



(C)

# Dom od mora i borova

## Home of Sea and Pines

fotografije  
photographs by  
Cropix (C)  
Viktor Popović (VP)

portret  
portrait  
Marija Visković



Ante Nikša Bilić

napisao  
written by

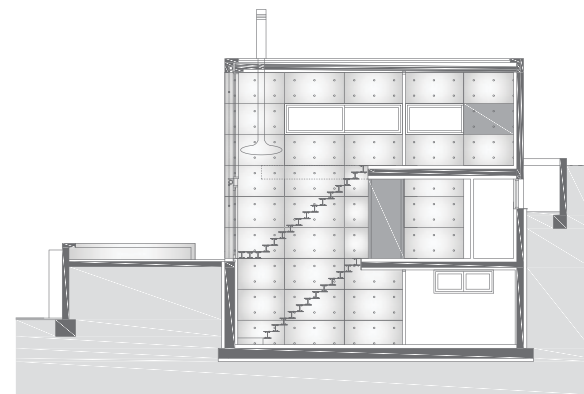


Ivan Filipović

arhitekt  
architect

◀ We consider Brela and its coastal toponym Soline the most beautiful coastline of the Makarska Riviera, and I would dare say, of the entire Adriatic Coast. Nowhere else do pines so intensely and theatrically overarch the Brela beaches. This natural phenomenon was recognized by Czech and German tourists some hundred years ago, thus creating a complete



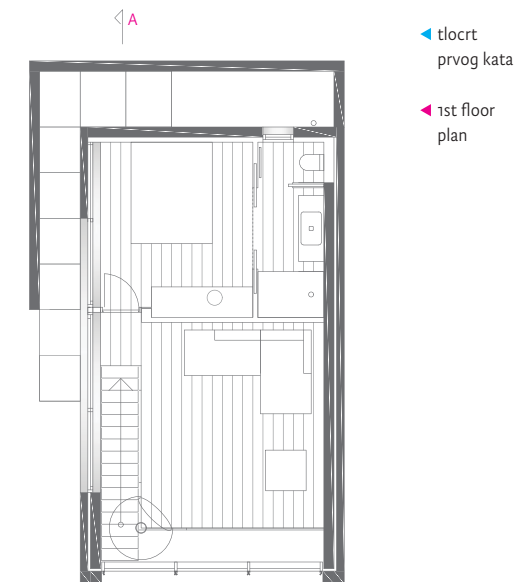


▲ presjek A – A      ▲ section A – A

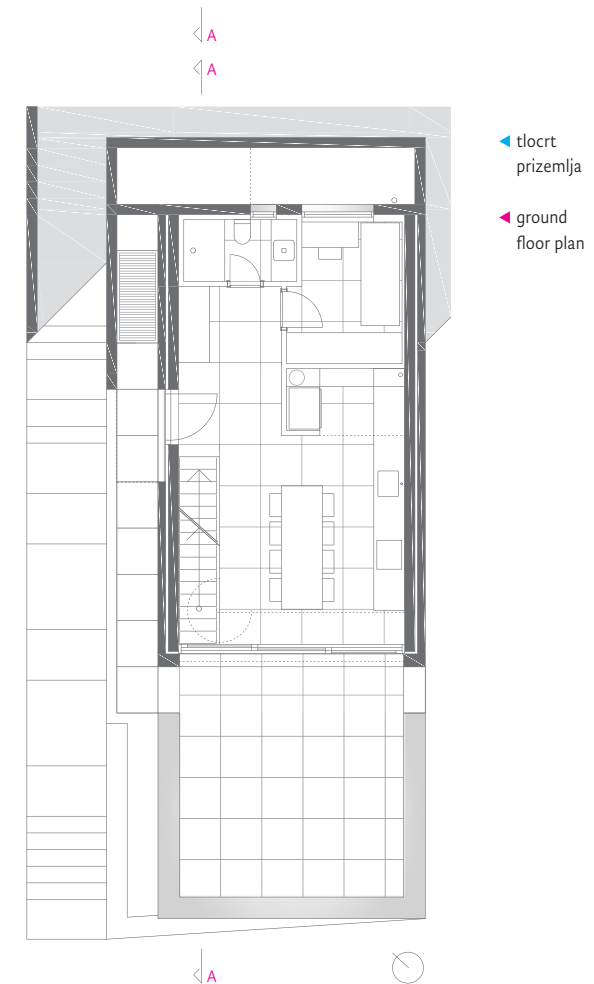
cultural and demographic transformation of the local population. At the beginning of the 1960s, the tourism architecture buildings, that are extremely important for the history of Croatian architecture, were created here. The Maestral Hotel, a unique example of the dialogue between nature and architecture, combines the energy of all participants in the design project: from architects Salaj, De Luca, Rožić to the designer of the interior, Bernardo Bernardi, to the art installations by Jagoda Buić, Edo Murtić and Vasko Lipovac. The Maestral Hotel is the vehicle of the hotels' dispersion on the Brela coastline, the bastion-like Berulia Hotel by the architect Ante Rožić from the early 1970s being its highlight, as well as the later built cascading Soline Hotel by the architect Julije De Luca, erected in raw concrete with amazing interior streets of Scarpian character. The coastal communities, where hotels were built, reached a certain degree of urbanity and today we can discuss their infrastructure. Residential architecture considerably lagged in its typology and design behind hotel architecture, and, like some kind of parasite, extracted the benefits of hotel infrastructure. A complete collapse occurred at the beginning of the transition, when the hotel industry suddenly weakened, and housing architecture, under the mask of *holiday apartments*, became an impersonal cluster of buildings deprived of human scale or any reflection of historical heritage. This is the reality of the present coastline. I am pleased with the fact that the Bora-combed pines grow in size every year and, with their irregular shapes, become the saviour of this artificial landscape of the early transitional period. From the small-scale memory of the fishing settlement of Soline, following the rule of building in a single material (in this case, raw concrete, which was once also stone), young architect Ivan Filipović builds himself a home, surrounded by pines and grounded in the steep of the

(C) Brele te njihov priobalni predio Soline smatramo najljepšim litoralnim pojasom Makarske rivijere, a usudio bih se reći, i cijele Jadranske obale. Nigdje drugdje borovi tako intenzivno i teatralno ne nadsvođuju breljanske plaže. Taj prirodni fenomen prije stotinjak godina prepoznali su češki i njemački turisti, potaknuvši tako potpunu kulturološku i

demografsku preobrazbu lokalnog stanovništva. Početkom šezdesetih godina prošlog stoljeća ovdje nastaju za povijest hrvatske arhitekture izuzetno značajne građevine turističke arhitekture. Hotel *Maestral*, taj jedinstveni primjer dijaloga prirode i arhitekture, u sebi sažima energiju svih sudionika u projektu stvaranja: od arhitekata Salaja, DeLuca, Rožića, preko autora interijera Bernarda Bernardija, do umjetničkih instalacija Jagode Buić, Ede Murtića i Vaska Lipovca. Hotel *Maestral* pokretač je disperzije hotela breljanskog priobalja gdje svakako trebamo naglasiti bastionski tretiran hotel *Berulia* arhitekta Ante Rožića iz ranih sedamdesetih te nešto kasnije izgrađen kaskadni hotel *Soline* arhitekta Julija De Luca, podignut u natur-betonu s čudesnim unutarnjim ulicama skarpijanskog karaktera. Obalna mjesta u kojima su se gradili hoteli dosegla su određen stupanj urbaniteta i danas možemo raspravljati o njihovoj infrastrukturi. Stambena arhitektura svojom je tipologijom i oblikovanjem znatno zaostajala za hotelskom arhitekturom i poput neke vrste parazita crpila blagodati hotelske infrastrukture. Potpuni kolaps nastaje početkom tranzicije kada hotelska industrija naglo slabi, a stambena arhitektura pod maskom *apartmana* postaje bezlična nakupina građevina, lišena ljudskog mjerila i bilo kakvog odraza povijesnog nasljeđa. To je zbilja današnjeg priobalja. Veseli me činjenica da borovi češljani burom svake godine izrastaju sve veći i svojim nepravilnim oblicima postaju spasitelji ovog artificijelnog krajobraza rane tranzicije. Iz memorije malog mjerila ribarskog naselja Soline, slijedeći pravilo gradnje od jednog materijala (u ovom slučaju natur-betona, koji je nekad bio kamen), mladi arhitekt Ivan Filipović gradi sebi dom, okružen borovima i punktiran u strminu prirodnog klifa. On ne gradi građevinu. On traga za domom. Paradigmatski koristeći *magic box* kao početnu matricu superponiranja u pejzažu, kada bismo napravili razvučenu fasadu ovog *bivka* dobili bismo zid i ne bismo znali što pripada interijeru, a što eksterijeru. Ova kuća-bivak sastavljena je od pet ploha: ploha bočnih zidova, poda i krova. Sve su one ravnopravne i suprotstavljene ostakljenoj plohi okrenutoj prema moru. Ostakljenu plohu možemo nazvati i ekranom i portalom i očima. Oči su *ogledalo duše*, narodno je kazivanje. Ostakljena stijenka pokazatelj je ideje i *duše* ove arhitektonске minijature. Preko nje dvoetažni prostor dobiva smisao prostorije boravka, blagovanja i – življenja. Svi ostali otvori izrezani u betonskim ploham nastali su iz minimalne potrebe i služe za ulaznje, prozračivanje i sjeverno osvjetljenje. Stambeni dio kuće vezan je za dvije plohe: plohu prizemlja i kata. Ploha prizemlja koju čine kuhinja, blagovaonica, sanitarije te radno-gostinjska soba logikom kretanja i popločenjem prelazi



◀ tlocrt prvog kata  
◀ 1st floor plan



◀ tlocrt prizemlja  
◀ ground floor plan



(VP)



na vanjsku terasu. Poveznica plohe prizemlja i plohe kata je stubište konstruirano od čeličnih I profila. Ovom dizajnerskom gestom arhitekt čelične profile, važne u mostogradnji, na duhovit i ironičan način čini skulpturalnima te još jednom uspostavlja dijalog između onoga što je konstrukcija i onoga što je dekoracija. Taj dijalog iz prvobitne plošnosti prelazi u volumensku plastiku nastalu upadom svjetla, ovisno o dobu dana. Plohu kata čini spavaći dio te prostor boravka. Ovim malim projektantskim pomakom svjesno je razbijen uobičajni klišej povezivanja prostora kuhinje, blagovanja i boravka. Savršeno izlivenne plohe zidova u svojoj primarnoj konstrukciji postaju iznimno dekorativne dok ih ližu zrake zalazećeg sunca

natural cliff. He does not build a building. He searches for a home. Paradigmatically, using the magic box as the starting matrix of superpositioning in the landscape, if we were to make a stretched facade of this bivouac, we would end up with a wall, and we would not know what belongs to the interior and what to the exterior. This house-bivouac consists of five planes: the planes of the side walls, the floor and the roof. All of them are equal and opposed to the glazed surface facing the sea. The glazed surface can be called a screen, and a portal, and the eyes. *The eyes are the mirror of the soul*, as the saying goes. The glazed wall is an indicator of the idea and the soul of this architectural miniature. Through it, a two-story space gets a sense of the room for residing, dining and – living. All other openings cut in the concrete surfaces were created out of minimal need and serve for entry, ventilation and northern lighting. The residential part of the house is attached to two planes: the ground floor plane, which consists of a kitchen, a dining room, a bathroom and a home office/guest room. The ground floor, following the logic of movement and tiling, extends to the outside terrace. The link between the ground floor plane and the first floor plane is a staircase constructed of steel I-beams. With this design gesture, the architect makes the steel profiles, which are important in bridge construction, sculptural in a humorous and ironic way and once again establishes a dialogue between

(VP)



pa tako natur-beton postaje blago crven, baš onako misteriozan kao u djelima majstora Tadaa Anda. Takva andovska alkemija godinama je bila neostvoreni san moje generacije. Glatke betonske plohe i velike staklene stijene idealni su alati za unošenje prirode u unutarnji prostor kuće – u ovom slučaju magičnih borova i nepredvidljive plohe mora. Zato nas ova kuća i podsjeća na japansku modernu arhitekturu gdje je slika sve, a ne samo platno uokvireno na zidu. Tlocrtnu tajanstvenu jasnoću japanskih kuća možemo usporediti s matricom i mjerilom kamenih kuća breljanskih zaselaka, koja i tako ruševna plijene svojom mjerom i skladom sa životom kakav je nekad bio. Arhitekt Ivan Filipović možda koristi alate globalnog vokabulara kao pripadnik cyber generacije, ali njegov graditeljski jezik itekako je vezan za mjesto iz kojeg je potekao i u kojem stvara, radi i živi.

the structure and the decoration. This dialogue passes from the original flatness into the voluminous plasticity generated by the intrusion of light depending on the time of day. The sleeping area and the living space make up the first floor plane. With this small design shift, the usual cliché of connecting the kitchen and the dining and living spaces was consciously broken. The perfectly cast wall surfaces in their primary construction become extremely decorative as they are bathed in the rays of the setting sun; the raw concrete thus becomes slightly red, just as mysterious as in the work of the master Tadao Ando. Such Andoan alchemy was for years the unrealized dream of my generation. Smooth concrete surfaces and large glass walls are ideal tools for bringing nature into the interior of the house—in this case, magical pines and unpredictable sea surfaces. That is why this house reminds us of the Japanese modern architecture, where painting is everything, not just a canvas framed on the wall. The mysterious clarity of the layout of the Japanese houses can be compared with the matrix and scale of the stone houses of Brela's hamlets, which, ever so dilapidated, fascinate with their scale and harmony with the life as it once was. As a member of the cyber generation, architect Ivan Filipović may use the tools of the global vocabulary, but his architectural language is very much related to the place he came from and where he creates, works, and lives.