



# Autobiografski katalizator

## Autobiographical Catalyst

KUĆA PRIZMA, CONGUILLÍO, ČILE | PRISM HOUSE, CONGUILLÍO, CHILE | napisao\_written by ALBERTO SATO KOTANI | autor\_author SMILJAN RADIĆ | projektni\_tim\_project team CHRISTIAN FUHRHOP, CARLOS SFEIR | investitor\_client CAROLINA CORREA | površina\_parcele\_site area 5 000 m<sup>2</sup> | bruto površina\_gross floor area 270 m<sup>2</sup> | neto površina\_net area 186 m<sup>2</sup> | realizacija\_completed year 2019 | cijena\_costs 98 000 € | glavni\_izvođač\_main constructor ANTONIO MINGO | fotografije\_photographs by CRISTÓBAL PALMA

**D** jelo arhitekta Smiljana Radića uglavnom podrazumijeva višestruka čitanja. Ona su dakle dvosmisljena.

Imaju li polisemična obilježja kao umjetnička djela? Ili se pak radi o nejasnim, zbunjujućim i proturječnim djelima u maniri postmodernističkih tekstova? Je li moguće ekstrahirati arhitektove ključne ideje iz samo jednog djela ili je nužno iscrtati trasu? Ta se pitanja javljaju kada se bavimo Kućom Prizma, jednim od najrecentnijih projekata Smiljana Radića.

Kuća Prizma malen je stambeni ansambl koji uključuje jedinstvenu platformu na koju su smještena dva pravilno oblikovana solida toliko zatvorenih formi da se čini da im se nema što dodati. Ovdje ne postoji proturječje niti zbrka, moguće je samo sazrijevanje bez riječi, ali ne radi se o lecourbusierovskom zadovoljstvu, hermetičnoj i

In general, the works of the architect Smiljan Radić suggest multiple readings. Therefore, they are ambiguous. Will they have polysemic characteristics, like works of art? Or, are they unclear, confusing and contradictory works, in the words of post-modern texts? Is it possible to extract the architect's key ideas from a single work? Or would it be necessary to draw a route? These are the questions that arise when addressing the Prism House, one of the most recent works of Smiljan Radić.

Prism House is a small housing cluster that involves a uniform platform, on which two regular shaped solids are placed, so closed in its shape that it seems like there is nothing to add. Where there is no contradiction or confusion, and where only fruition is possible without words, but it is not the LeCorbusian pleasure, hermetic and ineffable *boîte à miracles*: That is a house. The statement does not want to call into question the represented object nor the architectural work; in fact, the house looks like a house and all its representations do declare it. Perhaps a text contributes when it does not seek to imitate it but to resignify it, as writing proposes in its estrangement, defamiliarizing it, as defined by the theorist Viktor Shklovski. However, it is possible to achieve reading that does not seek ambiguity or coherence (is it legitimate to ask about



◀ Operates at the scale of landscape. architecture intends create a relationship with its to create a relationship with its

neizrecivoj *boîte à miracles*, radi se o kući. Ova tvrdnja nema namjeru dovesti u pitanje prezentirani objekt i arhitektonsko djelo, ustvari, kuća izgleda kao kuća i svi njeni prikazi to potvrđuju. Tekst može doprinijeti kada ne nastoji imitirati, nego preoznačiti, kao što nam pisanje sugerira u svom otuđenju, defamilijarizaciji, kako je to definirao teoretičar Viktor Shklovski. Međutim, moguće je i čitanje koje ne traži dvosmislenost niti koherentnost (možemo li pitati u vezi čega?), nego želi ispisati priče, one općenite i one autobiografske, u maniri Alda Rossija, kada Radić koristi citate ili otkriva tragove pokazujući nam da govorimo s nekime, imajući na umu čin defamilijarizacije.

Tako analizirajući Kuću *Prizma* japanskog arhitekta Kazua Shinohare iz 1974., u prefekturi Yamanashi, Smiljan Radić koristi palimpsest: *...smanjio sam njezinu dužinu s 10,80*

what?), but to trace stories, sometimes general and others, autobiographical, in the manner of Aldo Rossi, even more when Radić makes citations or shows clues by pointing out that you are talking to someone, remembering the task of defamiliarization.

Thus, analysing the Prism house by the Japanese architect Kazuo Shinohara, built in 1974 in the Yamanashi prefecture, Smiljan Radić tried a palimpsest: *... I reduced its length from 10,80 m to 7,20 m. In this way, the Prism House, in front of the Llaima volcano in Chile, is effectively a cube section, resembling the Shinohara ideal supposedly expressed in its photographic shots, and moving away from the reality of the Prism house built in Japan, being only the construction of the photographed piece of it.* In this way, the house of Shinohara was the subject of correction, *although the gods might be angry*, said Radić as a tribute to the Japanese master who, as such, continues to thrill after 45 years of construction. There is no sign of Shinohara making a cube, because if he had wanted to, he would have done it.

The house designed by Radić could have been reproduced with identical dimensions to those of Shinohara, 10, 80 x 7, 20, the result of  $a \times b$ , where  $a = 1$  and  $b = 1,5$ . Although it is

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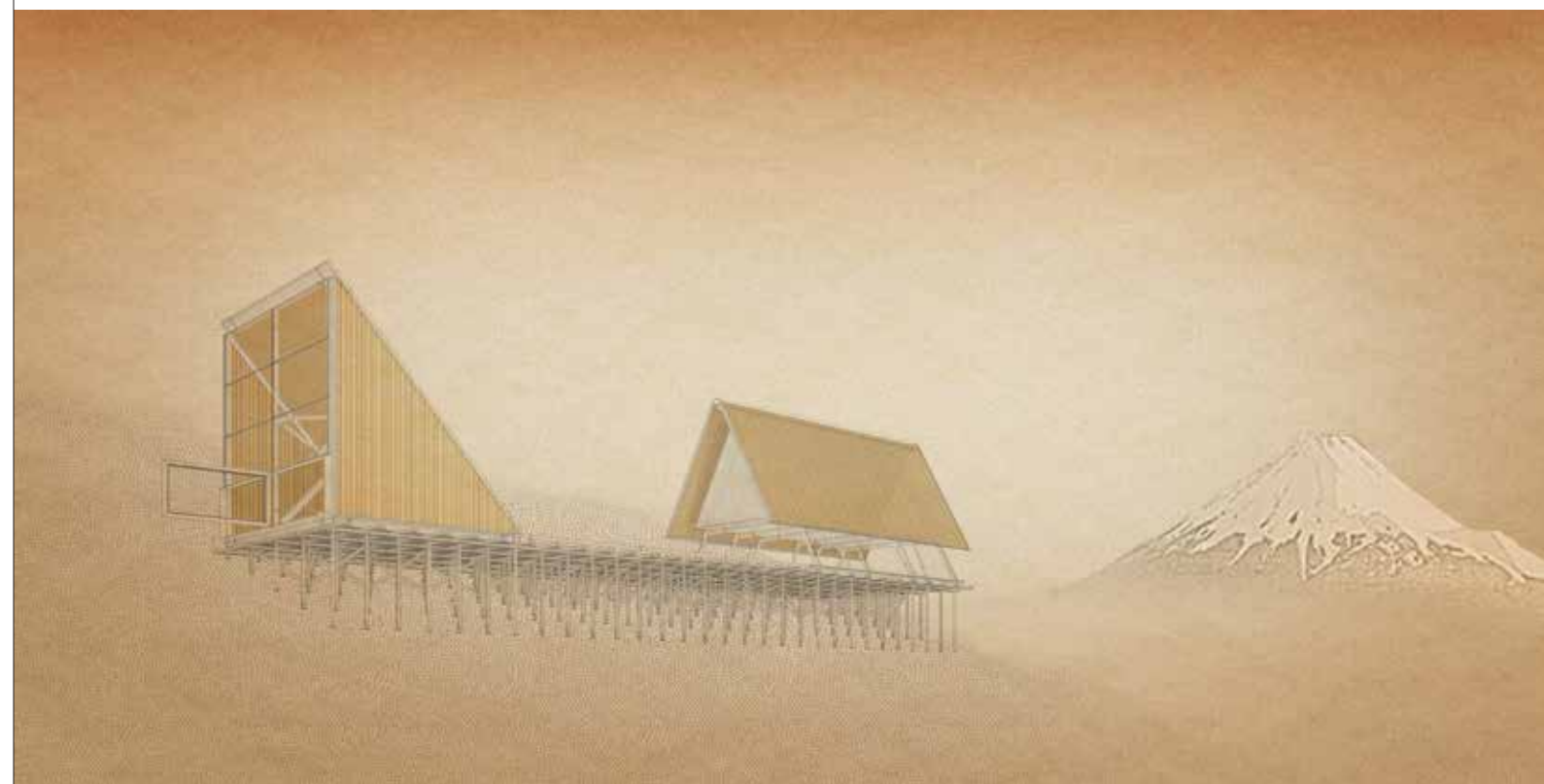


*na 7,20 metara. Tako Kuća Prizma ispred vulkana Llaima u Čileu ima predstavlja isječak kocke, nalikuje na Shinoharin ideal koji je navodno izražen u fotografskim snimkama, i odmiče se od realnosti Kuće Prizma sagrađene u Japanu tako što ustvari predstavlja samo izgradnju njezina fotografiranog djelića. Na taj je način Shinoharina kuća predmet korekcije – iako bi se bogovi mogli naljutiti, rekao je Radić u posveti japanskom majstoru koji nastavlja oduševljavati i 45 godina nakon gradnje projekta; nema naznaka da je Shinohara namjeravao napraviti kocku, jer da je htio napravio bi tako.*

Kuća koju je projektirao Radić mogla je biti ponovljena s dimenzijama identičnim onima Shinoharine kuće, 10,80 x 7,20, rezultat jednadžbe  $a \times b$  u kojemu  $a$  iznosi 1, dok  $b$  iznosi 1,5. Iako se ne radi o zlatnom rezu, dobra je to proporcija, pogotovo stoga što je Shinoharina hipotenuza jednaka širini kuće. Tu se uvodi nepoznanica – zašto je Shinohara sagradio savršen kvadrat s dijagonalom

not a golden ratio, it is still a good proportion, much more when the hypotenuse of Shinohara is equal to the width of the house, introducing here the unknown – why Shinohara built a perfect square with the diagonal of the prism

and why did he not make the cube suggested by the only published photograph, that he (Shinohara) personally selected. This disturbing game of geometry introduced a particular form of abstraction into contemporary Japanese architecture, where in his own words: *I have always turned my interest towards the uncertainties of life, because I feel that the areas of certainty do not demand my attention. I*



prizme, a ne kocku koju sugerira jedina objavljena fotografija koju je on (Shinohara) osobno odabrao? Ova uznemirujuća igra geometrije uvela je poseban oblik apstrakcije u suvremenu japansku arhitekturu, pa tako Shinohara kaže: *Uvijek su me zanimala neizvjesnosti života, jer smatram da područje sigurnosti ne zahtijeva moju pažnju. Motive za svoje prostore pronašao sam u onim predjelima ljudskoga bića u kojima prebivaju iracionalnosti koje su kontinuirano građene i razarane.* Fascinantna apstrakcija koja se obraća nesigurnosti, složenosti, ne simplifikaciji, a japanski je učitelj očigledno volio destabilizirajuće odsustvo logike. Crteži koje je publicirao Radić ilustrirale su te korekcije, i ukazivale na palimpsest. Kako bi dodatno naglasio kopiju, Radićeva Prizma-kocka, jer i kocka je prizma, počiva na odnosno

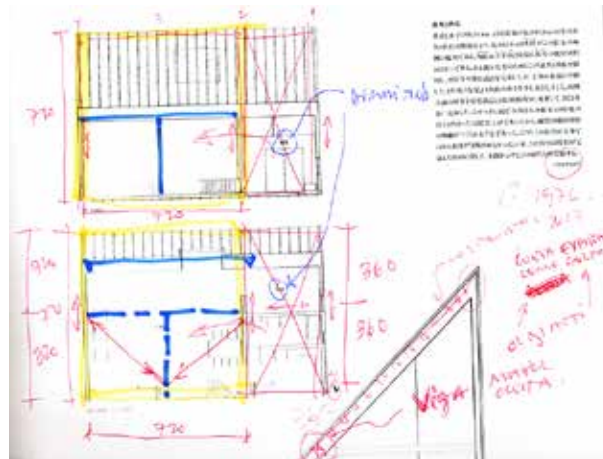
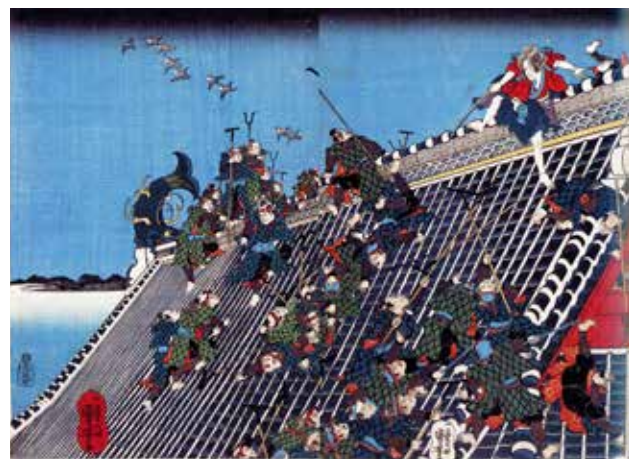
*have found themes for my spaces in those areas of the human being where there are irrationalities that are continually built and destroyed.* Fascinating abstraction that appeals to uncertainty, complexity, rather than simplification, and apparently, the Japanese teacher liked the destabilizing absence of logic.

The drawings published by Radić illustrated his corrections, pointing out the palimpsest. To reinforce the copy, the Radić Prism-Cube, as the cube is also a prism, rests or floats on a terrain with a slight lava slope from the volcano, surrounded by a similar forest to the site where the Shinohara prism house is located, close to the Fuji volcano. In this way, the citation is much clearer when Radić presents a watercolour that he made of the set, very Japanese - by the way, with the background of a volcano more similar to Fuji than to Llaima. Both environments possess a unique beauty.

But there is not only a dialogue with the teacher; there is an autobiography, that is to say, there is a dialogue with himself too: The other form, triangular in shape, like a tent, has been present in Radić's imaginary and work since the expansion of Casa Habitación in 2007; in his second house built in Vilches and destroyed by the 2010 earthquake, and in a recent house in Santiago, The green house A, where he plays the scene of a samurai fight on a green roof taken from a Japanese engraving dating back to the 18<sup>th</sup> century,

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lebdi nad terenom s laganim nagibom vulkana za lavin tok, okružena šumom sličnom onoj na lokaciji Shinoharine kuće, u blizini vulkana Fuji. Citat je znatno jasniji kada Radić prezentira akvarel lokacije koji je izradio, jedan vrlo japanski pristup, s vulkanom u pozadini koji više nalikuje Fujiju nego li Llaimi. Oba krajolika posjeduju jedinstvenu ljepotu. No nije riječ samo o dijalogu s učiteljem, prisutna je i autobiografija, odnosno, dijalog sa samim sobom. Druga forma, trokutasta oblika poput šatora, prisutna je u Radićevu imaginariju i djelu još od proširenja

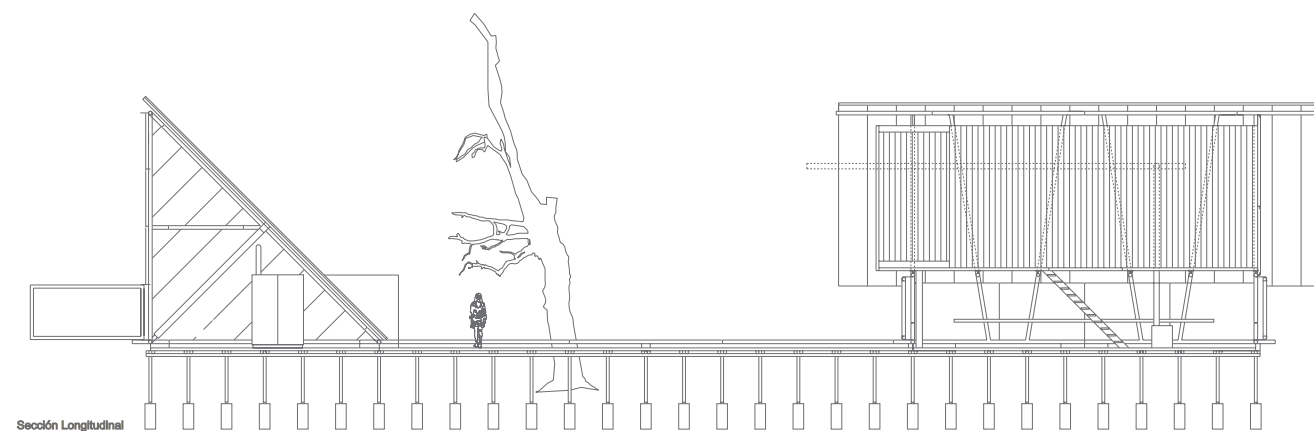
proposing the rupture of the horizontal plane as a place for events. This oriental recurrence, for the moment, speaks out of his imagery strongly linked with the Japanese culture, and especially with the work of a teacher who took special care of houses. With Shinohara and his autobiography, Radić built a small housing complex made up of the Prism-Cube and the main house A, both of the same height, joined by a platform or a deck that looks like a floating carpet over the forests of the Conguillio National Park. These primary and ancestral forms of housing, built with a metal structure and roofed with black metal sheets, seem to cross the metaphors, establishing a place for family recreation with grown up children, covering domestic needs that many do not ask

Kuće Habitación 2007., u njegovoj drugoj kući sagrađenoj u Vilchesu i stradaloj u potresu 2010., te u novijoj kući u Santiagu, Zelenoj kući A, u kojoj uprizoruje scenu samurajske borbe na zelenom krovu preuzetu iz japanske gravure iz 18. stoljeća, predlažući pukotinu horizontalne plohe kao mjesto odvijanja događaja. To ponavljanje orijentalnih motiva, progovara iz njegova imaginarija snažno povezanog s japanskom kulturom, a naročito s djelom učitelja koji je posebnu pažnju posvećivao kućama. Inspiriran Shinoharom i vlastitom autobiografijom, Radić je sagradio maleni stambeni kompleks koji čine Prizma-kocka i glavna kuća A, obje jednake visine, povezane platformom ili palubom koja izgleda poput lebdećeg tepiha nad šumom Nacionalnog parka Conguillío. Te primarne i davne forme stanovanja, s metalnom konstrukcijom i krovom od crnih metalnih ploča, kao da ukrštaju metafore, stvaraju mjesto za obiteljsku rekreaciju s djecom, osiguravaju potrebe kućanstva koje mnogi ne spominju jer ih uzimaju zdravo za gotovo. U stvarnosti, malo tko se uopće pita kako korisnici spavaju ili objeduju u Vili Savoye. No u jednostavnoj pojavnosti Radićeva ansambla, metafore se nižu: prizmatični volumen sadrži maleni stan s kuhinjom, kupaonicom, glavnom spavaćom sobom s krevetom, okruženom šumom. Tu je i rijeka prekrivena vulkanskom lavom i udaljene planine, scena prisutna na površini vertikalne ostakljene stijene iza koje se nalazi strop koji odvlači pogled u eksterijer za razliku od hermetične Shinoharine Prizme. Unutar tog prostora, dijagonalna drvena greda proteže se cijelim presjekom i pomoću horizontalne drvene grede podupire strop u maniri šintoističkog hrama, ali i kako bi riješila strop veličine 10,80 x 7,20 metara, a da ne koristi snažne nosače, na isti način na koji je izvedena konstrukcija ljsuke Paviljona Serpentine iz 2014. Međutim,

u Shinoharinoj kući *Prizma* postoji nezgodna dijagonalna greda koja presijeca ulaz i pokazuje da ne postoji čista praznina, nego materija, koja je jednako tako prisutna u Radićevoj kući gdje reproducira simbolički karakter stolarije u tradicionalnoj japanskoj arhitekturi.

for, as they are taken for granted. In reality, few are bothered to ask how one sleeps or eats in the Ville Savoye. But in the simple appearance of the Radić ensemble, metaphors continue: the prismatic volume has a small apartment with a kitchen, a bathroom, the main bedroom and its bed, invaded by the forest, the river covered by volcanic lava and distant mountains; a scene that is present in the entire surface of the vertical plane, which is glazed, behind which is the ceiling inviting the gaze outwards, unlike the hermetic Shinohara's Prism. Within that space, a diagonal wooden beam crosses the entire enclosure and supports the ceiling through a beam, also made of wood, in the manner of a Shinto temple, but also as a way of solving the ceiling load of 10, 80 x 7, 20 meters without large armour, in

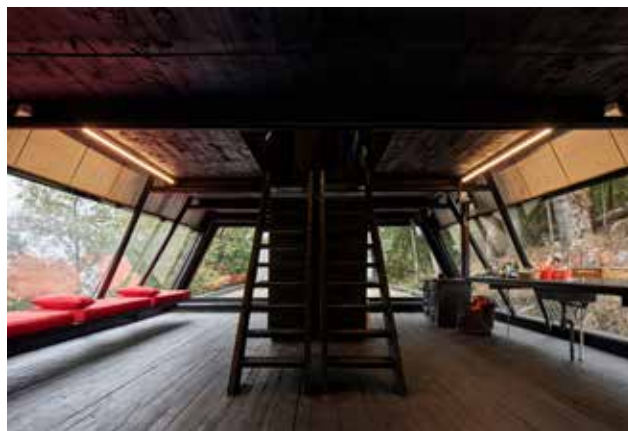
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Prizma-kocka okreće svoja slijepa i nagnuta leđa prostranoj drvenoj terasi usred koje izniče deblo stabla, a na njoj se nalaze i dvije strukture. Kuća A nalazi se na drugom kraju terase čiji je niži dio transparentan, omogućava pogledima da dopru do besprijekorne prostranosti poteza dnevna soba-kuhinja-blagovaonica-dnevna soba, i stvara prostor koji je ograničen samo gustoćom šume. S malim brojem dizajniranih elemenata, interijer se napaja šumom, njezinim lelujavim granama i dubinom, a unatoč transparentnosti na prvom katu, postoji hladovina, nema blještavila te djeluje kao da je sve pritisnuto stropom, kao kod japanskih hramova koje opisuje Junichiro Tanizaki u svom djelu *In'ei Raisan*. U tom dijelu šume koji kroti arhitektura, odvijaju se sve društvene aktivnosti. A tamo gdje naizgled ne postoji ništa što bi se moglo vidjeti ili raditi,

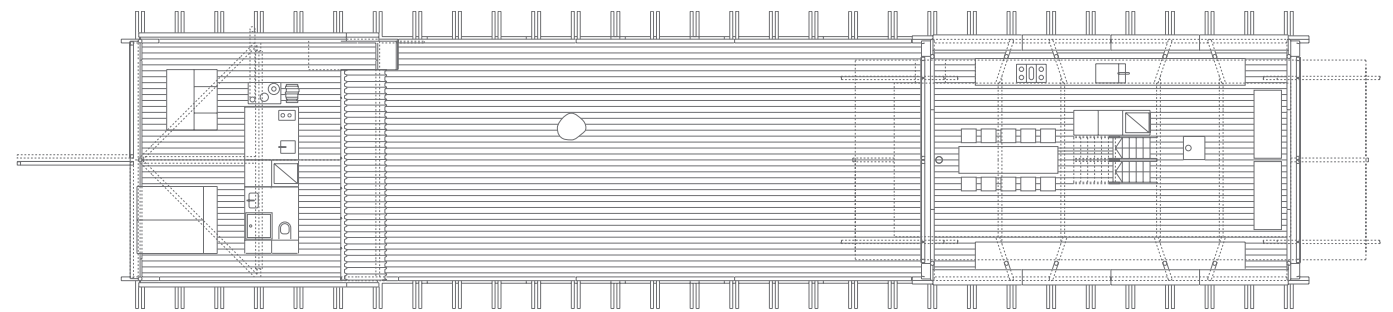
the same way that he resolved to hold the shell of the 2014 Serpentine pavilion. But in the Shinohara's Prism house, there is an uncomfortable diagonal beam that crossed the entrance, indicating that there is no pure emptiness, but matter, which is the same presence in Radić's house, reproducing the symbolic character of the woodwork in traditional Japanese architecture.



na drugom katu, smještene su spavaće sobe. Naglašavajući simetriju A forme kuće, dva paralelna stubišta, isprobana već ranije u Regionalnom teatru Bío-Bío, lijevo i desno vode do dvije zasebne cjeline – dvije izdužene sobe koje vode do prozora smještenog ispod krovnog istaka. U praksi, privatna i javna, ili intimna i društvena sfera, ljubomorno su čuvane, a osim ptica ili kojeg lovca, nitko ne može vidjeti u sobe kroz prozore.

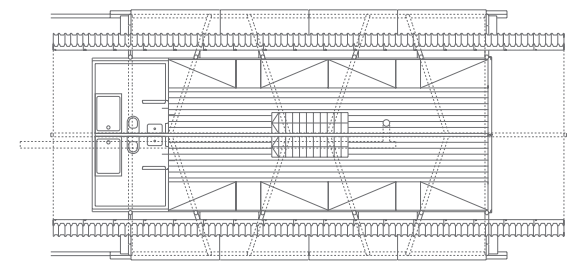
U sklopu širokog arhitektonskog spektra Smiljana Radića, koji spaja javne zgrade i krhke, privremene instalacije, ova kuća ima ulogu autobiografskog katalizatora, još od projekta Kuće ugljenara (*Casa del Carbonero*) iz 1998. Taj

The Prism-Cube turns its blind and inclined back to an extensive wooden terrace in the middle of which a trunk of a tree emerges and whose top shelters two constructions. House A is located at the other end of the terrace, the lower part of which is transparent, allowing views to pass through the impeccable spaciousness of the living room-kitchen-dining room-living room, resulting in a space limited only by the thickness of the forest. With few design elements, the interior feeds off of the forest, its waving branches and its depths, and despite its transparency on the first floor, there is shade; there is no brightness and everything seems to be crushed by the ceiling, like the Japanese temples described by Junichiro Tanizaki in his *In'ei Raisan*. In that part of the forest, limited by architecture, all the social activities of the house take place. And then, where there is nothing to see or supposedly to do, bedrooms are located on the second floor. Accentuating the symmetry of the A shape of this house, two parallel stairways - already tested in the Bío-Bío Regional Theater - lead to two separate units: left and right, two longitudinal rooms that lead to a roofed window under the projection of the roof. In practice, public and private, or



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je proces kontinuiran i nedovršen, ali u njima je moguće je primijeniti efekt otuđenja koji omogućava nova čitanja kućanske rutine, kao što se događa i u literarnim procesima. Uistinu, Radićeve se kuće ne ponavljaju poput pečata, sve nude novu artikulaciju kućanske sfere, koja se ne odnosi u tolikoj mjeri na različite navike, fantazije ili funkcionalne zahtjeve klijenata, nego na višestruke načine na koje tražimo dopuštenje bogova da nastanjujemo ovu zemlju.

intimate and social, they are jealously guarded, and except for the birds or some poacher, it is impossible to browse the bedrooms through the windows. Within the broad architectural spectrum of Smiljan Radić's, which transits from public work and the fragile transitory installations, the house seems to play the role of an autobiographical catalyst, from the 1998's Casa del Carbonero. This process is continuous and has not been concluded, but it is possible to apply the principle of estrangement in them, providing new readings for the domestic routine, as occurs with literary processes. Indeed, Radić's houses are not repeated as a seal, they all offer new domesticity articulations, which does not refer so much to different habits, fantasies or functional requirements from clients, but to its multiple ways of asking permission for occupying the earth from the gods.

