. o. o., Ljubljana

Načrtovanje/Planning: 2007-2008

Izvedba/Completed: 2008-2009

Bivalna površina/Living area: 370 m²

Velikost parcele/Site area: 443 m²

Pozidana površina parcele/Built up area: 132 m²

Investicija/Investment: 1.650 EUR/m²



► ENGLISH TRANSLATION

**WHY DID YOU HAVE TO COME ALONG ...
Femme-fatale in an Armani dress**

The old houses in Podkoren are arranged based on strict principles into groups that form village environments. In times past every new house thoughtfully responded to the environmental conditions with the location of the entrance, the oriel, a view on to the well and the church tower, etc.

Even nowadays, these houses continue to form a community which is close and prudent, allowing internal democracy, mutual respect and dialogue. This type of culture was complete-

ly lost in the second half of the 20th Century. Newer houses are set next to roads in the middle of a plot, with no interaction.

And then, all of a sudden, there is a new wooden house in the village that remembers those old principles. It doesn't imitate forms, but concepts. It represents an example of how new architecture can be customised based on centuries of past experience. It shows how it is possible to provide a modern, flexible and airy living environment, comply with the guidelines of modern environmentally-sustainable construction and at the same time apply the type of wooden construction that our grandfathers were familiar with.

The house is situated next to the entrance to the village centre, while in the wider surroundings it marks the beginning of the road to the mountain pass of Korensko sedlo. Its form and volume blends in with the village silhouette, even though its height exceeds it. It draws attention with its black colour and multi-angular shape. The black colour of the façade takes after the colour of the traditional wood protection that farmers always used when constructing new buildings. It is designed as a multi-angular form with a steep double-pitched roof.

The new building counters the strength and weight of farmhouses with tectonics that are closer to the structural logic of commercial buildings. The outer skin is made of wood, which is



not used as panelling but rather as a structural element. The diagonals set before the panelling represent a "structural layer" that surrounds the house and provides anti-seismic reinforcement. The shape is a sculpture that acts cubically, when we see "too much" from a given point, as if we would be walking around it. The house is homogenous, even monolithic, yet does not look boring.

This is contextualism, which is a modern version of regionalism as we knew it in the 1960's, and whose prime example was the hotel Prisank in Kranjska gora, sadly no longer in existence. This contextualism is consciously not natural, but rather artificial and critical. It intentionally ma-

kes issues of its ideals and seeks a link with modernity. Therefore, it disturbs the unproblematic idyll of the village. It disturbs it in a way that the sharp tone of the saxophone would disturb at the fringe of a festivity where an accordion is the main star. It also serves as a criticism of the destruction of the Slovenian landscape and its architectural heritage, almost an architectural reprimand. And - wouldn't you know it? People understood this as a direct provocation and intuitively reacted in a hostile manner.

The crematorium and black widow are just a couple of the names people have attached to the new black house in Podkoren. For my part, the house reminds me of Malevič's black square.

That is the painting which the Soviets had stored away in museum depots so that it wouldn't disturb the general perception of art by drawing attention to the fact that there was something else, something different, better than the grey trivial routine or declared truth of the prevailing regime at the time.

The problem of the house in Podkoren is not in itself, nor its architecture for that matter; it lies in people's willingness to accept modern architecture, when its quality is not as important as its range of influence and the over-zealous neighbours' ability to incite antagonism.