

Pregledni rad

VINKO PENEZIĆ I KREŠIMIR ROGINA
Atelier Penezić & Rogina, Zagreb

Kuća japansko-hrvatskog prijateljstva Tokamachi, Japan

Kuća japansko-hrvatskog prijateljstva projektirana je 2010., a sagrađena 2012. godine u funkcionalnom suživotu sa športskim terenima. Projekt je sastavni dio neobično plodnog uspjeha arhitektonskog tandema Penezić-Rogina na arhitektonskim natjecajima u Japanu, gdje je nagrađeno šest njihovih projekata. Arhitektonsko oblikovanje temelji se na tezi o slobodnoj autorskoj invenciji, kako su to na spomen-ploči domaćini lapidarno zapisali: Geometrija Penezića i Rogine je jedinstvena, tako da ne izgleda ni japanski ni zapadnjački

Ključne riječi:

Penezić; Rogina; Kuća japansko-hrvatskog prijateljstva; Tokamachi, Japan

Review article

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The House of Japanese-Croatian Friendship Tokamachi, Japan

The House of Japanese-Croatian Friendship was designed in 2010 and built in 2012 in functional coexistence with sports facilities. The project is part of the unusually fruitful success of the architectural team of Penezić – Rogina at architectural tenders in Japan, where six of their projects have received awards. Its architectural design is based on the thesis of the author's free invention, as their hosts elegantly wrote on a plaque on the building: Penezić and Rogina's geometry is unique, such that it appears neither Japanese nor Western.

Key words:

Penezić; Rogina; House of Japanese-Croatian Friendship; Tokamachi; Japan

KAKO JE ZASJALA LANTERNA/
SVJETIONIK PRIJATELJSTVA
U JAPANU?

PRVI SUSRET

U Japan stižemo prvi put 1990. u povodu natječaja *Staklena kuća 2001.* i kao jedini došljaci sa Zapada bivamo obasipani posebnom pažnjom. Nakon prezentacije doslovno nas doguravaju do glavne osobnosti u žiriju, karizmatičnoga Kisha Kurokawe, koji nas, kao i ostali članovi žirija, poziva u svoj ured. Posebno nas impresionira susret s Takefumijem Aidom, koji nas vodi na otvorenje svoje tada najnovije realizacije, Memorijalnog centra u kampusu gdje predaje. Vidjevši kako mu naručitelji zahvaljuju i kako ga darivaju tijekom impresivne ceremonije, shvaćamo da je arhitekt ondje uistinu poput „božanstva“.

WABI-SABI

Otada mnoge naše zamisli nastaju ili na licu mjesta u Japanu ili neposredno nakon povratka. Za neke od njih ondje nas, uz slavne Japance poput Fumihika Makija, Kazuya Sejime ili Toya Itoa, nagrađuju prekomorske arhitektonske zvijezde Aldo Rossi, Jean Nouvel i Winy Maas. Već te 1990. javlja se zamisao oprostorenja imanentnih dvojnosti preko kojih percipiramo svijet oko sebe, arhitekture jukstapozicija i oksimorona, ogledanja Istoka i Zapada, nas dvojice uostalom. Muško-ženska kuća dozrijeva 1995., a na njezinu tragu nastaje i Lanterna/Svjetionik prijateljstva kao kvintesencija našeg viđenja Japana.

HOW DID THE LANTERN/
LIGHTHOUSE OF FRIENDSHIP
COME TO BE LIT IN JAPAN?

THE FIRST ENCOUNTER

We came to Japan for the first time in 1990 as part of the *Glass House 2001* competition, and being the only visitors from the West, we were showered with special attention. After the presentation, we were literally pushed to the main personality in the jury, the charismatic Kisho Kurokawa, who invited us to his office along with the remaining members of the jury. We were especially impressed with our meeting with Takefumi Aida, who took us to the opening of his newest creation at the time, the Memorial Centre at the campus where he taught. Seeing how his clients thanked him and presented him with gifts during the impressive ceremony, we realized that the architect was truly like a “god” in Japan.

WABI-SABI

Since then, many of our ideas came to be either in Japan itself or immediately after returning. For some of them, we have received awards from both famous Japanese architects like Fumihiko Maki, Kazuyo Sejima, and Toyo Ito, as well as overseas architectural stars Aldo Rossi, Jean Nouvel, and Winy Maas. In 1990, we were struck with the idea of turning the immanent dualities through which we perceive the world around us into a space, an architecture of juxtaposition and oxymoron, reflections of the East and West, and of the two of us. The Male-Female House became fully fledged in 1995, and on its trail, the Lantern/Lighthouse of Friendship came about as the quintessence of our view of Japan.



Prva skica / First sketch drawing



Pogled s istoka

View from the east





Juxtaposition of the Clubhouse (left) and Lantern/Lighthouse Pavilion (right)

RIŽINA POLJA

U Tokamachi, udaljen od Tokija dva sata vožnje vlakom, dolazimo u svibnju 2009. na poziv gradonačelnika Yoshifumija Sekuguchija i ostajemo zapanjeni jer smo dotad, boraveći uglavnom u Tokiju, Osaki, Kiotu ili Sendaiju, Japan prije svega doživljavali kao nepreglednu konurbaciju. Posebno nas oduševljavaju rižina polja razasuta po brežuljkastoj konfiguraciji, taj ljudskom rukom stvoren krajolik koji instantno evocira naše dolce opasane suhoziđem, motiv koji nas je oduvijek snažno inspirirao.

RICE FIELD

We came to Tokamachi, a two-hour train ride from Tokyo, in March of 2009 at the invitation of Mayor Yoshifumi Sekuguchi. Having stayed mainly in Tokyo, Osaka, Kyoto, or Sendai until then, we were shocked, as we had experienced Japan as an endless conurbation. We were especially thrilled by the rice fields distributed in hilly configurations, a landscape created by human hands that instantly evoked our own Croatian valleys begirded in drystone walls, a motif that has always strongly inspired us.



Pogled sa sjevera

View from the north

SNIJEG

Domaćini nas, ne propuštajući hedonističke stranputice temeljene na ponajboljoj japanskoj riži od koje se radi ponajbolji japanski sake te soba zancima od ponajbolje japanske heljde, vode po inim prirodnim ljepotama, upoznaju s baštinom *Land-Art trijenala Echigo-Tsumari* te znamenitim tradicionalnim, ali i suvremenim arhitektonskim ostvarenjima poput *No pozornice* Dominiquea Perraulta, *Agrikulturnog centra MVRDV-a* ili *Muzeja snijega* Tezuka arhitekata. Tu vrlo neposredno i slikovito shvaćamo da ondje snijeg počinje padati rano, kopni kasno te da doseže i do nevjerojatnih šest metara visine!

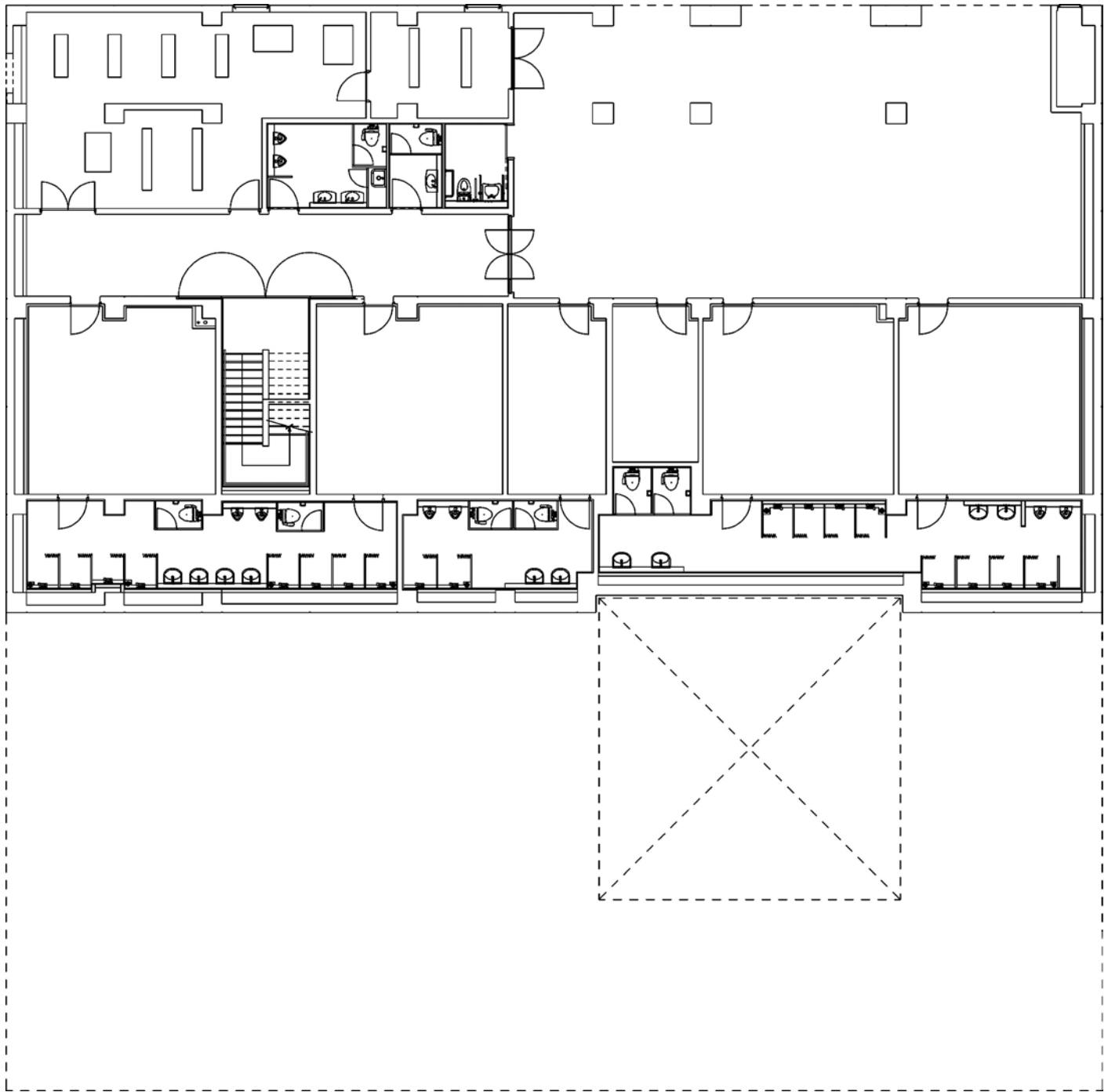
SNOW

Our hosts, not leaving out the region's hedonistic byways founded on the best Japanese rice, from which the best Japanese sake is made, and soba noodles made from the best Japanese buckwheat, led us through natural beauty, familiarized us with the heritage of the *Echigo-Tsumari Land-Art Triennial*, as well as with significant traditional and modern architectural creations like Dominique Perrault's *Théâtre Nô* and the Tezuka architects' *MVRDV Agriculture Centre* and *Snow Museum*. We realized very directly and picturesquely that the snow here begins to fall early, melts late, and can reach unbelievable heights of six metres!



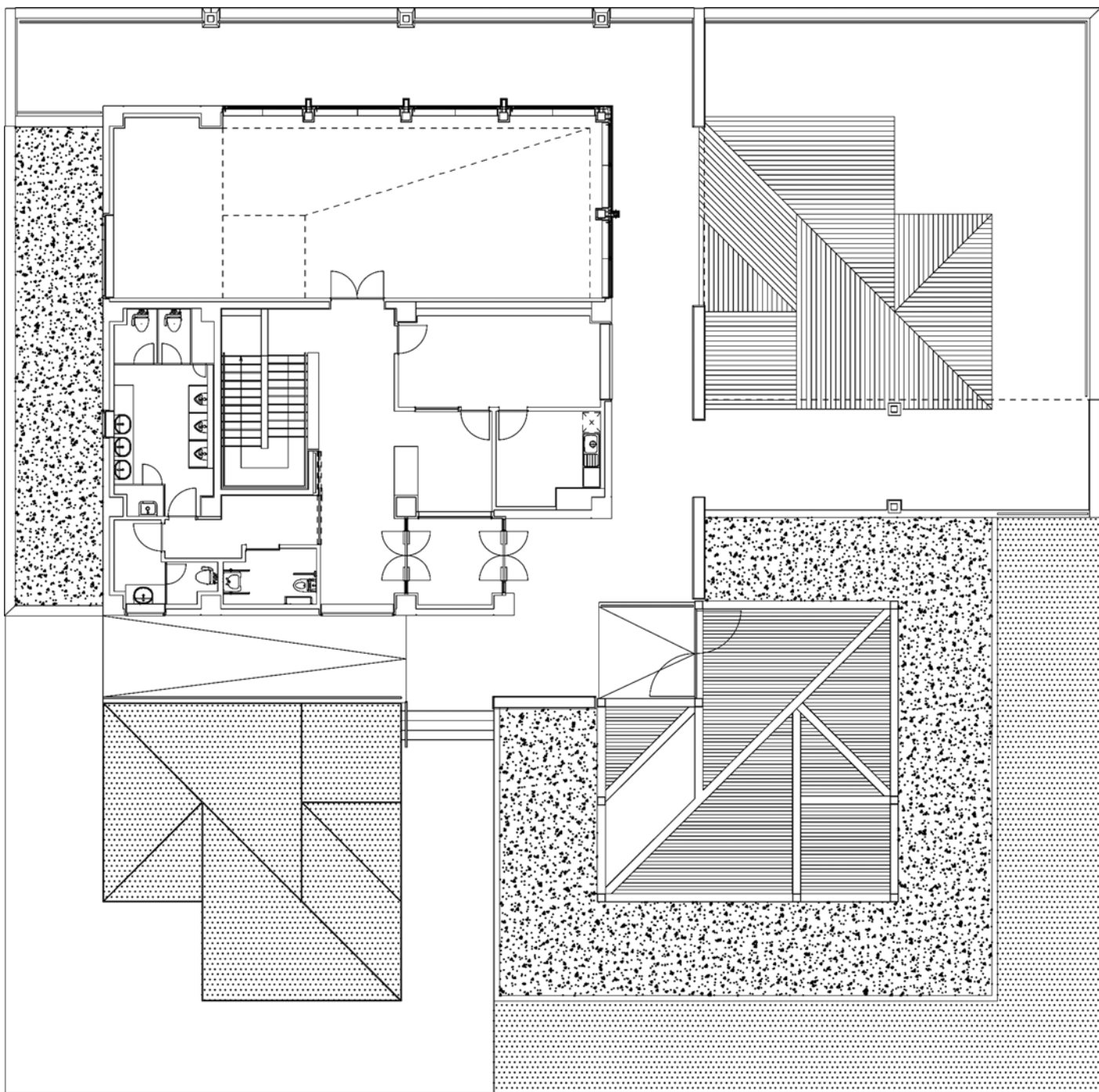
Pogled sa zapada

View from the west



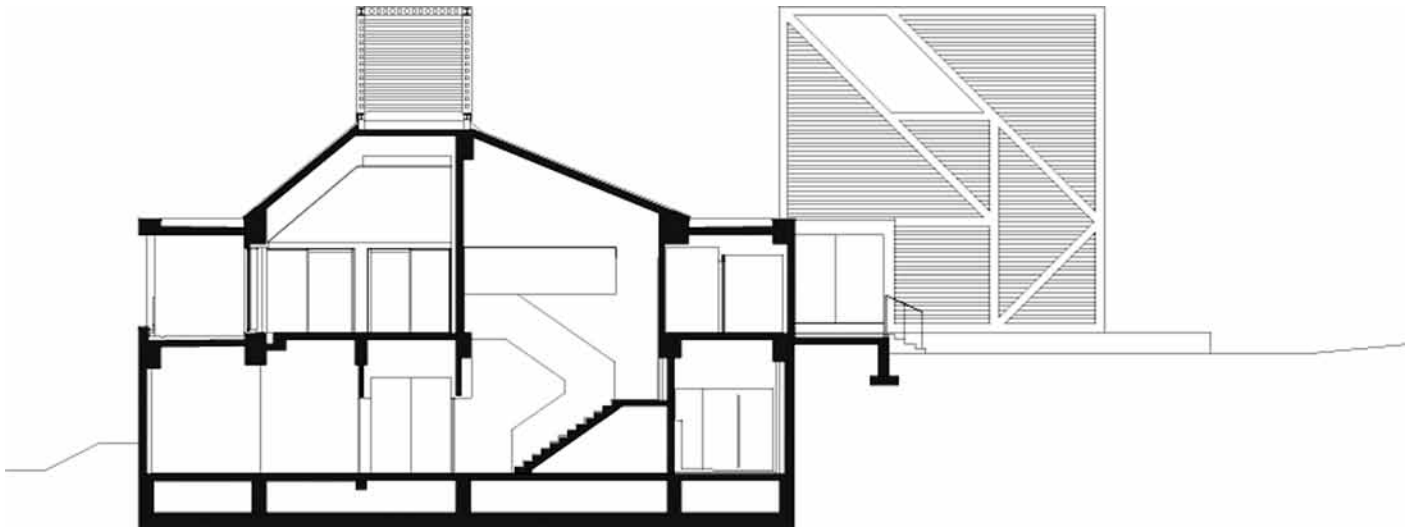
Tlocrt suterena

Basement floor plan



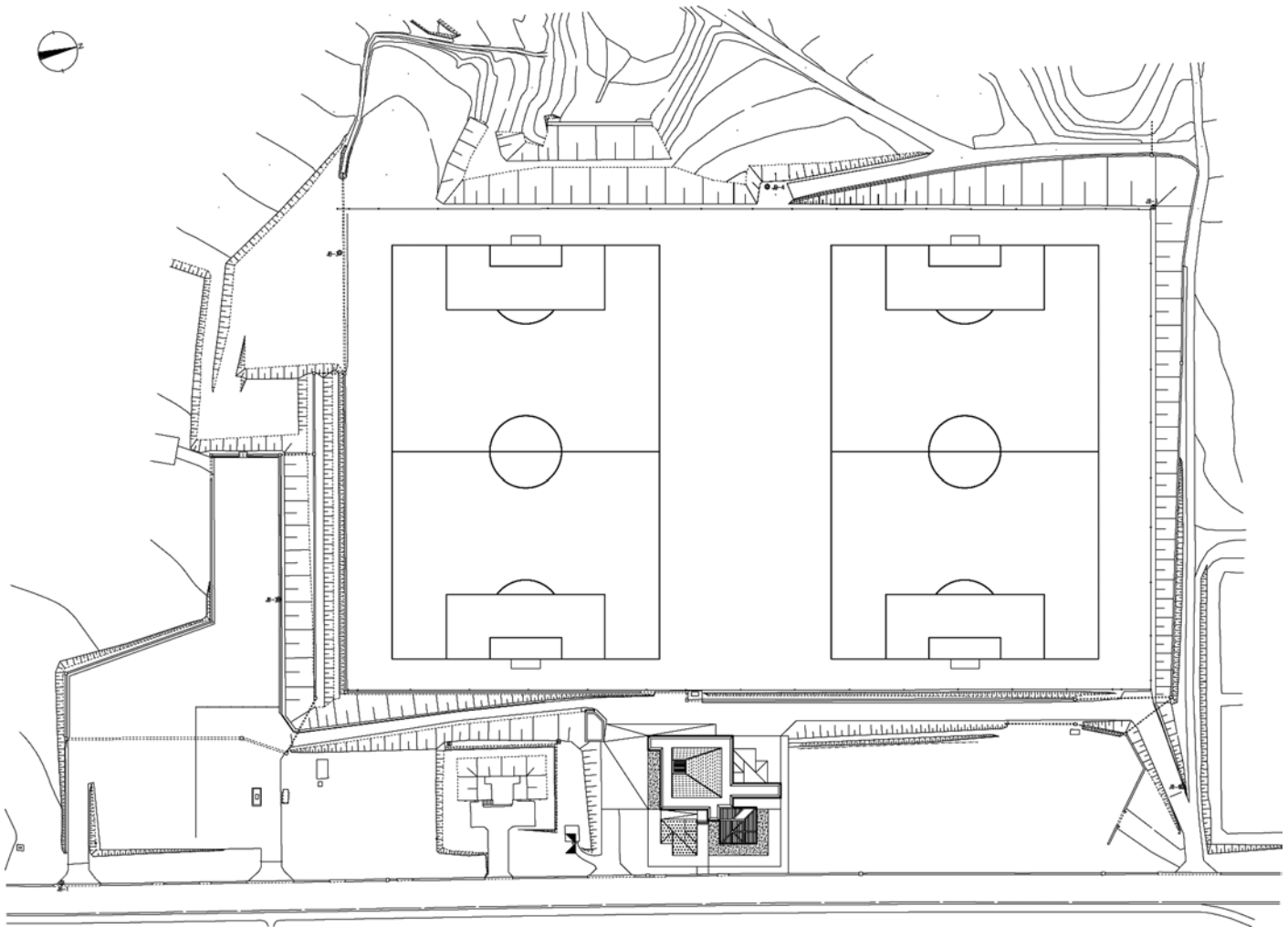
Tlocrt prizemlja

Ground floor plan



Presjek klupskog dijela s južnim pročeljem paviljona lanterne/
svjetionika

Cross-section view of the Clubhouse with south elevation of
the Lantern/Lighthouse Pavilion



Situacija

Site plan



Detalji terase na sjeverozapadnom uglu

Details of the terrace on the northwest corner



Detalji terase na sjeverozapadnom uglu

Details of the terrace on the northwest corner



Pogled s juga



View from the south

ŽARIŠTE

Okruženi novinarima, koji engleski govore otprilike koliko i mi japanski, kročili smo na igralište na kojem su se naši nogometaši 2002. godine pripremali za utakmice na Svjetskom nogometnom prvenstvu u Japanu i Koreji. No, sve je jasno, došli smo osmisliti „žarišno mjesto u prijestolnici prijateljstva“ dviju zemalja, kako ga je fabulirao ondašnji naš veleposlanik dr. Drago Štambuk, idejni začetnik Kuće japansko-hrvatskoga prijateljstva. Nije ni čudo, jer smo na željezničkom kolodvoru dočekani mahanjem hrvatskih zastavica i šalova, a nerijetko iz mobitela odzvanjaju taktovi hrvatske himne, na što prisutni ne propuštaju staviti ruku na srce. Uistinu „čudan“ narod.

FOCUS

Surrounded by journalists who spoke English about as well as we speak Japanese, we walked onto a playing field where Croatian footballers had prepared for the World Cup in Japan and Korea in 2002. However, we had come to design the “focal point in the capital of friendship” between the two countries, as had been articulated by Dr. Drago Štambuk, Croatian ambassador to Japan at the time and the creator of the idea of the House of Japanese-Croatian Friendship. This title was apparently fitting, as we were received at the train station with the waving of Croatian flags and shawls and the sounds of the Croatian national anthem blaring from mobile phones, upon which those present did not fail to place their hands on their hearts. Truly a “strange” people.



Višenamjenska dvorana u klubu

Multi-purpose hall in the Clubhouse

PROJEKTIRANJE

Naš se lokalni partner *ILYA Corporation*, koji projekt privodi japanskim standardima i propisima, nalazi u Tokiju, pa za vrijeme učestalih koordinacija ondje provodimo većinu vremena. Smješteni smo u Aoyami, neposredno uz glavnu trgovačku ulicu Omotesando. S prozora motrimo mijene na Pradi Herzoga i de Meurona, Tod'su Toya Itoa i Dioru Kazuyo Sejime doživljavajući ih kao bočice parfema. Poželimo li intenzivniju kontemplaciju, spuštamo se u park-groblje, gdje se događa jedan od najljepših trešnjinih cvatova u Japanu, ili pak odlazimo do obližnjeg ureda Kenga Kume, s kojim raspravljamo o projektu, baš kao i s drugim kolegama i prijateljima koji nas nerijetko pozivaju da svoja iskustva podijelimo s njihovim studentima.

DESIGN

Our local partner, the *ILYA Corporation*, who implemented Japanese standards and regulation to the project, was located in Tokyo, and so we spent most of our time there during our times of heavy joint work. We were housed in Aoyama, immediately alongside the main shopping street Omotesando. From our window, we observed the changes at Prada Herzog and de Meuron, Tod's Toyo Ito, and Dior Kazuyo Sejima, perceiving them as little bottles of perfume. If we wanted to undertake more intensive contemplation, we would go down to the park and cemetery, host to one of the most beautiful cherry blooms in Japan, or we would go to the nearby office of Kengo Kuma, with whom we frequently discussed the



Ulazni prostor u klubu

Entrance hall to the Clubhouse

Unutrašnjost paviljona lanterne/
svjetionika

Interior of the Lantern/
Lighthouse Pavilion





Vinko Penezić, Kresimir Rogina: Kuća japansko-hrvatskog prijateljstva Tokamachi, Japan / The House of Japanese-Croatian Friendship Tokamachi, Japan

PRESICA

U Tokamachi, još debelo optočen snijegom, vraćamo se u ožujku 2010. kako bismo projekt predstavili na konferenciji za tisak. Naime, dok se ne preispita svaki detalj, a pogotovo onaj suglasja s proračunom, političari ondje ne istrčavaju s izjavama i velikim gestama. Japanska ceremonija ne poznaje improvizacije i slučajnosti, program je razrađen do u minutu. Uklapamo se tako da nakon precizno programiranog izlaganja otkrivamo maketu koju smo izradili u Hrvatskoj te je, uz duboki naklon, predajemo gradonačelniku u ruke. Nije ni svjestan da se u našim očima doima poput svetoga Vlaha.

TSUNAMI

Godinu dana kasnije, 11. ožujka 2011., zatekli smo se u Ginzi, u trenutku kad je tlo doslovno počelo izmicati pod nogama. Budući da se nije čuo nikakav zvuk lomljave ili rušenja te da oko nas sve i dalje stoji, samo su nam lica Japanaca davala do znanja da je nešto veoma ozbiljno pošlo po zlu. Rijeke ljudi disciplinirano su krenule prema odredištima, a prva su TV izvješća obznanila što se uistinu zbilo. Bili smo uvjereni da će već započeta gradnja biti privremeno ili čak trajnije obustavljena, no to se nije dogodilo, pa ni nakon poplave koja je to ljeto poharala Tokamachi. Kasnije smo s Yoshiharuom Tsukamotom pohodili *ground zero* i tek tada, u neposrednom kontaktu s preživjelima, doživjeli prave razmjere katastrofe.

GRADILIŠTE

U studenome 2011. obilazimo gradilište već uvelike zgotovljenoga zdanja koje će uskoro biti zatvoreno zbog prvih snježnih nanosa. Potvrđujemo da je naš odabir sirovoga betona i korten čelika kao osnovnih materijala ispravan. Gradnja je u Japanu više tiha transformacija nečeg već postojećeg nego

project, just as with our other colleagues and friends who often invited us to share our experiences with their students.

PRESS CONFERENCE

We returned to Tokamachi, still under a heavy blanket of snow, in March of 2010 to present the project at a press conference. Until every detail is thoroughly examined, especially that of conformity with the budget, politicians do not rush forth with statements or grand gestures. Japanese ceremony is not host to improvisation or coincidence, and programmes are worked out to the minute. After a precisely programmed presentation, we fit in by uncovering a model we had created in Croatia, which we handed to the mayor with a deep bow. He was unaware that, in our eyes, he seemed like Saint Blaise.

TSUNAMI

A year later, on March 11th, 2011, we found ourselves in Ginza when the ground literally began to fall out from under us. Since we heard no sounds of destruction and everything around us remained standing, only the faces of the Japanese around us made it clear to us that something had gone terribly wrong. Rivers of people moved towards their destination in an orderly fashion, and the first TV reports showed what had actually happened. We were convinced that the construction would be halted temporarily, or even permanently, but this did not happen, not even after the flood that harried Tokamachi that summer. Later, we toured *ground zero* with Yoshiharu Tsukamoto, and it was only then, in direct contact with the survivors, that we experienced the true scale of the catastrophe.

THE CONSTRUCTION SITE

In November of 2011, we toured the construction site of the nearly completed structure, which was soon to be closed before the first snows, and reaffirmed that our choice of bare concrete and weathering steel as basic materials had been the



Sjeveroistočni ugao paviljona lanterne/svjetionika noću

Northeast corner of the Lantern / Lighthouse pavilion at night

pompozno objavljivanje nastajanja *ab ovo*. Tako su veliki gradovi u stalnome procesu na prvi pogled teško uočljive metamorfoze. Vjerojatno i zato što su gradilišta savim nešto drugo od onoga na što smo navikli. Sve je čisto, uredno, sređeno i mirno. Na ulazu nam uljudno osoblje Murayama Dokena, uz obvezne šljemove, uručuje i – papuče!

right one. Building in Japan is more of a silent transformation of something that already exists than a pompous announcement of the appearance of something *ab ovo*. Large Japanese cities are in the constant process of a metamorphosis that is difficult to spot at first glance, likely because construction sites are something entirely different than what we are used to. Everything is clean, orderly, and calm. At the entrance, the polite staff of Mu-



OTVORENJE

Zima je bila duga i naporna, pa se gradilište otvara kasnije od predviđenoga, no dogovoreni se datum otvorenja, 14. srpnja 2012., ni u jednom trenutku ne dovodi u pitanje. U međuvremenu su u neposrednoj blizini sagrađena dva zdanja Tadaoa Andoa posvećena proučavanju prirode. Lijepo je vidjeti kuću u kontekstu i u funkciji jer se u povodu

rayama Doken, along with the required helmets, even provided us with *slippers!*

OPENING

The winter was long and hard, and so the construction site opened later than anticipated. However, the scheduled opening date, July 14th,



Night view from the north

otvorenja održava nogometni turnir najmlađih. Sve vrvi ljudima, japanska je ceremonija na vrhuncu. Sedmoro dostojanstvenika, uključivši našu veleposlanicu Miru Martinec, u bijelim rukavicama istovremeno presijeca vrpcu zlatnim škaticama. Zaszjala je Lanterna/Svjetionik prijateljstva! Dok nam gradonačelnik Sekiguchi, klanjajući se, uručuje darove, ne možemo ne prisjetiti se Takefumija Aida.

2012, was never questioned even for an instant. In the meantime, two buildings by Tadao Ando dedicated to the study of nature were built nearby. It was wonderful to see the house both in context and function, as a juniors' football tournament was being held as part of the opening. Everything was full of people, Japanese ceremony at its peak. Seven dignitaries in white gloves, including Croatian Ambassador Mira Martinec, simultaneously cut the ribbon with golden scissors. The Lantern/Lighthouse of Friendship had been lit! While Mayor Sekiguchi, bowing, handed us presents, we could not help but think of Takefumi Aida.



Detalj eksterijera

Detail of the exterior

Početak studenoga 2013. godine održali smo predavanje na Tehnološkom institutu u Kioto. Ipak, naš je glavni interes bio posjet Tokamachi-ju s uvertirom u tokijskom studiju Katsuhise Kide, majstora fotografije koji je detaljno snimio Kuću prijateljstva. Povratak na 'mjesto zločina' bio je dirljiv, a gostoprimstvo uobičajeno toplo. Nestrpljivo smo pohitali obići svoje ostvarenje, no - za razliku od raskošne igre svjetla i sjene s Kidinih fotografija - dočekala nas je mistična poetika jesenje izmaglice - *Lanterna/Svjetionik* u stalnoj mijeni kao jedinoj konstanti. Sa zadovoljstvom smo zaključili da je kuća u odličnom stanju. Domaćini je očito brižno održavaju i uspješno koriste. Tijekom cijele sezone bila je u punom pogonu, a prošlu je snijegom obilnu zimu sjajno podnijela. Na odlasku nam je gradonačelnik Yoshifumi Sekiguchi skrenuo pozornost na sliku zdanja na zidu uz koju stoji tekst Kenga Kume: „Geometrija Penezića i Rogine je jedinstvena, tako da ne izgleda ni japanski, ni zapadnjački. Zbog toga sam osjetio kako se nebo ponovno sjedinilo sa zemljom.“

In early November of 2013, we held a lecture at the Kyoto Institute of Technology. However, our main interest was in a visit to Tokamachi and a glimpse into the Tokyo studio of Katsuhisa Kida, the master photographer who had taken detailed pictures of the House of Friendship. Our return to the 'scene of the crime' was touching, and we were warmly received, as always. We eagerly hurried to tour our creation, however — as opposed to the luxurious game of light and shadow from Kida's photographs — we were received by the mystic poetry of autumn fog, the *Lantern/Lighthouse* as the only constant in constant change. With satisfaction, we concluded that the house was in excellent shape. Our hosts had apparently been taking great care of it and using it well. It was fully operational throughout the entire season, and it had borne the heavy snows of the winter before very well. Upon our departure, Mayor Yoshifumi Sekiguchi turned his attention to a picture of the building on the wall, alongside a text by Kengo Kuma: "Penezić and Rogin's geometry is unique, and looks neither Japanese nor Western. Because of this, I felt the sky meet the earth once again."