

# oris

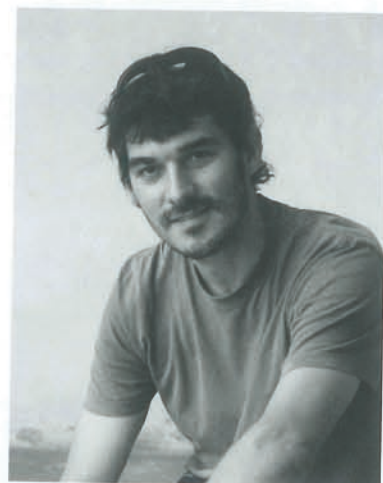
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# Poštivanje mjesta kao polazište

## Respect for the Location as a Starting Point

arhitekt  
architect



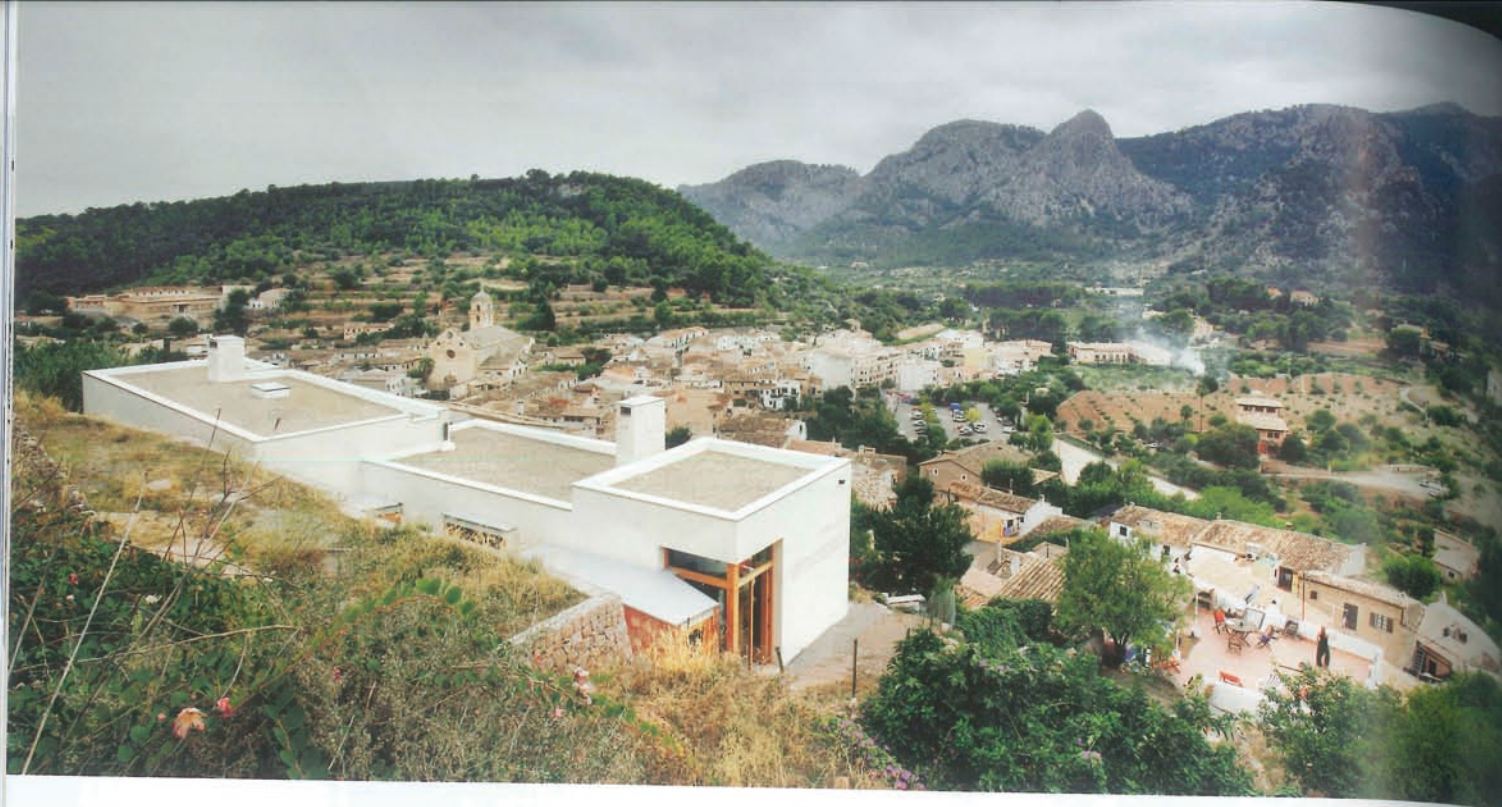
Francisco Cifuentes

Naći se na mjestu gdje prethodno postojeće strukture daju jedini prilaz, arhitekta čini ponovo šegrtom. Činjenica da se ovuda prolazi pješice ili na magarcu nikad nije bila prepreka. Građevina njeguje jednostavnost, kako u izboru materijala (iz okolice), tako i prilagođavajući se topografiji. Kako ovo nije kontemplativni krajobraz, tih poput slike na drugoj strani prozorskog okvira, intervenirati u njega znači graditi za čitavu zajednicu vičnu dijeljenju terasa, zidova, *patia*, stubišta, ravnih krovova... Kuća tone u terase kako bi se prilagodila topografiji i tkivu postojećih struktura. Stara staza, kojom su se seljani penjali na planinu,

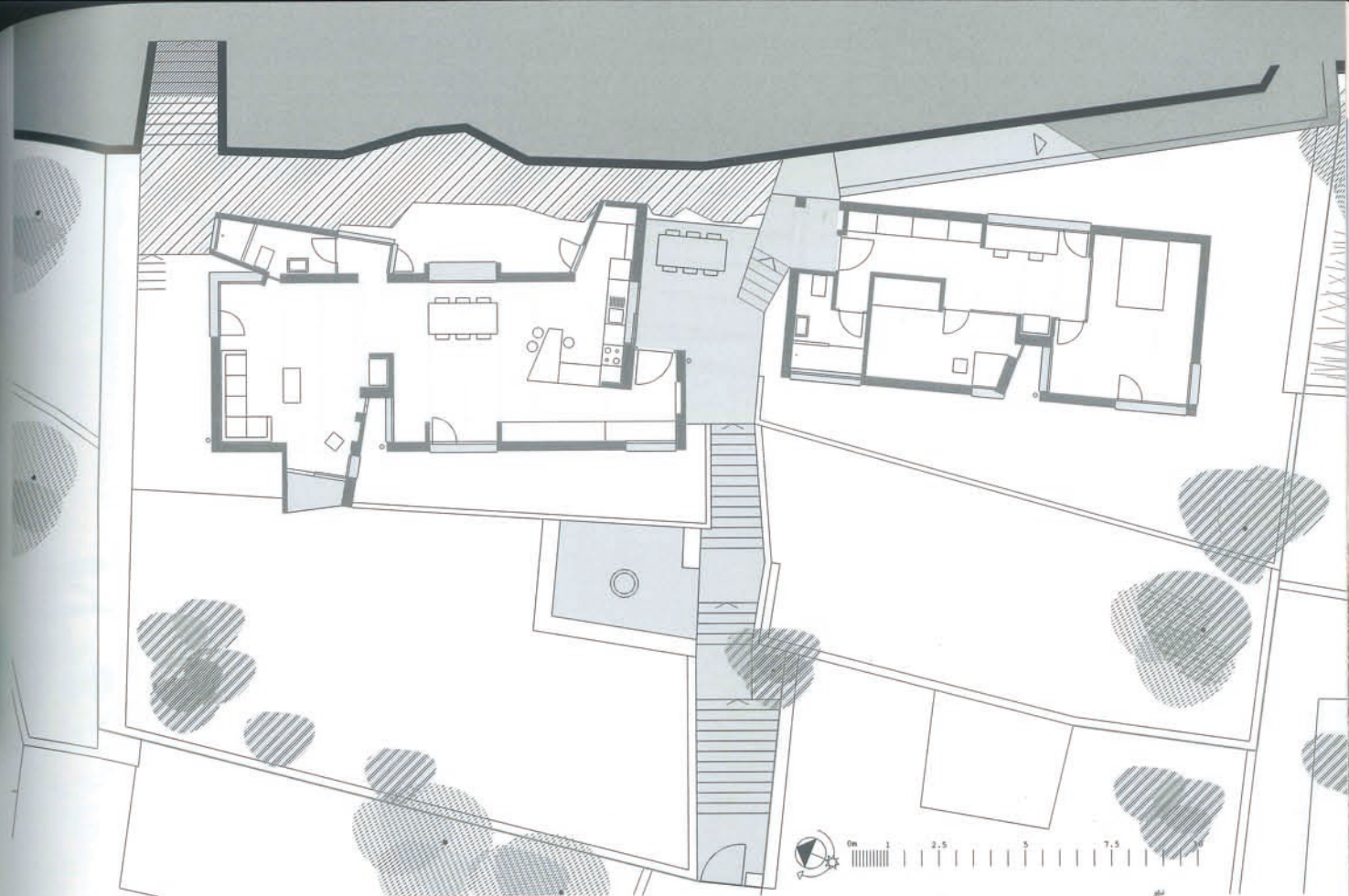
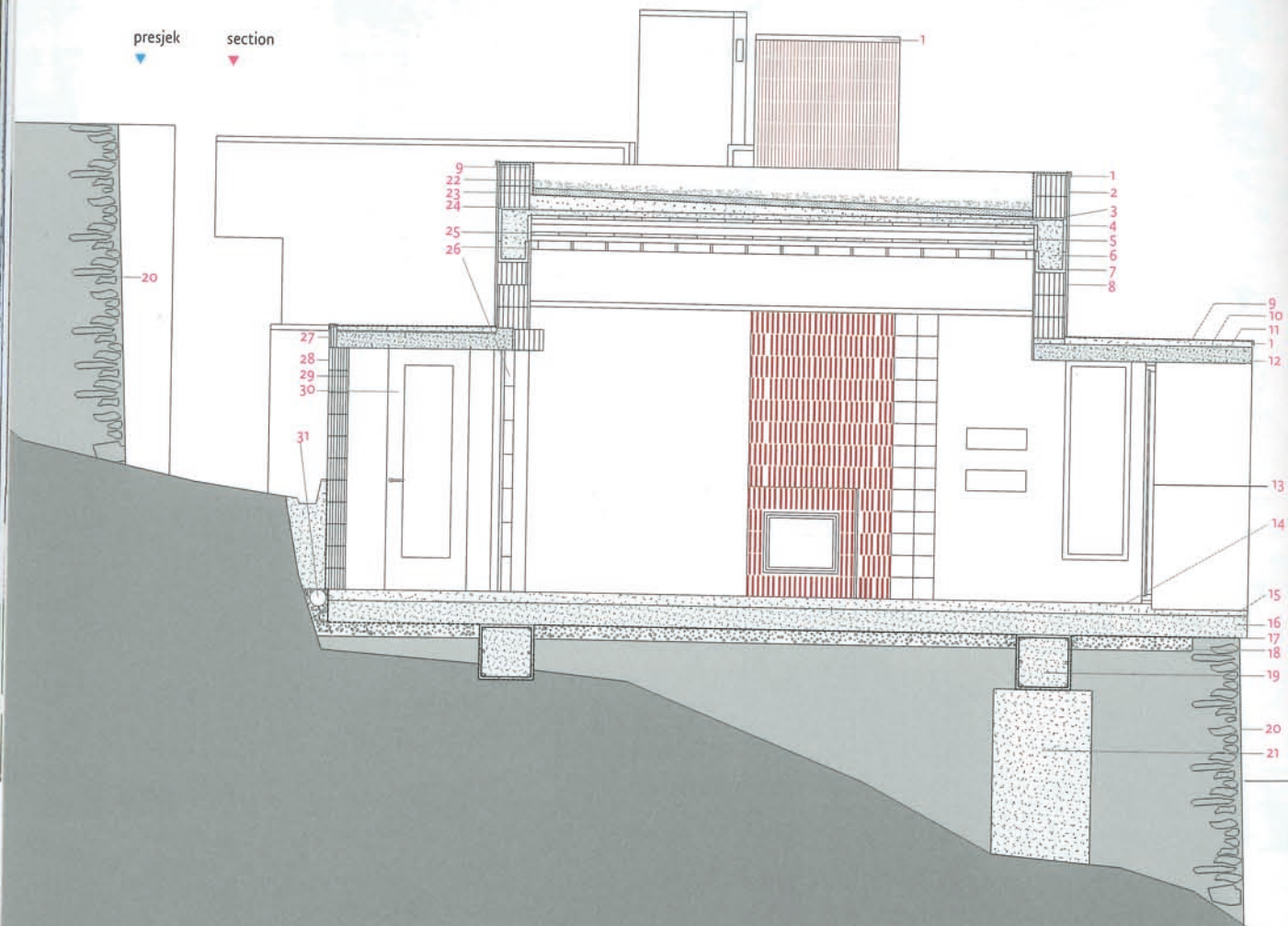
fotografije photographs by José Hevia  
portret portrait María Razumova

Finding oneself in a place where a pre-existing structure provides the only access makes the architect an apprentice again. The fact that a man or a donkey are the only ones to have ever trod this space has never been seen as a drawback. This construction heeded simplicity, both in the choice of materials (those found in the surroundings) and in its adaptation to the topography. It should be clear that this is not a contemplating landscape, silent like a painting on the other side of the windows, but rather that intervening in it implies building for an entire community accustomed to sharing bench terraces,





presjek section



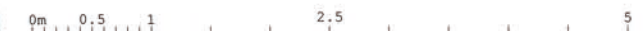
postala je odmorište, ulaz i veranda kuće. U prvom volumenu na kojeg naiđemo nalaze se zajednički prostori. Nekoliko stuba vodi na terasu s desna, gdje manji stambeni volumen ugošćuje privatnije prostorije. Teškoće prilikom gradnje predstavljale su sedamdeset i dvije stube do ulaza. Dizalicom je upravljao jedan

- |  |                                     |
|--|-------------------------------------|
| 1 L – profil, pocinčani čelik, 50 x 50 mm      | 17 PVC traka                        |
| 2 završna žbuka weber.pral                     | 18 šljunak                          |
| 3 tlačni sloj                                  | 19 temeljna greda 60 x 50 mm        |
| 4 šuplja opeka 5 x 19 x 33 cm                  | 20 suhozid                          |
| 5 prednapeta betonska greda                    | 21 keson                            |
| 6 armirani beton                               | 22 šljunak 2 cm                     |
| 7 nadvoj od opeke 20 x 20 x 19 cm              | 23 toplinska izolacija 6 cm         |
| 8 termo opeka 30 x 29 x 19 cm                  | 24 plinobeton za pad                |
| 9 hidroizolacija                               | 25 ploče od opeke 100 x 23 x 3,5 cm |
| 10 beton za pad                                | 26 staklena opeka 30 x 6 x 4,5 cm   |
| 11 izolacija 3 mm                              | 27 ploča od termo opeke             |
| 12 betonska ploča 15 cm                        | 28 termo opeka 15 x 29 x 19 cm      |
| 13 vrata, američki crveni bor, staklo CLIMALIT | 29 završna žbuka                    |
| 14 zaštitni vodootporni sloj od smole          | 30 vrata, američki crveni bor       |
| 15 pod s česticama bijelog cementa             | 31 PVC cijev                        |
| 16 temeljna ploča 20 cm                        |                                     |



- |   |                                 |
|---|---------------------------------|
| 1 L – profile, galvanized steel, 50 x 50 mm | 17 PVC sheet                    |
| 2 finishing layer weber.pral                | 18 gravel                       |
| 3 compression layer                         | 19 foundation beam              |
| 4 hollow brick 5 x 19 x 33 cm               | 20 dry stone wall               |
| 5 prestressed concrete beam                 | 21 caisson                      |
| 6 reinforced concrete                       | 22 gravel 2 cm                  |
| 7 brick lintel 20 x 20 x 19 cm              | 23 thermal insulation 6 cm      |
| 8 thermo brick 30 x 29 x 19 cm              | 24 sloping aerated concrete     |
| 9 waterproofing                             | 25 brick slab 100 x 23 x 3,5 cm |
| 10 sloping concrete                         | 26 glass brick 30 x 6 x 4,5 cm  |
| 11 insulation 3 mm                          | 27 thermo brick plate           |
| 12 concrete slab 15 cm                      | 28 thermo brick 15 x 29 x 19 cm |
| 13 door, red pine, CLIMALIT glass           | 29 plaster                      |
| 14 waterproof protective resin coating      | 30 door, red pine               |
| 15 floor finish sprinkled with white cement | 31 PVC tube                     |
| 16 foundation slab 20 cm                    |                                 |

FRANCISCO CIFUENTES, Family House





walls, patios, staircases, flat roofs... The house sinks into the bench terracing to adapt to the topography and fabric of the existing structures. An old pathway used by peasants to reach the mountain has become the landing, entrance and veranda of the house. The first volume we come across contains common areas. A few steps lead up to the bench terrace on the right, where there is a smaller volume housing more private quarters. The difficulty during construction was the only entry to the location via seventy-two steps. Thermal clay blocks were brought up by a forklift truck operated by a single man and concrete was flown in by a helicopter. Few standardized materials were chosen, such as thermal clay, concrete and wood. Thermal clay bricks are an excellent solution for their bearing capacity and insulation: they allow for the vertical elements of a low-rise building to be realized in a single layer. They were used for building the wall by using four types of pieces, and tongue and groove bricks can be placed in different



čovjek kako bi podigao blokove termalne cigle, a helikopter je dovezio beton. Birano je malo materijala, i to standardiziranog, poput termalne cigle, betona i drveta. Termalna cigla odlično je rješenje za nosivost i izolaciju: dopušta da se vertikalni elementi niskih građevina izvedu u jednom sloju. Primijenjena je za zidove koristeći četiri tipa cigli, a utori i izbojci cigli daju mogućnost da ih se postavlja u razne položaje, čak i naopako. Pod je izveden pomoću blokova prenapregnutih betonskih greda i pokriven keramičkim pločama, što je uobičajeno na Mallorci. Nosači greda dopuštaju dvostruke redove ploča; gornji red opterećen na pritisak i donji red stvaraju zračnu komoru i prostor za instalacije. Podovi su prekriveni s 4 cm debelim slojem tanke glazure koja je pjeskarena bijelim cementom i uglučana grubom četkom. Nakon sušenja dodaje se nekoliko slojeva poliuretana zbog hidroizolacije. Drvenina je od borovine. Kako bi je najbolje iskoristio, stolar je prilagodio stolariju debljini kupljenih dasaka. Korisnici sada dopunjuju kuću i njezin okoliš.

positions and can even be reversed. The floor is built using prestressed joists and ceramic top slabs, which are very common in Majorca. The joist girders enable doubling of the rows of slab: one is placed on the top and subsequently the compression slab and another one below create an air chamber and a space for the installation passage. The flooring has a layer of veneer plaster 4 cm thick which is dusted over with white cement and then polished with a hard brush. Once dry, it is coated several times with polyurethane for waterproofing. The carpentry is in pine. To make the best use of the wood, the carpenter decided to adjust the woodwork to the thickness planks purchased. So, it was done. Now it is the users who complete the house and its environs.



Francisco Cifuentes



Pedro Vaquer

fotografije  
photographs by  
Francisco Cifuentes (FC)  
José Hevia (JH)

portreti  
portraits  
Maria Razumova

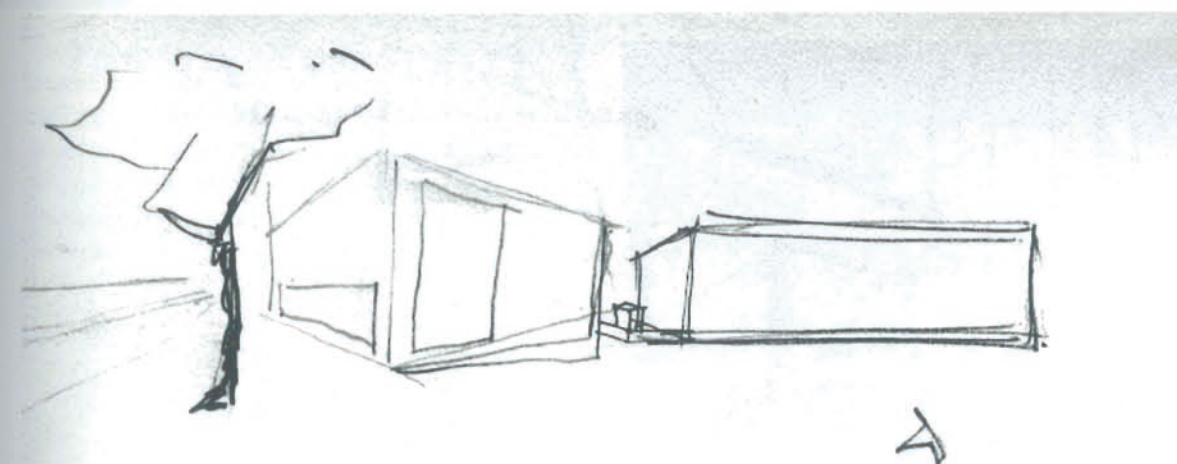
Projekt je nastao iz odluke da se sagradi cisterna za prikupljanje vode s krova. Ta je okolnost iskorištena kao izgovor za gradnju novog studija. Za razliku od postojećeg, koji gleda na polja Mallorce, novi će biti okrenut prema najbližem okolišu. Zemljište smješteno na periferiji grada Palme okruženo masivnom gradnjom tipičnom za gradove u prošlom stoljeću, odredilo je gdje će se smjestiti novi studio. Najbolja pozicija bila je pokraj reda čempresa, okrenuta prema sjeveru, što zgradu štiti od vjetra. Istovremeno, novi studio trebao je ostaviti što više mjesta za vrt na južnoj strani. Posljednje, ali ne manje važno – smještaj studija morao je dopuštati slobodnu cirkulaciju između cisterne i glavne kuće. Cisterna je središte novog studija. Dva volumena smještena su sa svake strane cisterne i tvore zaštićeno dvorište između kuće i voćnjaka. Studio štiti i zaokružuje voćnjak, a istovremeno nudi pogled na njega. Projektirana su dva volumena. U većem volumenu slikar će raditi; on je svjetliji, ima viši strop i uključuje prozor kao namještaj kojeg će slikar koristiti. Manji je namijenjen spremištu i izlaganju radova.

**GRADNJA** Upotrijebljena su dva građevna materijala: keramika i drvo. Termokreamika je izabrana zbog svojstva da čitav zid riješi u jednom sloju. Međutim, tijekom gradnje smo otkrili

The project stems from the decision to make a water tank for collecting water falling from the roof. That circumstance was used as an excuse to build a new workshop. Unlike the existing studio which overlooks Majorca's fields, the new one will have a view of the nearest surroundings. The plot is situated in the outskirts of Palma city. It is surrounded by massive constructions typical for the 20<sup>th</sup>-century urban environment. The plot indicates where the new study should be placed. The best place is near the cypress wall facing north, which would protect the building from the wind. At the same time the new studio should leave as much space as possible on the southern side for gardening. Last but not least, the location of the studio should enable free circulation between the well and the main house for collection of water. The well becomes the center of the new workshop. The two volumes are placed on the two sides of the well creating a secluded courtyard between the house and the orchard. The workshop shelters, protects, encircles as well as overlooks the orchard. Two boxes are designed. In the bigger one the painter will work; it is lighter, has a higher ceiling and incorporates the window-furniture to be used by the painter. The smallest one will be used for storage and exposition of works.



(JH)





(JH)



(FC)

Stolarija je postala kutija unutar kutije. Kroz nju prolaze ljudi, svjetlo i zrak...

The woodwork became a box within a box. People, light and air pass through...



(7)



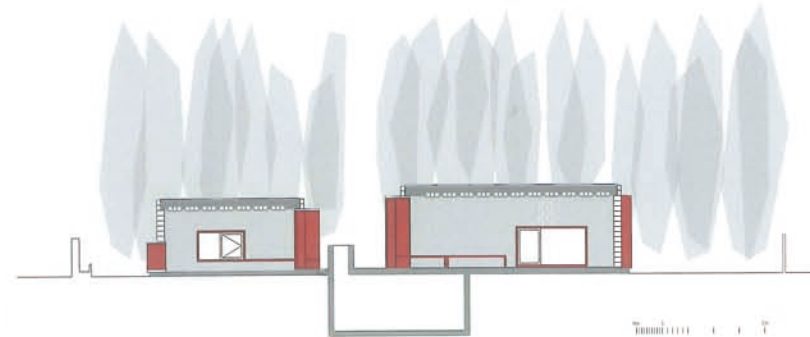
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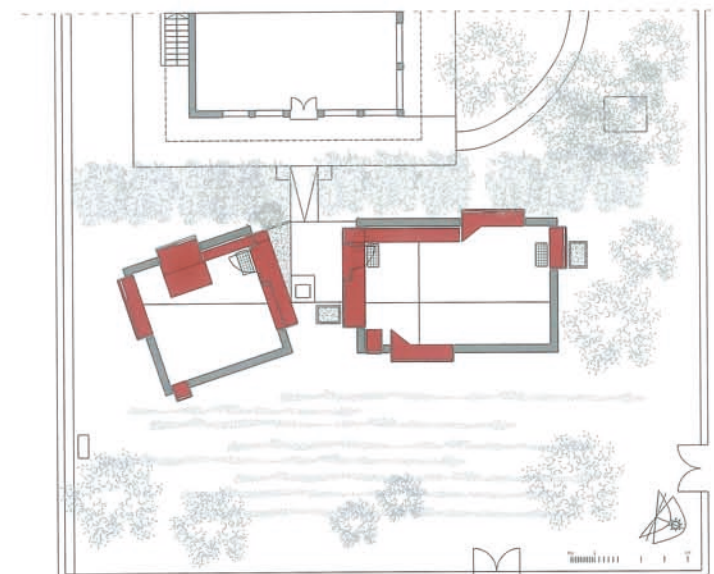


(FC)



▲ presjek ▲ tlocrt

tlocrt ▼ plan ▼



mnoge druge iznenađujuće kvalitete ove vrste cigle. Strop je izveden od standardnih materijala poput betonskih ploča i cigla. Drvene kutije uvedene su u projekt kad smo saznali da klijent ima prijatelja stolara. Stolarija je postala kutija unutar kutije. Kroz nju prolaze ljudi, svjetlo i zrak... Unutar drvenog okvira može se boraviti, čitati, slikati, raditi, razgovarati, odmarati se...

**THE CONSTRUCTION** There are two construction materials used for making boxes: ceramics and wood. Thermo-ceramics was chosen due to its capacity to solve the whole wall in only one layer. However, during the construction we realized many other surprising qualities of this material. The slab is also made from standard materials such as concrete joints and jack arch brick. The wooden boxes were introduced into the project when we found out that the client has a friend who is a carpenter. The woodwork became a box within a box. People, light and air pass through it... Inside one can stay, read, paint, work, talk, have a rest...

Slikarski studio, Palma, Španjolska | Painter's workshop, Palma, Spain | autori authors Francisco Cifuentes, Pedro Vaquer  
investitor client Damià Jaume Guardiola | površina parcele site area 1150 m<sup>2</sup> | bruto površina gross floor area 76,5 m<sup>2</sup> | neto površina net area 61,8 m<sup>2</sup>  
projekt project 2002 | realizacija completed 2003 | cijena costs 54 000 € | glavni izvođač prime constructor Pep Bergas, Pep Castor