

**Lenko Pleština**  
**APOLONIJSKE I DIONIZIJSKE KUĆE**  
APOLLONIAN AND DIONYSIAN HOUSES

Mnoge obiteljske kuće napravljene su od cigle, betona, drva i stakla, a neke su napravljene još i od mašte. O njima je riječ.

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Od mašte su napravljeni Apolon i Dioniz. Apolon, bog ljepote, svjetla i sunca, čuvar života i poretka, sa zlatnom lirom i srebrnim lukom, koji je zimi u zlatnim kočijama što su ih vukli labudovi odlazio u zemlju Hiperborejaca, a na proljeće se vraćao donoseći dobro raspoloženje, bio je zaštitnik artizma, pjesništva i muzike. Kretao se na čelu muza, boginja lijepih umjetnosti, kao njihov priznati vođa. Bio je štovan kako zbog svog božanskog mandata nad svjetlom i suncem, bez čega ne bi bilo života, tako i zbog pokroviteljstva nad harmonijom i ljepotom, bez čega život ne bi imao smisla. Uz Apolonovo ime vezana su mnoga slavna arhitektonska djela antike, a kipare inspirira sve do najnovijeg doba. Apolon Belvederski iz IV. st. prije Krista postao je uzorom muške ljepote kroz stoljeća. (Iako je, kao i ostali bogovi, imao više ljubavnica, zanimljivo je da ženama nije bio previše izazovan, bez obzira na božansku ljepotu i poseban status na Olimpu. Ne samo da su ga izbjegavale nimfe nego su ga znale odbiti i obične smrtno žene.) Posvećeno mu je na desetke svetišta. Arhitekt Iktinos, jedan od

Most family houses are made of brick, concrete, wood, and glass, but some are also made of imagination. This essay is about them.

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Apollo and Dionysus are also made of imagination.

God of beauty, light and the Sun, the guardian of life and order who would depart to the land of Hyperboreans in winter in his golden chariot drawn by swans and return in spring raising people's spirits, Apollo, with the golden lyre and silver bow was the patron of art, poetry and music. He led the choir of the Muses, goddesses of fine arts. He was equally respected for his divine rule over the Sun and light which give life and for his patronage over harmony and beauty which give meaning to that life. Apollo is associated with a number of glorious antique pieces of architecture and is the inspiration of sculptors to this day. Apollo Belvedere of the 4<sup>th</sup> century BC has been the paradigm of masculine beauty through the centuries. (Even though, like all gods, he had several lovers, it is curious to note that the opposite sex did not find him all that attractive, regardless of his divine beauty and distinguished position on Mount Olympus. Not only was he shunned by nymphs, but also by mortal women.) Tens of temples were dedicated to him. Ictinus the architect, one of



APOLON BELVEDERSKI

Apolon Belvederski, 4 st. pr.n.e. / Apollo Belvedere, 4th century BC



Dioniz, 4 st. / Dionysus, 4th century

graditelja Partenona, autor je najbolje sačuvanog Apolonovog hrama u Basama u Arkadiji, a na Apolonovom hramu u Delfima, pored natpisa "gnothi seauton" (spoznaj samoga sebe), stajao je i natpis "meden agan" (ničeg previše).

Posve drukčiji bio je Dioniz (grč. Dionysos, lat. Bacchus), bog plodnosti, uživanja, opojnosti i vina, simbol sile koja obnavlja prirodu i kojoj uvijek iznova daje svježinu i sočnost. Nimfe su ga odgojile i brinule se za njega. Otkrivši vino, opijao je i sebe i svoje starateljke te razuzdane pratioce silene i satire. Posebno razuzdane bile su noćne svečanosti u kojima su sudjelovale žene, njegove pratilje bakhe i menade. Pustolov Dioniz iz ljubavne veze s boginjom ljepote Afroditom dobiva sina Prijapa što postade simbol oplodne snage muškarca. Svojom veselošću i druželjubivošću odvrćao je ljude od uzvišenih

the builders of the Parthenon, authors the best-conserved temple of Apollo at Bassae in Arcadia. In his temple in Delphi, there were two inscriptions: *gnothi seauton* (know thyself) and *meden agan* (nothing in excess).

Dionysus (or Dionysos, corresponding to the Roman Bacchus) was the god of fertility, enjoyment, intoxication and wine, the symbol of resurrecting power, refreshing nature's juices over and over again. He was raised by nymphs. When he discovered wine, he would make everyone drunk: his guardians, his wanton followers the silens and satyrs, as well as himself. Particularly wild were the evening rites with his women followers, Bacchantes and Maenads. From his love affair with Aphrodite, Dionysus the adventurer begot a son Priapus, who became the symbol of male potency and fertility. Gregarious and rapturous as he was, Dionysus would distract people from sublime contemplations and noble goals. People worshipped him (as many still do without knowing it) because he lifted their worries and gave them joy. He fed their mind and body, encouraged companionship, infatuation, and entertainment, and helped artists to reach their full creative power. Ceremonies held in his honour were called *Dionysias* – wanton revelries leading to *ekstasis* (everything in excess).

Human nature embraces both Apollo and Dionysus, who fight for domination. The great German philosopher of the 19<sup>th</sup> century, and of all times for that matter, Friedrich Nietzsche (1844-1900), recognised the opposing principles which determine human life and culture and termed them Apollonian and Dionysian. Apollo embodies order, reason and moderation; he stands for all that is rational, static, harmonious and moderate. Dionysus, in turn, is driven by passion and wantonness and stands for all that is restless, instinctive, *secretively ecstatic*, and destructive-creative.

There is no reason why considerations about architecture, which is an aspect of culture, should not include these principles of Apollonian and Dionysian beauty. Since Nietzsche did not treat architecture in those terms, we are on our own if we want to seek the confirmation of his cultural hypothesis in the real-life architectural paradigm. The subject of my investigation and my personal favourite will be the architecture of family houses.

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Lenko Pleština, urbana vila na Zelengaju / vila in Zelengaj, Zagreb, Hrvatska / Croatia, 1991.

misli i ciljeva. Štovali su ga (i danas, ne znajući, mnogi ga štiju) jer ih je oslobađao briga i bio je izvorom njihovih životnih radosti. Osvježavao je duh i tijelo, poticao druževnost i ljubavni zanos, donosio zabavu, a umjetnicima je omogućavao puni zamah stvaralačke energije. Dionizu u čast održavale su se brojne svečanosti – dionizije – bučne i razuzdane bakanalije kada bi njihove sudionike zahvaćao "ekstazis" (svega previše).

U ljudskoj prirodi, u čovjekovoj naravi i karakteru nije teško otkriti i Apolona i Dioniza, negdje više ili potpuno jednog, negdje drugog. Veliki njemački filozof XIX. stoljeća Friedrich

Nietzsche (1844.-1900.) uočio je ove dvije suprotnosti u kojima se odvija ljudski život i unutar kojih se definira njegovo kulturno okruženje te ih je označio suprotstavljenim pojmovima: apolinijsko i dionizijsko. Apolon, utjelovitelj reda, razbora i mjere, simbol je za sve racionalno oblikovano, statično, harmonično i umjereno, a Dioniz sa svojim nagonom, strašću i neobuzdanošću simbol je nemira, nagonskog, tajanstveno ekstatičnog, rušilačko-stvaralačkog u životu i kulturi.

Arhitektura kao dio kulture mogla bi se, dakle, također promatrati u kontekstu pojmova apolinijske i dionizijske ljepote. Nietzsche ove pojmove na području arhitekture nije uranjao u realitet, pa je na nama da spekuliramo i pronalazimo afirmaciju ove kulturološke teze u konkretnom arhitektonskom stvaranju. Dopustite da predmet promatranja bude arhitektura mog posebnog interesa, arhitektura obiteljskih kuća.

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Gdje tražiti načela apolinijskog i dionizijskog, ljepote statičkog mira nasuprot dinamičkoj vehemenciji, kontemplacije nasuprot ekstemporaciji? Je li vrijednost u neposrednom, spontanom, utilitarnom, u biološkom biću, "u želucu, crijevima i spolnom organu" – u dionizijskom principu, ili u prerađenom i složenom, u duhovnom biću, u oku, u misli, u "duši" – u apolinijskom principu?

Je li je to forma kao apolinijski pojam nasuprot funkciji kao dionizijskom pojmu? Svaka arhitektonska forma je statična (samo su mali

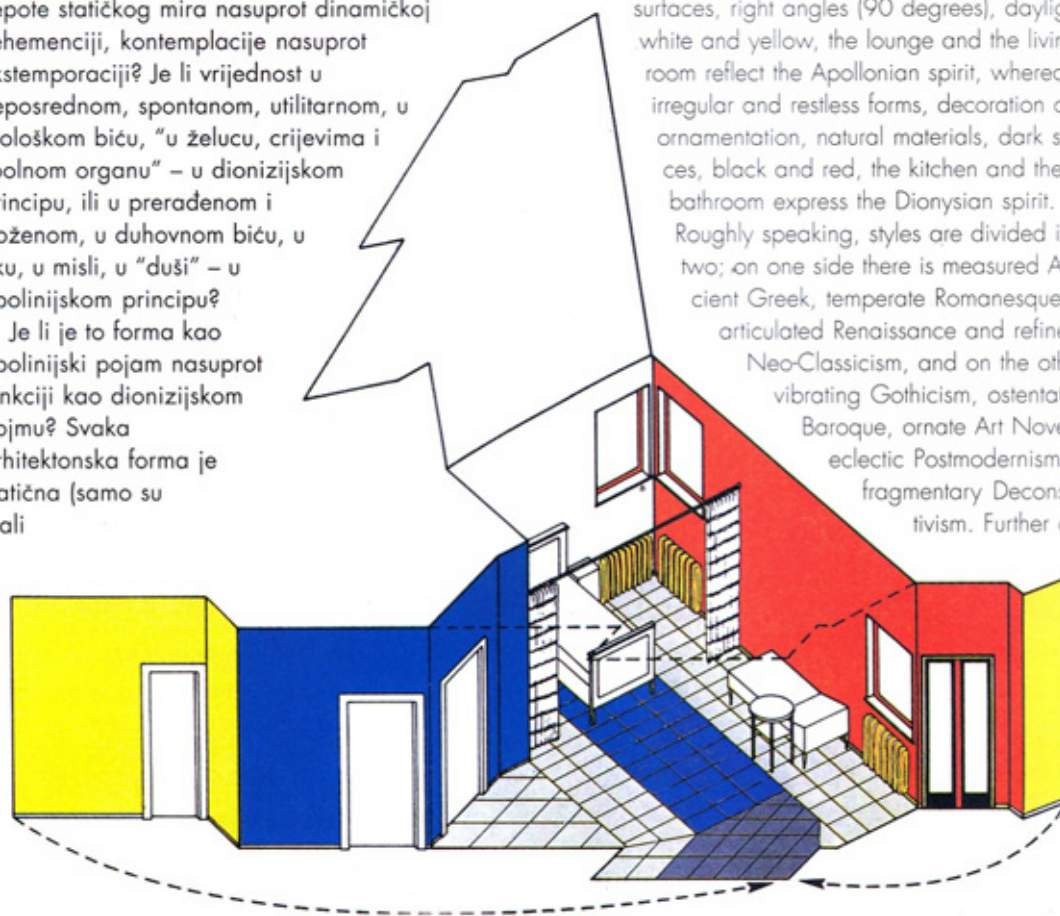
Where shall I look for the Apollonian versus the Dionysian principle; where shall I seek the beauty of static tranquillity against dynamic vehemence, contemplation against extemporisation? Does value lie in the Dionysian principle of unmediated, spontaneous, utilitarian, biological, "gut-and-groin" experience or in the Apollonian principle of sublimated, complex, spiritual being, residing in the eye, in the "mind and soul".

Does it lie in Apollonian form or in Dionysian function? Architectural form is static (only fragments thereof are mobile); forces are balanced, the material is tranquil. In turn, nearly all the functions of the family house suggest ecstasy (preparing and consuming food, the joyful shrieking of the children, listening to music, lovemaking, quarrelling and fighting, coming and going, doing chores).

Yet, certain forms clearly betray Dionysian rapture and certain functions are pervaded by absolute Apollonian subtlety.

Considerations of form lead to the conclusion that classical shapes, symmetry, the modular grid, clear surfaces, right angles (90 degrees), daylight, white and yellow, the lounge and the living room reflect the Apollonian spirit, whereas irregular and restless forms, decoration and ornamentation, natural materials, dark spaces, black and red, the kitchen and the bathroom express the Dionysian spirit.

Roughly speaking, styles are divided in two; on one side there is measured Ancient Greek, temperate Romanesque, articulated Renaissance and refined Neo-Classicism, and on the other vibrating Gothicism, ostentatious Baroque, ornate Art Nouveau, eclectic Postmodernism, and fragmentary Deconstructivism. Further oppo-



fragmenti mobilni], sile su uravnotežene, u materijalu vlada mir, dok je, s druge strane, gotovo svaka funkcija u obiteljskoj kući pomalo ekstatična (priprema i konzumiranje hrane, veselje, vriska djece, slušanje glazbe, vođenje ljubavi, rasprave i svađe, gibanje i raznovrsni kućni rad).

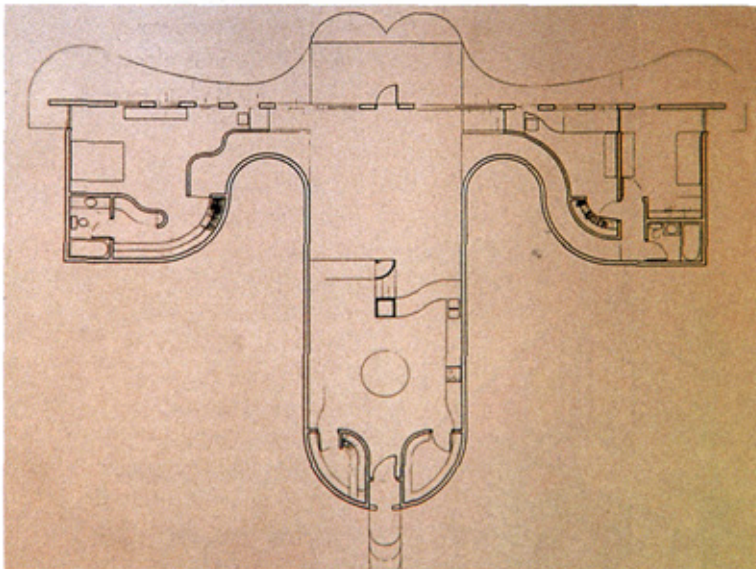
No, ipak neki oblici kuća mogu potpuno razviti osjećaj dionizijskog zanosa, kao što i neki korisnici mogu svoj način življenja u prostoru obiteljske kuće prožeti čistim smirenim apolinijskim rafinmanom.

Reagirajući na karakter forme, moglo bi se zaključiti da klasični oblici, simetrija, modularna mreža, čista ploha, pravi kut, dnevno svjetlo, bijela i žuta boja, salon ili dnevni boravak odražavaju apolinijski duh, dok nepravilne i nemirne forme, dekor i ornament, prirodno obrađeni materijali, tamni prostori, crna i crvena boja, kuhinja, kupaonica, bračna ložnica izražavaju dionizijski duh. U gruboj stilskoj podjeli s jedne je strane odmjerena antika, škrta

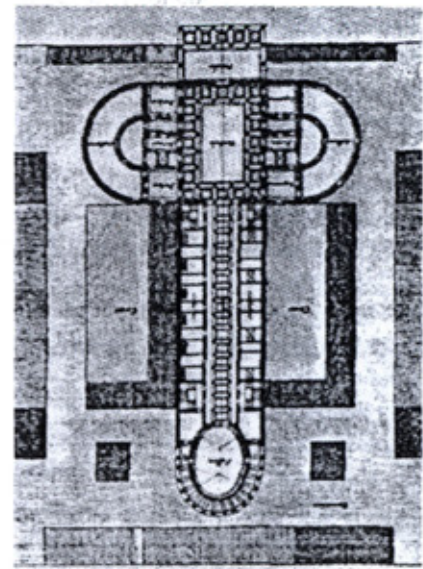
sition may be found in buildings drawing on the ecstatic quality of the "new formative art" (De Stijl) and the Palladian concept with a clearly defined centre and side additions (compositional hierarchy).

At times it seems that the two principles are distinguished in terms of measure alone; all that is modest, regardless of the style, is recognised by Apollo, whereas all ostentation attracts Dionysus. In other words, simplicity, straightforwardness, and clarity are Apollonian, whereas complexity, contradiction, conundrum, and bizarreness are Dionysian, or is that quite so?

Looking for Apollo and Dionysius, we have difficulty telling one from the other. (Even their sculptures are not all that different!). Is there a way to tell Apollo from Dionysus at a glance, or does it take more digging into form and space and structure and function to discern the Apollonian from the Dionysian principle? *More often than not, it seems that both partake in the making of a building. For a moment, a glance, a thought, a feeling belongs to one, and then the other takes over. Seeing that architecture is complex and multi-layered, it so happens that some*



Stanley Tigermann, Daisy House, Porter, Indiana, SAD / USA, 1976.-1978.



Claude-Nicolas Ledoux- projekt bordela, 18. st. / brothel project, 18th century

romanika, artikulirana renesansa i rafinirani klasicizam, a s druge gotička vibracija, barokna razmetljivost, secesijska kićenost, postmodernistička kompilacija ili dekonstruktivistička razbijenost. Suprotstavljeni

layers are Apollonian and others Dionysian. That which prevails will define the general impression of the building.

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primjeri su i kuća koja se osniva na ekstatičnosti "nove oblikovne umjetnosti" (De Stijl) nasuprot paladijskom konceptu kuće s čvrsto definiranim centrom i bočnim dodacima (hijerarhizirana kompozicija).

Ponekad se čini da je mjera ono što ih razlikuje, pri čemu će svaka skromna varijanta neovisno o svom stilskom izrazu doživjeti Apolonovo priznanje, a svaka prostorna razmetljivost privući će Dioniza (?), odnosno: svekolika jednostavnost, neposrednost, pojmovna jasnoća bit će apolinijska, a složenost, kontradikcija, zagonetnost i bizarnost dionizijska karakteristika (?).

Tragajući za Apolonom i Dionizom, teško ih je razdvajati. (Ni njihovi se skulpturalni prikazi previše ne razlikuju!). Hoće li prvo gledanje odmah otkriti Apolona odnosno Dioniza ili je potrebno pažljivo rovariti i po formi i prostoru i konstrukciji i funkciji da bi se otkrio apolinijski odnosno dionizijski *spiritus movens*? Nerijetko se čini kao da su oba principa upletena u pojedine projekte. Jedan pogled, misao ili osjećaj u jednom času kao da pripada jednom, ali se odmah može pojaviti i onaj drugi. S obzirom na to da je arhitektura kompleksna i slojevita, događa se da su neki slojevi apolinijski, a drugi dionizijski – no ponekad nešto zadominira te profilira doživljaj cijele kuće.

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Kada Dioniz kreira obiteljsku kuću XX. stoljeća, on se zacijelo prurušava u likove Franka Gehryja, Günthera Domeniga, Huga Häringa, Hansa Scharouna, Friedricha Kieslera, Imrea Makovecza, Brune Tauta, Franka Lloyda Wrighta, Paula Rudolpha, Roberta Venturija, Stanleyja Tigermanna, Brucea Goffa, Princea Barta, Zaha Hadid ili dvojac Himmelblau.

Primjerice, dvadesetak Gehryjevih kuća orgijaju volumenima i oblicima. Dijelovi kuće se tordiraju, krive, lome da bi se opet zalijepili, u toj ekstatičnoj igri pojavljuju se forme nekih slučajnih susreta koje bi gotovo svatko zaboravio, a Gehry ih se prisjetio i reinterpreterao. Njegova vlastita kuća bio je napad na konvencionalnu pristojnost svog okoliša. Poigrao se s jednim mirnim, diskretnim primjerom populističke arhitekture američke suburbije, čime je navukao gnjev susjeda, ali i oduševljenje brojne sofisticirane

When Dionysus wants to design a 20<sup>th</sup> century family house he assumes the appearance of Frank Gehry, Günther Domenig, Hugo Häring, Hans Scharoun, Friedrich Kiesler, Imre Makovecz, Bruno Taut, Frank Lloyd Wright, Paul Rudolph, Robert Venturi, Stanley Tigermann, Bruce Goff, Prince Bart, Zaha Hadid or the Himmelblau team.

For instance, orgiastic volumes and forms are found in about twenty of Gehry's houses. Their parts bend, twist, break apart, and rejoin. This ecstatic game produces random forms which we all saw and forgot, except Gehry, who now reinterprets them. His own house was a blow to conventional environmental decency. He played with the quiet and discreet paradigm of American suburban architecture and incurred the wrath of the entire neighbourhood as well as the enthusiasm of architectural connoisseurs. What followed was the replication of ecstatic form and material abundance.

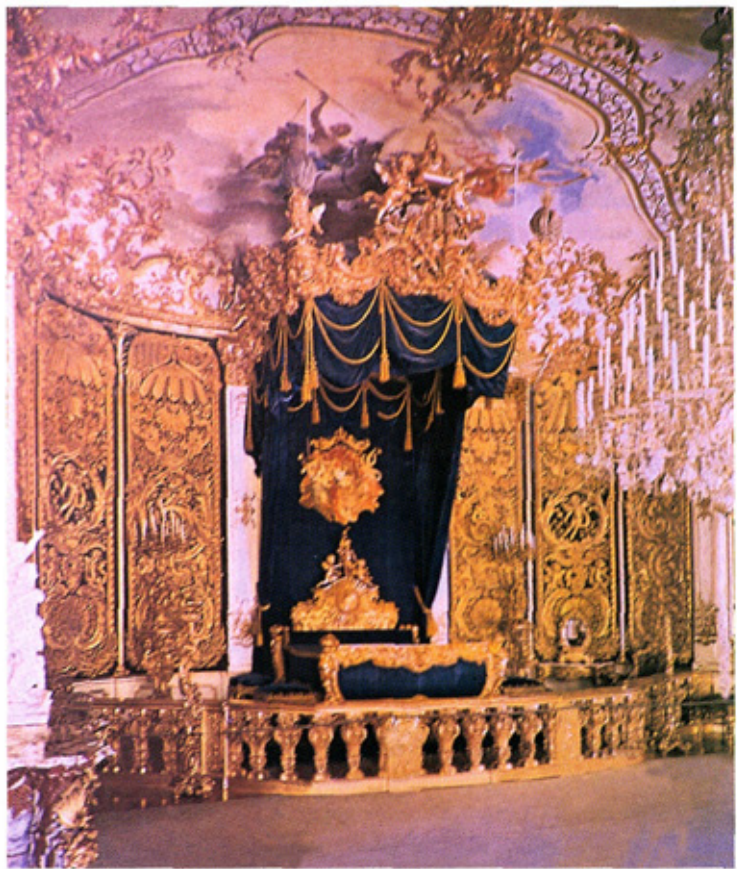
Dionysus's traces lead to many a Wright house, such as the unusual play of roofs in the Robbie House, the magnificent wonders of the open plan where the interior and exterior meet, or Fallingwater's brazen projections and consoles. It takes Dionysian passion to create 12 different levels in a three-storey building (Rudolph: Calahan). It took Dionysus alone to mix 22 tons of paint and coat the walls and ceilings of Bruno Taut's home in Dahlewitz, Germany with them. Dionysus must have controlled Stanley Tigermann's hand while he sketched the house of a Chicago nightclub owner or even Ledoux's brothel on an earlier occasion. Its phallic shape, though somewhat subdued, is accompanied by the unusual arrangement of the entrance; the house is entered through the kitchen (traditionally associated with the hearth and food), which is an oddity with respect to the contemporary functional concept of a family house.

The paradigm of formal ostentation is the bedroom in Bavarian Ludwig's II Linderhof Castle (dating back to 1870), one of the richest in the series of castles owned by the "Mad King". The bedroom ceiling packs an ornate chandelier holding about one hundred candles, and there are two more wall candelabra with 16 candles on each. From the contemporary functional viewpoint (that is, big lights are switched off and bedside lights switched on, and as we fall asleep they are switched off too), the rationale and handling of lighting in Ludwig's bedroom remain an utter enigma, regardless of the number of servants he may have employed for that purpose. In contrast, the

arhitektonske publike. Sve ono što je sljedilo bilo je samo nastavljanje i umnožavanje ekstatičnosti forme i obilja materijala.

Tragovi Dioniza su na mnogim Wrightovim kućama, u neobičnim igrama krovova (kao kod Robbie Housea), čudesnim čarolijama otvorenog plana, u spoju interijera i eksterijera ili drsko smjelim istacima i konzolama (kao kod Fallingwatera). Dionizijska je i strast da se u "troetažnoj" kući formira 12 različitih nivoa (Rudolph: Calahan). Nitko drugi nego Dioniz nije umiješao 22 tona različitih boja koje je Bruno Taut nanio na pojedinim zidnim i stropnim plohama interijera vlastite kuće u Dahlewitzu. Dioniz je po svemu sudeći vodio i ruku Stanleya Tigermanna kada je risao tlocrt kuće za obitelj vlasnika noćnog kluba u Chicagu, a moguće je da se to zbilo i ranije kod Ledouxova bordela. Falusni oblik, koji se u prostoru ipak ne zamjećuje, praćen je i neobičnom organizacijom ulaza: glavni je pristup u kuću preko kuhinje (nekad ognjište i hrana), što je danas kuriozitet za funkcionalistički koncept obiteljske kuće.

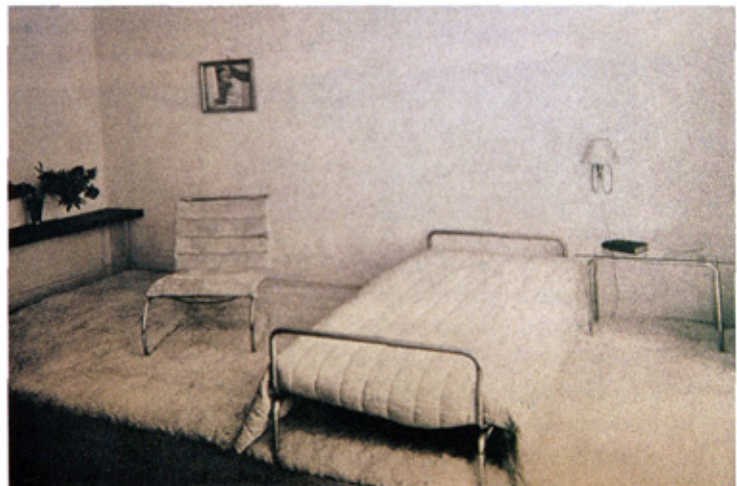
Prenaglašeno bogatstvo forme predstavlja spavaonica Ludviga II. Bavarskog u Dvorcu Linderhof (iz 1870.), jednom od najvrjednijih u seriji dvoraca "ludog kralja". Između ostalog, na stropu je raskošni svijećnjak s oko stotinu voštanica, pored dodatnih dva puta po 16 voštanih svijeća na zidu. Promatrajući rasvjetu na današnji funkcionalan način (nakon što su se upalila mala svjetla, gasi se veliko sobno svjetlo, da bi se toneći u san ugasio i malo svjetlo pored kreveta), način rukovanja rasvjetom u Ludvigovoj spavaonici ostaje krajnje enigmatičan, ma koliko posluge bilo u pogonu. Isti sadržaj, ali obrađen na apolinijski način, prisutan je u grupi namještaja za spavanje u aranžmanu Lilly Reich (skromni krevet, diskretna rasvjeta, polica i knjiga). Razbludni Dioniz sigurno bi izabrao kraljevski krevet.



spavaonica Ludviga II Bavarskog, Linderhof / bedroom of Ludwig II of Bavaria, in Linderhof Castle, Njemačka / Germany, 1870.

same content treated in Apollonian fashion is seen in furniture arranged by Lilly Reich (modest bed, discreet lighting, a bookshelf, and a book). Dionysus the old lecher would of course opt for the royal bed.

Despite the much exploited quotation that "architecture is frozen music" (Goethe), no attempt was made to bring closer those "two states of beauty",



Lilly Reich, 30-te godine 20 st. / the 1930s

Ma kako često bila eksploatirana fraza da je "arhitektura zamrznuta muzika", nije bilo pokušaja da se ova "dva agregatna stanja ljepote" nešto konkretnije koreliraju – sve donedavno, kada nastaje Stretto House (1989.-1991.) Stevena Holla. Prema objašnjenjima autora, na podlozi reda, muzičkog ritma, proporcionalnosti i muzičke teme *stretto* (preklapanje tema) nastao je ovaj projekt. Podloga je "Muzika za gudače, udaraljke i celeste" (1936.) Bele Bartoka, muzičko djelo s četiri stavka, a kuća je koncipirana na sličan način. Teški, ortogonalni, zidani volumeni korespondiraju sa zvukovima udaraljki, dok lagane, zakrivljene, metalne krovne plohe korespondiraju s gudačkim zvukovima. Pojavljuje se i korelirajuća Hollova formula:

$$\frac{\text{materijal} \times \text{zvuk}}{\text{vrijeme}} = \frac{\text{materijal} \times \text{svjetlo}}{\text{prostor}}$$

U ovom konkretnom slučaju prijelaza muzike u arhitekturu čini se ipak ključnim pomoć grafičkog prikaza Bartokova djela što ga je napravio slikar Paul Klee. Mislim da je grafički prijevod "Muzike za gudače, udaraljke i celeste" bio puno važniji inspirativni detalj negoli sama odabrana muzika koju je "arhitekt svakodnevno slušao dok je radio na ovom projektu".

Vjerojatno je da bi boravak u ovim prostorima kolekcionara umjetnina, s puno izložaka, neutralnim svijetlim tonovima interijera i smirujućim protokom vode u jednom dijelu kuće izazvao apolinijski odmor, no izvanjski dojam je ipak dionizijski.

(Vlastiti dionizijski trenutak zabilježio bih na koloriranju urbanih vila na Zelengaju. )

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Za apolinijski princip u ovom prikazu neka posluže kuće i vile moderne, Loosove (neke) Corbusierove (dvadesetih i tridesetih) i Miesove, kao i domaći primjeri koji se na njih "naslanjaju": Vila Spitzer (Kauzlarić, Gomboš), Bauer (Ibler), Botteri (Cota), Schwartz (Neuman).

Moderna-corbusiana kao i trijumf apolinijskog duha dan je u Vili Savoye (1929.-1931.), nazvanoj i "Les heures claires" (sati dnevnog svjetla), i da je ostalo na tome Le Corbusier bi ostao čisti Apolon arhitekture. No da duh koji prožima arhitekta nije konstantan pokazuje i njegova kasnija promjena pozicije prema

that is, not until the recent Stretto House (1989-91) designed by Steven Hall. He explains that this project has been founded on order, musical rhythm, proportion and *stretto* (overlapping musical passages). The composition of the house draws from Béla Bartók's 1936 *Music for Strings, Percussion, and Celeste*, a piece consisting of four movements. Heavy orthogonal masonry corresponds to the sound of percussion, whereas the light, oblique roof surfaces correspond to strings. Holl also inserts a correlation formula:

$$\frac{\text{material} \times \text{sound}}{\text{time}} = \frac{\text{material} \times \text{light}}{\text{space}}$$

Paul Klee's illustration of Bartók's piece seems to have played a key role in this particular transformation of music into architecture. I think that this graphical interpretation of the *Music for Strings, Percussion, and Celeste* was a far greater inspiration than the musical piece "which the author listened to every day of the project".

It is conceivable that this collector's house with many exhibits, light undertones of the interior and soothing flow of water may produce a relaxing Apollonian effect on its dweller, but the external appearance is still Dionysian.

(My own Dionysian momentum can be observed in the façade colours of villas in Zelengaj, the posh quarter of the Croatian capital Zagreb.)

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International Style houses and villas will do well as illustrations of the Apollonian principle in this review; there is (some) Loos, Le Corbusier (of the 20s and 30s) and Mies, as well as a few home derived speci-



Shigeru Ban, Curtain Wall House, Nagano, Japan, 1997.

dionizijskom principu. Govoreći o inspiraciji petorice newyorških arhitekata, NY-5, Philip Johnson se pita znaju li oni koliko je Corbusier potkraj života mrzio svoje rane radove. Da to nije neutemeljena insinvacija govori i podatak kako je prilikom obnove Vile Savoye 1963. godine, iako na vrhuncu slave i još uvijek projektantski svjež i vitalan, Corbusier isključen iz posla zbog straha da bi mogao izmijeniti svoje djelo. Čisti apolinijski duh (svijetlo, bijelo, apstraktno) Corbusier je i projektantski mijenjao. Želja za neposrednim užitkom manifestirala se u Maison Jaoul 1956., kada se javlja pomalo brutalna konkretnost u materijalu, opeci i betonu, te u regionalnim lukovima, koji ponekad mogu poslužiti kao alibi nekim razbaškarenim lukovima regionalnog Dionizijevog hepeninga.

Da ne bi napravio zločin, na jednom broju Loosovih zdanja nema ornamenta (na nekim ga primjerima pak ima), kubusi su "proporcionirani" i simetrično komponirani, ali iako se izvana čini da je postignuta apsolutna smirenost (Spitzer, Moller, Müller), unutar kuće događa se nemir "raumplana".

"Meden agan" Mies van der Rohe je preveo kao "less is more", no to se odnosilo samo na

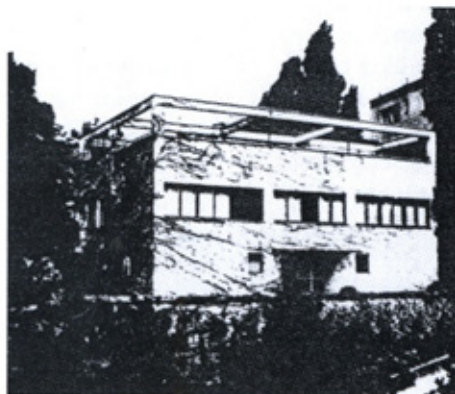
mens: Villa Spitzer (Kauzlarić, Gomboš), Bauer (Ibler), Botteri (Cota), and Schwartz (Neuman).

The Apollonian spirit triumphs in the modernist Corbusian Villa Savoye (1929-31), also called "Les Heures Claires" ("The Daylight Hours"). Had he stuck to this concept, Le Corbusier would have embodied Apollonian architecture at its purest. Yet his later shift toward the Dionysian principle once again confirmed the inconstancy of the architect's soul. Philip Johnson in his description of five New York architects – NY-5 – wonders if they were aware that Le Corbusier abhorred his early works by the end of his life. That this may be true is suggested by the fact that Le Corbusier, though at the peak of popularity and still highly productive, was not included in the renovation of Villa Savoye in 1963, presumably due to the fear that he would radically change his masterpiece. Le Corbusier used design to change what is considered the sheer Apollonian spirit (that is, light, white, and abstract). His craving for unmediated pleasure is manifest in the 1956 Maisons Jaoul, where he bluntly juxtaposes the tangibility of brick and concrete, as well as in his vernacular arches which might allude to the playful arches for some regional Dionysia.

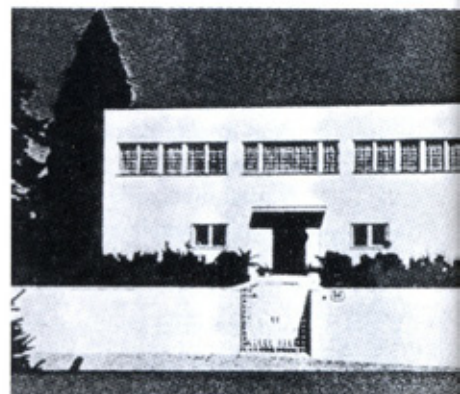
To avoid making a gross injustice, I should say that while some of Loos' buildings are bare and



Drago Ibler, Vila Bauer / Villa Bauer, Zagreb, Hrvatska / Croatia, 1931.



Gomboš & Kauzlarić, Vila Spitzer / Villa Spitzer, Zagreb, Hrvatska / Croatia, 1932.



Frane Cota, Vila Botteri / Villa Botteri, Zagreb, Hrvatska / Croatia, 1932.

neke od čimbenika arhitekture kao što su simplifikacija oblika, ploha i profilacija, redukcija inventara. Kada se razmatraju kvadrature Miesovih obiteljskih kuća, otkriva se, s druge strane, velika raskoš, jednako kao i bogatstvo u kvaliteti upotrijebljenih materijala ("more is more"). Vila Tugendhat u Brnu samo u jednoj

some ornamented, his boxes are well "proportioned" and symmetrical, and even though it seems that the exterior has accomplished absolute tranquillity (Spitzer, Moller, Muller), the interior harbours the restlessness of the Raumplan.

For Mies van der Rohe, *meden agan* means "less is more", but this is applied only in a limited number

(glavnoj) etaži ima oko 700 m<sup>2</sup>, a "vikendica" Farnsworth, koju je Mies nazvao "almost nothing", oko 160 m<sup>2</sup> i bila je tri puta skuplja od adekvatne konvencionalne kuće. Unatoč svim megalomanskim gestama, poput one u Tugendhatu gdje se staklene plohe dimenzija 500 x 300 cm spuštaju i dižu kao automobilsko prozorsko staklo, miesovska arhitektura je ipak apolinijska raskoš.

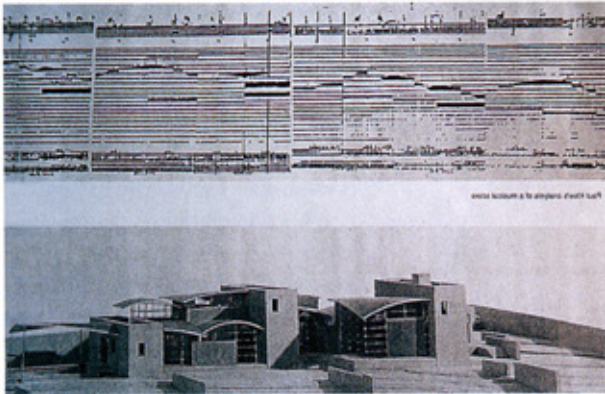
Apolonova "božanska ljepota i ravnodušnost žena prema njoj" možda bi analogiju mogla pronaći u obiteljskim kućama Tadao Ando, "prekrasnim za vizualni užitek, ali ne i izazovnim za obitavanje". Minimalistička jednostavnost obilježava još dva najnovija japanska projekta.

Jednom je kazano (Loos) da se obiteljska kuća počinje projektirati od kupaonice, a u kući Aura u Tokyju iz 1998. godine (grupa FOB) ne samo da je obrnuto, nego i više od toga. Kupaonice naprosto nema, jer je korisnici kuće ne žele (!) – higijenske potrebe pranja tijela će radije obavljati u javnom gradskom kupalištu. Ni hranu ne žele pripremati kod kuće, budući da će gotova jela nabavljati izvana, čime otpada velik kuhinjski inventar. Sve je svedeno na sudoper i hladnjak, "dovoljno za urbanog nomada" koji u

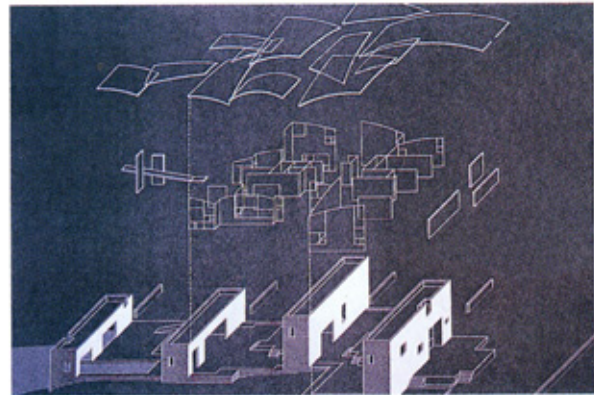
of architectural interventions such as simplifications of form, surface and profile and inventory reductions. Yet, Mies's family houses betray luxury through the square footage and the quality of material used ("more is more"). The area of only one (main) storey of Villa Tugendhat in Brno is about 700 sq m, whereas the Farnsworth weekend retreat which Mies dubbed "Almost Nothing" packs about 160 sq m and cost three times the value of a corresponding conventional house. Regardless of the Tugendhat megalomania including the 500 by 300 cm glass panels sliding like the electric car shields, the luxury of this missionary architecture is still Apollonian.

Apollo's "divine beauty to which women are indifferent" may have its analogy in Tadao Ando's family houses which provide a great visual, yet uninviting dwelling experience. His two new projects are also branded by minimalism.

Loos once said that the design of a family house started with the bathroom. With their 1998 Aura House in Tokyo, FOB Architects not only claim the opposite, but even go beyond that. They removed the bathroom altogether because the users/dwellers did not want it (!) and preferred to take care of their hygiene in the public bath. Moreover, instead of making meals at home, they opted for food deliv-



Steven Holl, Stretto House, Teksas / Texas, SAD / USA, 1992.



Steven Holl, Stretto House, Teksas / Texas, SAD / USA, 1992.

svojoj kući sve manje boravi, a tu mu treba samo malo noćne privatnosti. "Ničeg previše" nego svega premalo je i na kući Curtain Wall Shigeru Bana. Sve stijene eksterijera i interijera nestaju, "dematerijaliziraju se" i između dvije horizontalne plohe poda i stropa ostaju samo signumi blagovanja, odmora i higijene.

ery, which, in turn, reduced the kitchen inventory to a sink and a refrigerator – "enough for the urban nomad" who barely dwells at home, save for some overnight privacy. "Nothing in excess", that is, "everything in want" is written all over the Curtain Wall House, designed by Shigeru Ban. The walls separating the interior from the exterior are gone, "dema-



Adolf Loos: Vila Karma / Villa Karma, Ženeva, Švicarska / Switzerland, 1903.-1904.

Autor građevina tehnologijskostoje estetik (Boubourg, Lloyd) arhitekt Richard Rogers za dom vlastite obitelji izabire londonsku zgradu (neo)klasicističke pojavnosti čiji interijer preraduje, prostorno transformira i simplificira. Limitiranom količinom namještaja i opreme

terialised", and what remains between two horizontal planes, that is, the floor and the ceiling, are the hints of nutrition, repose, and hygiene.

The author of heavy machinery techno buildings (Boubourg, Lloyds), architect Richard Rogers chose for his family house in London a building of Neo-Classical exterior, whose interior is now transformed and simplified by the use of limited furniture and equipment to indicate distinct functional areas. The resting set in the salon consists of six Corbusian Basculant chairs (1928) acting as armchairs and chaise longues (not very comfortable) arranged around Mies van der Rohe's Barcelona Table. Chrome plated steel tubes, black hide and glass are props more convenient for tranquil scenery with a bouquet of flowers than for a salon staging English tea or food consumption – altogether a neat and clean architectural arrangement. However, the surprise is lurking by the wall in the shape of Andy Warhol's 1972 artistic rendering of the Chinese Communist cult figure Mao Zedong based on Mao's party card photo. The combination is even more curious as Richard Rogers is also Lord Richards of Riverside, one of the few lords among architects (Sir Norman Foster and Sir Michael Hopkins hold a somewhat lower status). Instead of Her Royal Majesty the Queen or another royalist-conservatist symbol, our lord-architect keeps the symbol of an anti-traditional, anti-capitalist world, that is, of an antipode to whatever set of values may be fostered by the House of Lords. This intimate family corner thus reveals that the architect's Apollonian soul may also harbour something Dionysian.

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To be Dionysian or Apollonian, this is the question.

Observing rice bowls by the graves in an African village, a white explorer asked his black host:

- Do you believe that your dead eat rice?

The host replied:

- Do you believe that your dead smell flowers?

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PS Apollo was also a soothsayer. (Dan Dyckman too.)



FOB: Aura House, Tokyo, Japan, 1998.

obilježava pojedine funkcionalne zone. Grupa za odmaranje u dnevnom boravku (salon) ima šest sjedećih mjesta na Corbusierovim (ne baš udobnim) stolicama, foteljama i ležajki Chaise longue "Basculant" (1928.), aranziranim oko Miesova "Barcelona" stolića. Kromirane čelične cijevi, crna koža i staklo ovdje su scena, više za kraći i mirniji boravak uz miris buketa cvijeća negoli salon gdje bi se uz "english tea" i nešto konzumiralo, ali sve u svemu očekivani decentni arhitektonski aranžman.

Iznenadenje nas, međutim, promatra sa zida. Kultnu ličnost kineskog i ostalog radikalnog komunističkog svijeta Mao Zedonga, Andy Warhol je 1972. artistički obradio koristeći fotografiju iz "Crvene knjžice", a neobičnost cijelog ovog aranžmana je u tome što se slika nalazi u kući britanskog lorda, jer Richard Rogers je istom i Lord Richard of Riversidea, jedan od nekoliko arhitekata tog plemićkog ranga (sličan status uživaju Norman Foster i Michael Hopkins). Umjesto Her Royal Majesty ili nekog drugog signuma rojalističkokonzervativnog sistema, u kući lorda-arhitekta nalazi se antiikona tradicionalističkog i kapitalističkog svijeta, odnosno onog vrijednosnog sustava koji bi Dom lordova mogao njegovati. Ovaj intimni obiteljski kutak pokazuje da se u apolonskoj duši arhitektovoj događa i nešto dionizijsko.

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Biti "dionizijevac" ili biti "apolinijevac"?

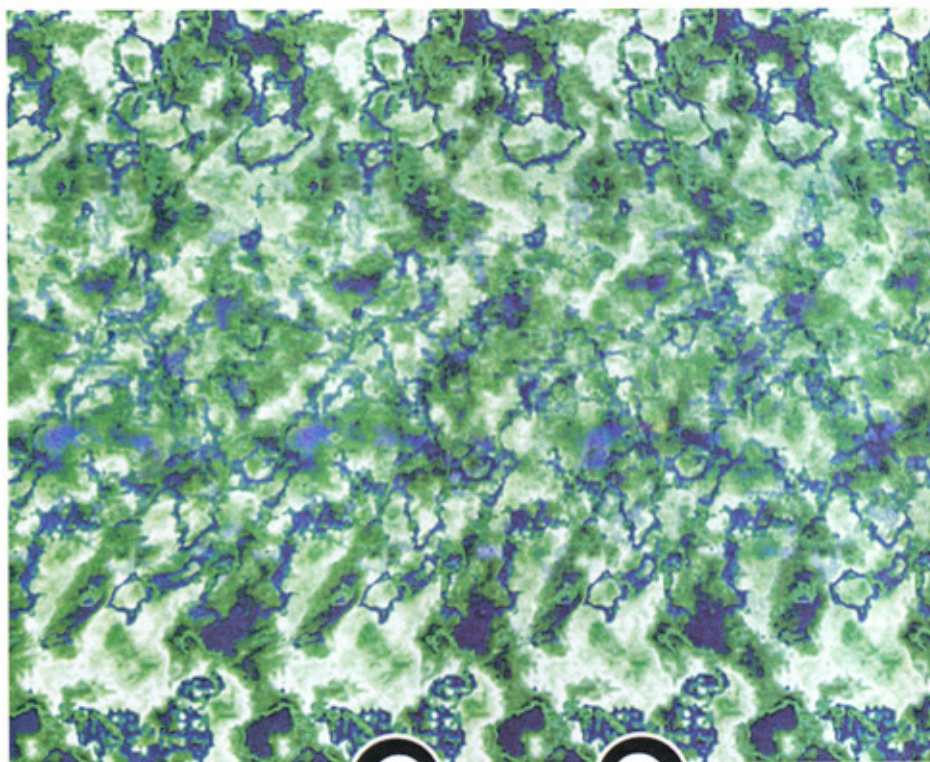
Vidjevši zdjelice s rižom pokraj grobova u jednom afričkom selu, bijeli istraživač upita svog crnog domaćina: "Vjerujete li da vaši mrtvi jedu rižu?", na što mu ovaj uzvрати: "Vjerujete li vi da vaši mrtvi mirišu cvijeće?"

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P. S. Uz ostalo, Apolon je bio i vrač. (Dan Dyckman također.)



Andy Warhol: Mao, 1972.



Dan Dyckman: Transparentna kugla - Skrivenе dimenzije / Hidden Dimensions - Vaporizing Sphere, 1994.