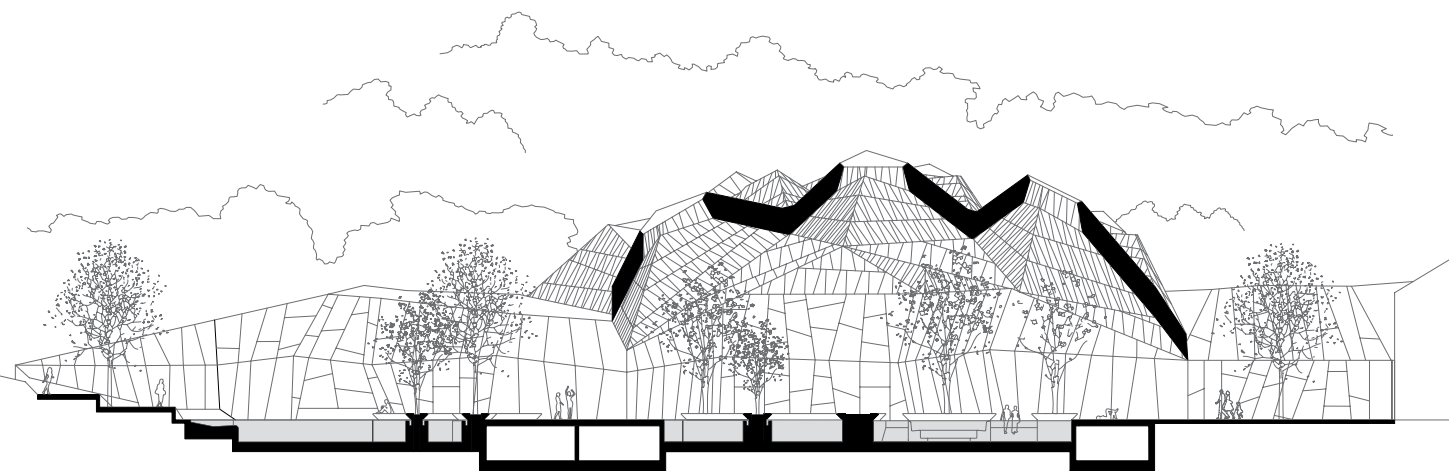


Između ekologije i spektakla

Between Ecology and Spectacle

FAMILY WELLNESS TERMALIJA, PODČETRTEK, SLOVENIJA | TERMALIJA FAMILY WELLNESS, PODČETRTEK, SLOVENIA | arhitektonski ured_architectural office **ENOTA** | napisao_written by MAROJE MRDU-LJAŠ | projektni tim_project team DEAN LAH, MILAN TOMAC, PETER SOVINČ, NUŠA ZAVRŠNIK ŠILEC, POLONA RUPARČIČ, PETER KARBA, CARLOS CUENCA SOLANA, JURIJ LIČEN, TJAŽ BAUER, SARA MEŽIK, EVA TOMAC, JAKOB KAJZER, MAJA MAJERIČ, GORAN DJOKIĆ | investor_client TERME OLIMIA | površina parcele_site area 10 200 m² | bruto površina_gross floor area 5 871 m² | realizacija_completed year 2018 | cijena_costs 11 900 000 € | glavni izvođači_main constructors ADRIAING, TIPO, LESNINA | fotografije_photographs by Arhiva_Archive Terme Olimia (ATO), MIRAN KAMBIČ (MK)



◀ presjek section

Područje Štajerske u Sloveniji i Zagorja u Hrvatskoj slikovita je regija obilježena dinamičnom topografijom. Uzduž zavojitih cesta raspršena su manja mjesta, burgovi, samostani i terme s tradicijom od antičkih vremena. Upravo je mreža termi jedan od nositelja regionalne ekonomije, ali i urbanog i kulturnog identiteta Štajerske i Zagorja. Arhitektura termi uglavnom je pripadala razmjerno generičkim jezicima svoga vremena, no s intervencijama Enote u Termama Olimia u Podčetrteku te radovima

(MK)

The area comprising Styria in Slovenia and Zagorje in Croatia is a picturesque region with hills and valleys, which characterize its dynamic topography. Ever since the Antique period, the

region has continually been urbanized through small towns, boroughs, monasteries and baths spread along the winding roads. A network of baths is what today makes one of the cornerstones of the regional economic development, as well



▲
Wellness Orhidelia, 2009.
Wellness Orhidelia, 2009
(ATO)



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Hotel Sotelia, 2006.
Hotel Sotelia, 2006
(MK)

hrvatskih arhitekata Mikelić-Vreš u obližnjim Tuheljskim toplicama, u regiji se odvijaju radikalna arhitektonska istraživanja. Možda su upravo odmicanje od urbanih centara i specifičnost tipologije termi pomogli emancipaciji Enote od konvencija. Tako Enota pomiruje senzibilan odnos prema kontekstu, svojevrsnu *graditeljsku ekologiju*, s neizbježnom potrebom stvaranja prostornog spektakla koji danas traži industrija turizma.

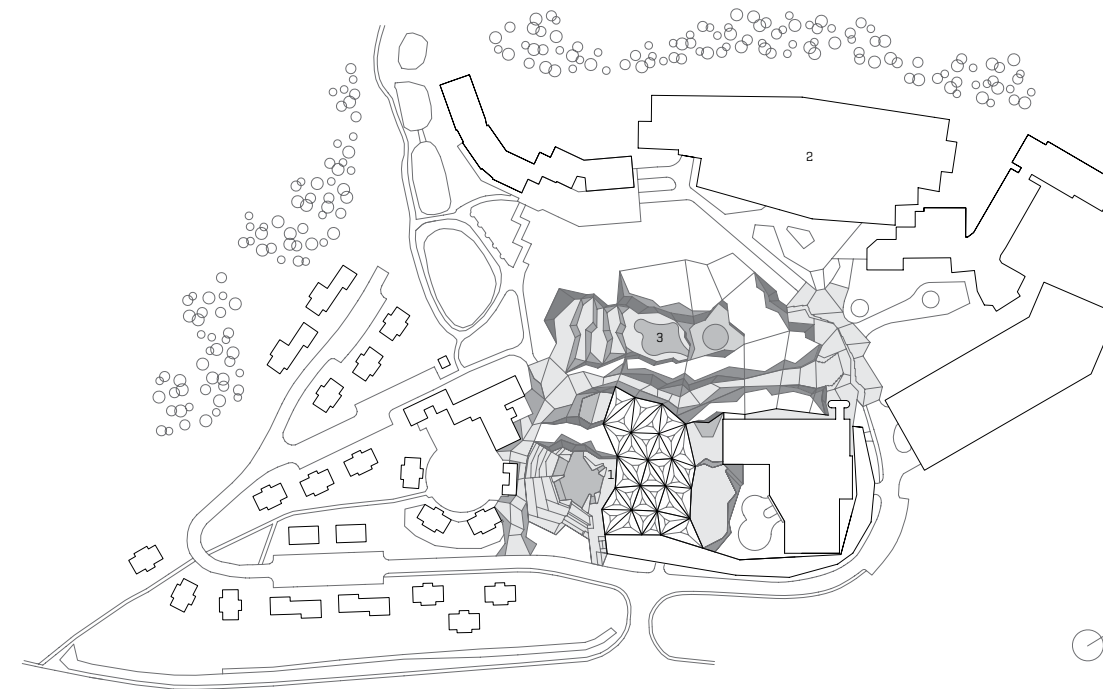
Enota je u Podčetrteku zatekla termalno-turistički kompleks sastavljen od nezanimljivih objekata bez jasnog odnosa prema kontekstu i pejzažu. U seriji projekata koji su se nizali, Enota radi bez *master plana* te interpolira nove intervencije na starije ili vlastite projekte. Temeljni zahtjevi nisu se mijenjali, samo su rasli u opsegu; tražilo se više gustoće i više spektakla.

Već prva intervencija dograđivanja starog bazenskog kompleksa inaugurirala je pokušaj da se arhitektura kroz složenije forme bolje integrira s pejzažom. U projektu Hotela Sotelia metoda razlaganja hotela u niz razlomljenih paralelnih traka ima dvostruku logiku: u eksterijerskim pogledima formira se artificialna topografija koja se nastavlja na zatečene geološke slojeve, a u doživljaju interijera i u pogledima prema van umanjuje se efekt masivnog volumena u korist niza fragmenata koji asociraju na geomorfne formacije. Dok je kod Hotela Sotelia odnos *figure* i *pozadine* još bio razmjerno čitak, u idućoj intervenciji, Wellnesu Orhidelia, razgraničenja između tih kategorija nestaju. Enota je prisiljena pronaći mjesto za otvorene i zatvorene bazene, *wellness* i prateće sadržaje na malom raspoloživom teritoriju

as the urban and cultural identity of the region. Most of these new buildings were rather generic. However, Enota's interventions in the thermal spa complex of Terme Olimia in Podčetrtek, and to some degree the works of Croatian architects Mikelić and Vreš in the near-by Terme Tuhelj spa, made

the region of Styria and Zagorje emerge as places of radical architectural research. Perhaps the act of moving away from urban centres, and the specificity of the bath, helped emancipation towards new spatial concepts, which Enota developed due to the ability to reconcile a sensitive approach to the context, or a certain *architectural ecology*, with an inevitable input to create a spatial spectacle required by the contemporary tourism and leisure industry.

Enota faced a complex challenge in Podčetrtek where the existing architecture was relatively discouraging. The original thermal spa and hospitality complex had been comprised of rather uninteresting facilities, with no articulated relationship with the context and the landscape. In a sequence of separate commissions, in



▲
situacija
site plan

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u sredini kompleksa. Rješenje pronalazi u strategiji radikalne rekonfiguracije topografije i izgradnje artificialnog pejzaža. Niz terasa postupno ponire u tlo i formira zaštićen kanjon koji se nastavlja u grotlu zatvorenih bazena, a većina programa smještena je ispod stare razine terena. Inverzno, da bi se ostvarila adekvatna visina interijerskih prostora, *krov zgrade izrasta iz tla* i formira novi trodimenzionalni parter koji je i dio pejzaža i urbanističkog rješenja

- 1 Family Wellness Termalija
- 2 Hotel Sotelia
- 3 Wellness Orhidelia

which Enota added to their previous projects of working without an initial master plan, the requirements did not change,



but rather grew in scope: more density and more spectacle. Already the first intervention, the extension of the old swimming pool complex, introduced an attempt to achieve integration of the architecture and landscape through more complex forms. In the case of Sotelia Hotel, the logic behind breaking the hotel building into a sequence of parallel strips is twofold. Viewed from the exterior, the building forms an artificial topography that continues on the existing geological layers. In the interior, the effect of the building as a sizeable volume is decreased in favour of a series of fragments that resemble geomorphic formations. While the relationship between the *figure* and the *ground* as was in the case of the Sotelia Hotel is relatively legible, the subsequent intervention at the Orhidelia Wellness blurs the division between these two categories. Enota was asked to situate indoor and outdoor swimming pools, wellness and accompanying



s pješačkim promenadama. Iako je intervencija senzibilna prema prirodnim datostima, novi pejzaž sasvim je umjetan. Kada se činilo da su već potrošeni kapaciteti lokacije, dolazi do zahtjeva za dodavanjem još jednog bazenskog kompleksa, Family Wellnessa Termalije. Prostorni uzorak i geometrijska pravila već su postavljeni u prethodnim projektima, no u morfološkom smislu Enota otvara novo poglavlje. U nastojanju da ponudi bazene koji će dobro funkcionirati i u ljetnim i zimskim mjesecima, Enota uvodi temu goleme lebdeće nadstrešnice koja potencira različite oblike povezivanja interijera i eksterijera. Nadstrešnica se sastoji od niza nepravilnih piramida sa *skylightima*, koje podsjećaju na dramatični planinski masiv. Pragmatični prioritet projekta postaju promjenjivi režimi korištenja te doživljaj vizualne, termičke i fizičke otvorenosti bazena. U takvim okolnostima ambivalentan odnos *figure i pozadine* manje je naglašen, krovovi nisu nastanjivi, no fraktalna geometrija fizičkih elemenata s geomorfnim asocijacijama

facilities onto a small available site in the centre of the complex. The solution presented itself in the strategy of a radical topographic reconfiguration and the construction of a new artificial landscape. A series of terraces gradually descend into the terrain and form a protected canyon that continues into the valley of the indoor pools. A significant part of the facilities is situated below what used to be the ground level. Inversely, in order to achieve an appropriate height of the interior spaces of the pools, the *roof* of the complex rises up from the ground and forms a new three-dimensional surface which acts both as a part of the landscape and an urbanistic site with pedestrian promenades. Although the intervention was sensitive to the natural

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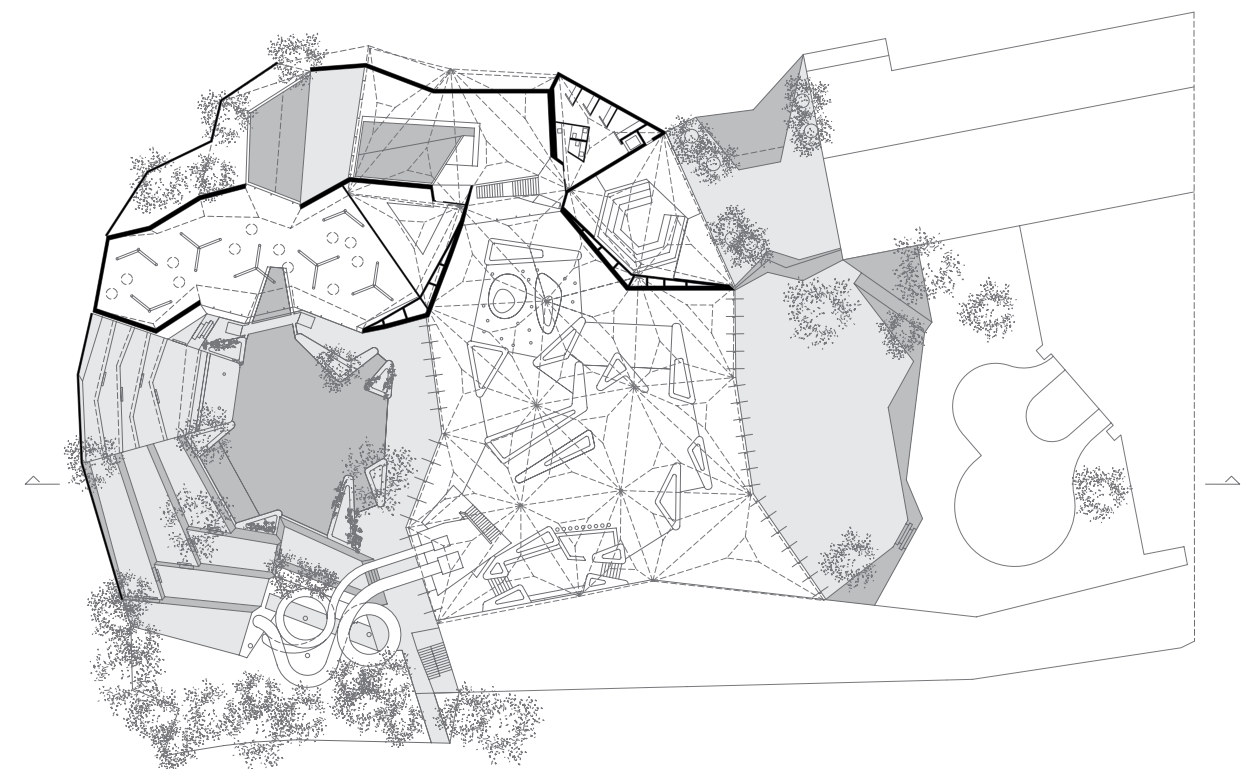
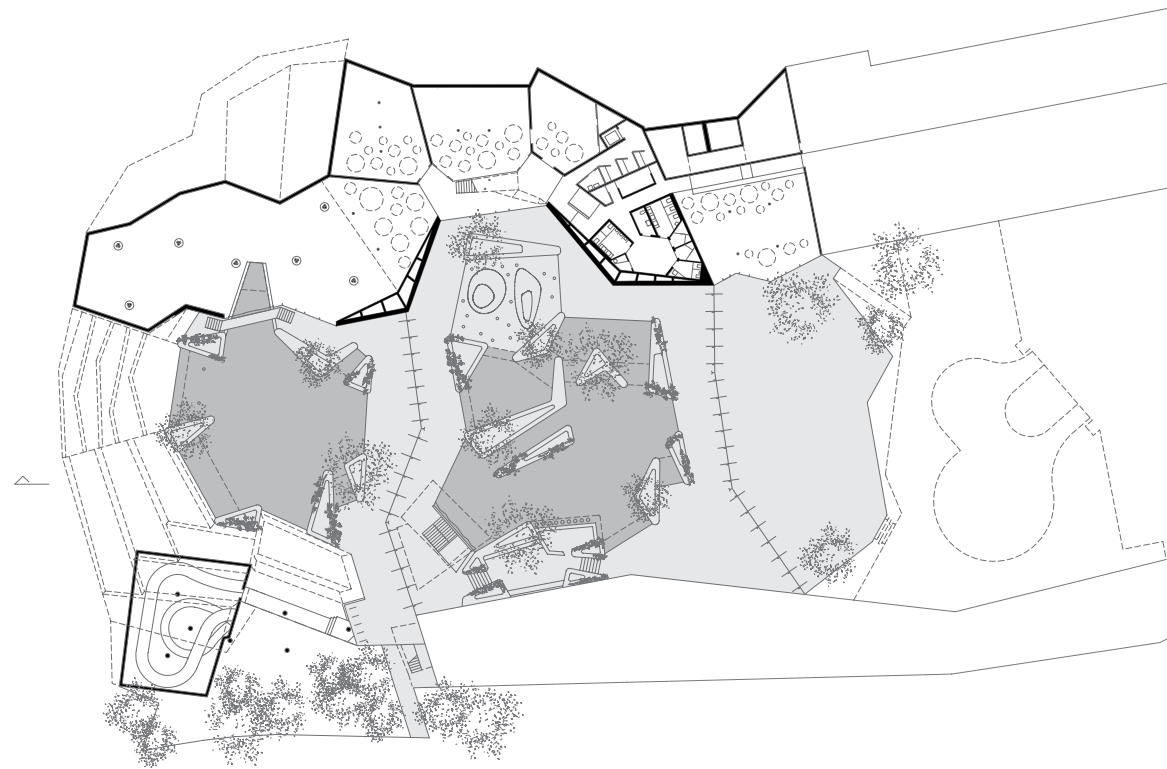
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tlocrt razine 0
0 level plan
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tlocrt razine +1
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nastavlja se na ranije intervencije. Novi veliki volumen djelomice je ukopan u zemlju pa ne nadvisuje susjedne *landform* intervencije i čita se kao integralni dio artificijelnog pejzaža termi.

Radovi Enote u Podčetrteku usporedivi su s projektima poput Yokohama Port Terminala Foreign Office Architects-a. Podjele između *unutarnjeg* i *vanjskog* su ambivalentne, jer su svi elementi definicije prostora – parter, bočne plohe, svodovi – dinamični, uzgibani i pretapaju se jedni u druge. Granice između interijera i eksterijera u prvom su redu termičke, pa se utoliko i mijenjaju tijekom godine. *Modernistička* preglednost prostora zamijenjena je mutacijama triangulacijske geometrije, a sve projektantske odluke nastale su kao *analogne, autorske projektantske reakcije* na mikrouvjete i nisu posljedica parametričkog dizajna. Od nekadašnjih prostora kolektivnosti i egalitarizma, terme sve više postaju



features, the new landscape is utterly artificial. When the spatial capacities of the location seemed to have been exhausted, a demand was made for yet another extension, the addition of the Termalia Family Wellness swimming pool complex. The spatial pattern and geometric rules had already been set in the previous projects, but Enota opened a new chapter regarding urbanistic morphology. Attempting to offer swimming pools that could function equally well in both summer and winter months, Enota introduced the theme of a gigantic hovering canopy that produces various forms of relationships between the interior and the exterior. The canopy consists of numerous irregular pyramids with skylights, which bear resemblance to a dense mountain massif. The changing regimes of use and the experience of visual, thermal and physical openness of the swimming pools became the pragmatic priority of the project. In such circumstances, the ambivalence between the *figure* and the *ground* is less emphasized, and the roofs are not inhabitable. Yet, the fractal geometry of the physical geomorphic-like elements builds onto the earlier interventions. The new large volume is partially dug into the ground so that it does not rise over the neighbouring *landform* interventions and can be read as an integral part of the artificial landscape of the thermal spa complex.

Enota's works in Podčetrtek is comparable with projects such as Foreign Office Architects' Yokohama Port Terminal. The distinctions of *indoor* and *outdoor* are ambivalent because all the elements defining the space – ground, lateral surfaces, ceilings – are dynamic, undulating and fusing into one another. Boundaries between the interior and the exterior spaces are primarily thermal and change throughout the year accordingly. The *modernist* notion of instantly legible space is replaced with fractal spaces and mutations of triangulated geometry. All design-related decisions were made as an *analogue*, manually-designed and painstaking response to micro-conditions, and were not a consequence of parametric design.

Former collective and egalitarian spaces of bath have been turned into commodified models of would-be-medicine,

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komodificirani prostori pseudomedicine, nadnutricionizma, *new age* psihologije, ideologije samopomoći... Enota se ne bavi moraliziranjima, već polazeći upravo od maksimalističkih zahtjeva i globalizirane ikonografije turističke industrije, gradi novu hedonističku arhitekturu. Tako je u perifernom Podčetrteku izgrađen kompleks koji ne samo slovenskoj, nego i internacionalnoj arhitektonskoj kulturi nudi novi prostorni model integracije arhitekture, urbanizma i topografije te pruža i podlogu za teorijsku debatu i poticaj za evoluciju projektantskih praksi.

pseudo-nutritionism, new-age psychology, self-help ideology, and the like. Enota's aim is not to moralize, but build new hedonistic architecture, based exactly on maximalist requirements and otherwise globalised iconography of the tourism industry. Enota's spa complex in the peripheral region of Podčetrtek is a sophisticated project that translates an intelligent reading of the local conditions into a universal contribution to the architectural culture. The project introduces a new spatial model which integrates architecture, urbanism and landscape, triggering both the theoretical debate and evolution of the architectural practice.

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