

# Pakoštanski simulakrum

## The Pakoštane Simulacrum

napisao  
written by



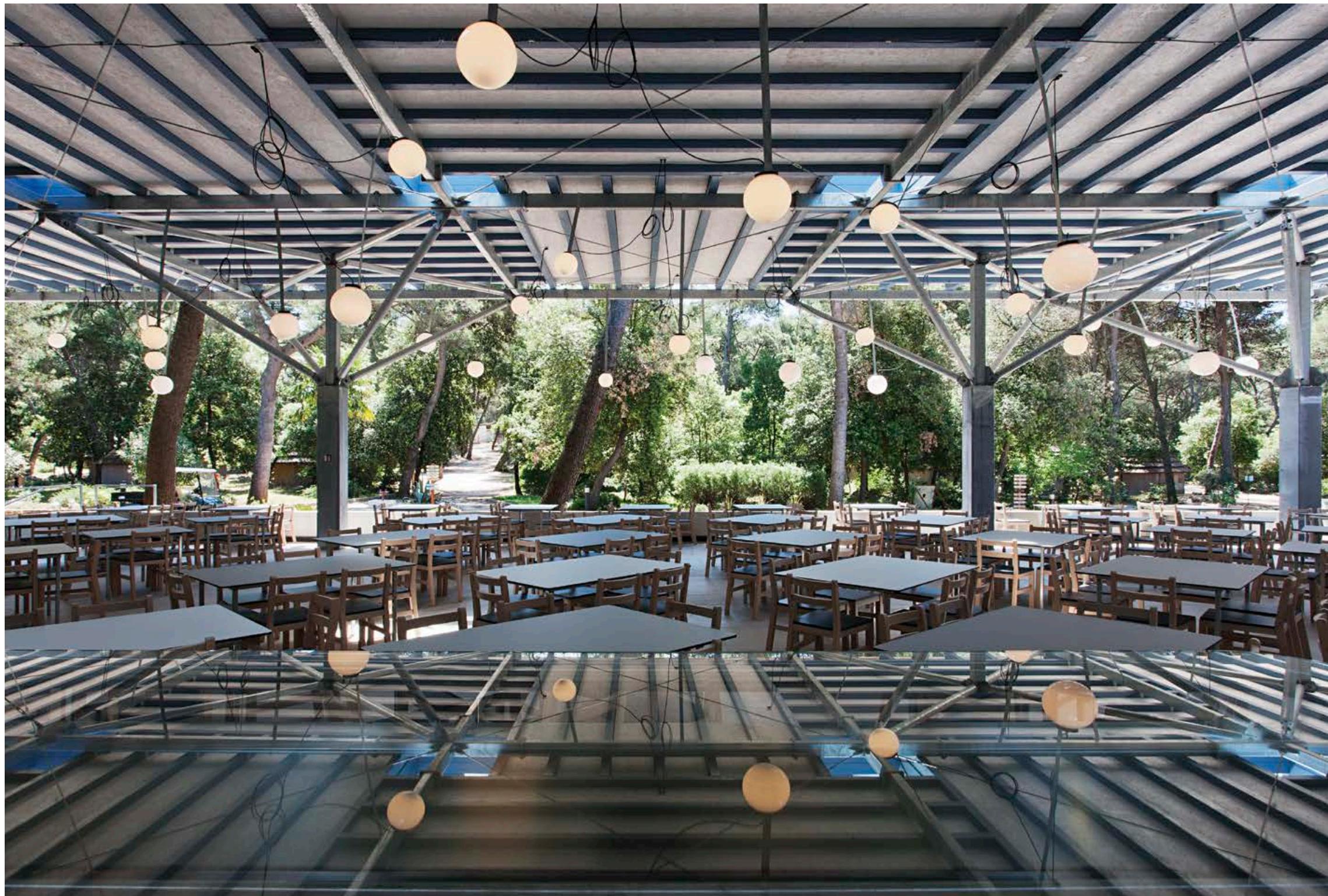
Dubravko Baćić

arhitekti  
architects



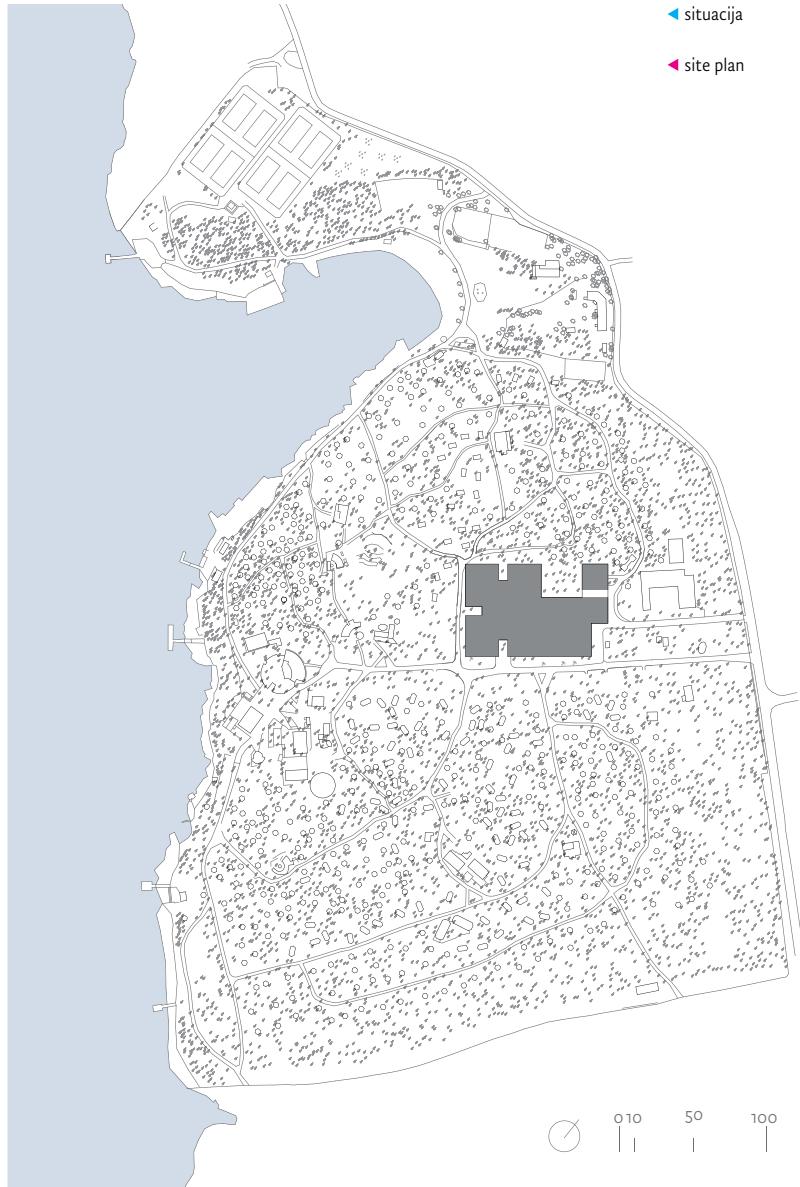
Jelena Skorup

Dražen Juračić



portret portrait Arhiva / Archive ARIES arhitekti

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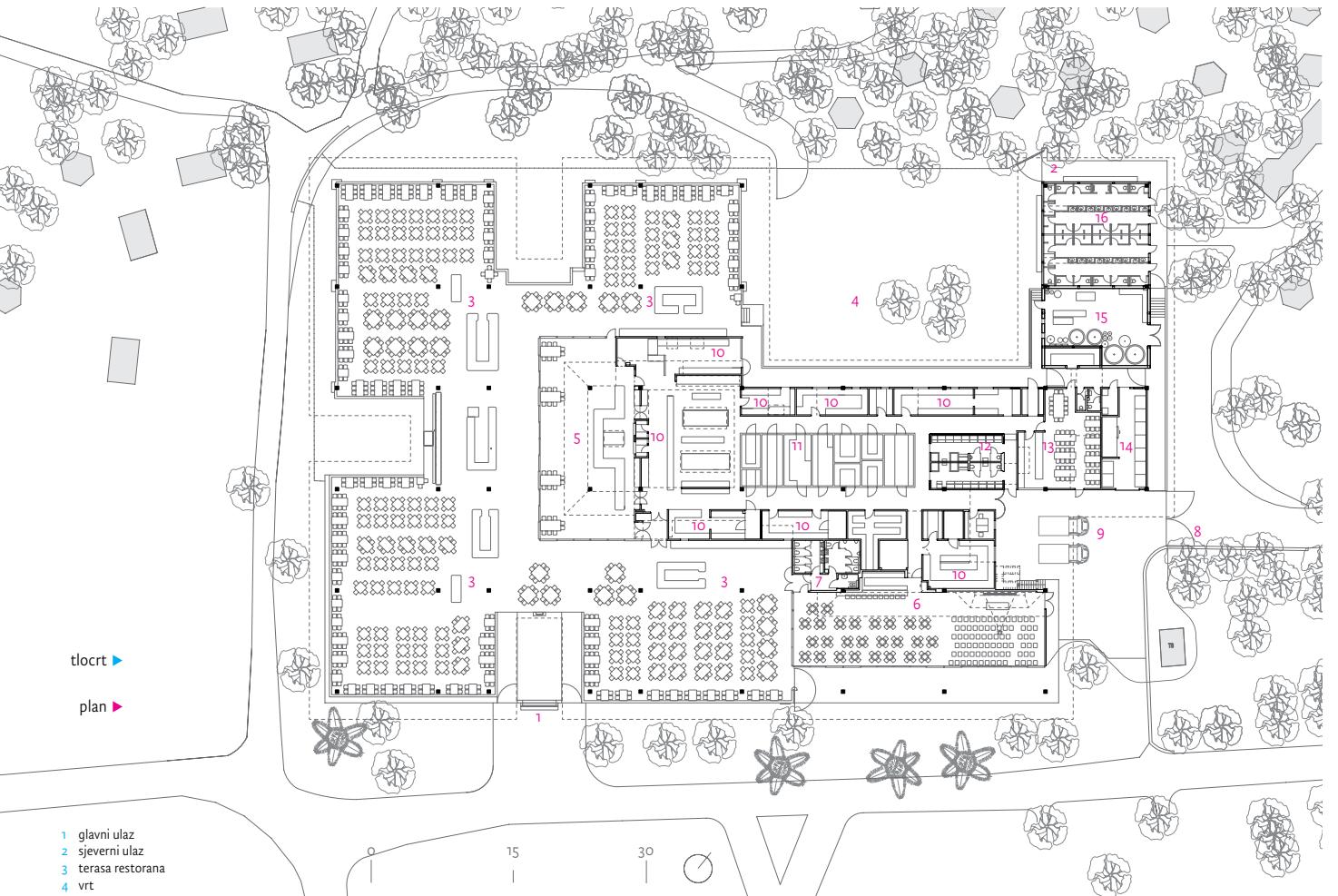


Club Méditerranée francuska je turistička korporacija koja je, smatra se, izmisnila *all-inclusive* odmarališta. Nakon prvoga na Mallorci 1950. godine, njihova ljetovališta postupno su nicala po najčarobnijim lokacijama diljem svijeta i kontinuirano privlačila sve veći broj poklonika. Club Med ubrzo je postao globalni sinonim za egzotiku, šarmantni hedonizam i poseban način ljetovanja – eko i robinzonski turizam, aktivan odmor i dobru zabavu, a kasnije i obiteljske boravke. Ne čudi stoga što je još 1960. godine slavni belgijski pustolov i vaterpolski prvak Gérard Blitz, oduševljen prirodnom ljetom potom Pakoštana, odabrao upravo ovo mjesto da, u okviru

Club Méditerranée is a French tourist corporation that is believed to have invented all-inclusive resorts. After their first resort opened in 1950 on Majorca, other resorts have been built in the most magical locations around the world and have continuously attracted an increasing number of fans. Club Med soon became a global synonym for the exotic, the charmingly hedonistic and a specific vacation place – eco-tourism and Robinson Crusoe-type tourism, active vacation and fun, and a family destination as well. It is no wonder then, that a famous Belgian adventurer and water polo champion Gérard Blitz, amazed by the natural beauty of Pakoštane, chose

Iz poznate predodžbe i primordijalno samorazumljivog konteksta stvorena je nova i neobična, hiperrealistična zbilja

A new and unusual hyper-realistic reality has been created from the familiar idea and the primordial and self-understanding context



1 glavni ulaz  
2 sjeverni ulaz  
3 terasa restorana  
4 vrt  
5 dvorana za samoposluživanje i show-cooking  
6 polivalentna dvorana  
7 sanitarije  
8 gospodarski ulaz  
9 gospodarsko dvorište  
10 kuhinja  
11 hladena spremišta  
12 garderobera osoblja  
13 menza osoblja  
14 prostorija za otpad  
15 strojarnica  
16 sanitarije kampa

1 main entrance  
2 north entrance  
3 restaurant's terrace  
4 garden  
5 self-service and show-cooking hall  
6 multifunctional hall  
7 toilets  
8 service entrance  
9 service yard  
10 kitchen  
11 cold storage  
12 staff dressing room  
13 staff canteen  
14 waste room  
15 engine-room  
16 toilets for the camp

svjetski poznatog lanca *Club Méditerranée*, podigne prvo takvo turističko naselje na istočnoj obali Jadrana. U ovom fascinantnom kutku Dalmacije, arhitekti Dražen Juračić i Jelena Skorup projektirali su i izveli novu zgradu restorana i kuhinje u bivšem odmaralištu *Club Med* koje danas nosi ime *Pine Beach Pakoštane*. ¶ Energija ovog mjeseta doista je osobita. Po morskom beskraju u izmaglici titraju sunčeve zrake, sjene se lijeno protežu po tlu, a među pakoštanskim borovima naziru se tragovi nekog davno zaboravljenog raja. U svakom elementu okoliša, na blještavom suncu i u dubokom hladu, osjeća se opuštena ladanjska atmosfera i onaj snažni, neobjasnjivi zov za povratkom sljedećeg ljeta. ¶ Dražen Juračić i Jelena Skorup specijalisti su za najneobičnije projektantske zadatke. Možda bi točnije bilo reći za domišljata i nadahnuta projektantska rješenja u kontekstima i situacijama koji su, u pravilu, sve samo ne ordinarni. Usred 180 000 m<sup>2</sup> prekrasne borove šume, u okružju obilježenom tradicijom, duhom

this very location in 1960 to build the first tourist settlement of that type on the east coast of the Adriatic Sea within the world-famous Club Méditerranée family. In this fascinating nook of Dalmatia, the architects Dražen Juračić and Jelena Skorup designed and built a new restaurant and kitchen building in the former Club Med resort that is now called Pine Beach Pakoštane. ¶ The energy of this place is really special. Sunbeams flicker in the mist over the vast sea surface, shadows are lazily dragged on the ground and the traces of the long-forgotten paradise emerge among the pines of Pakoštane. In each piece of the environment, whether in the dazzling sun or in the deep shade, the relaxing leisure-like atmosphere can be felt, as well as a strong and inexplicable yearning to return the next summer. ¶ Dražen Juračić and Jelena Skorup have specialised in the most unusual design tasks or, more accurately, in clever and inspiring design solutions in contexts and situations that are all but ordinary. The task was to plan an enormous

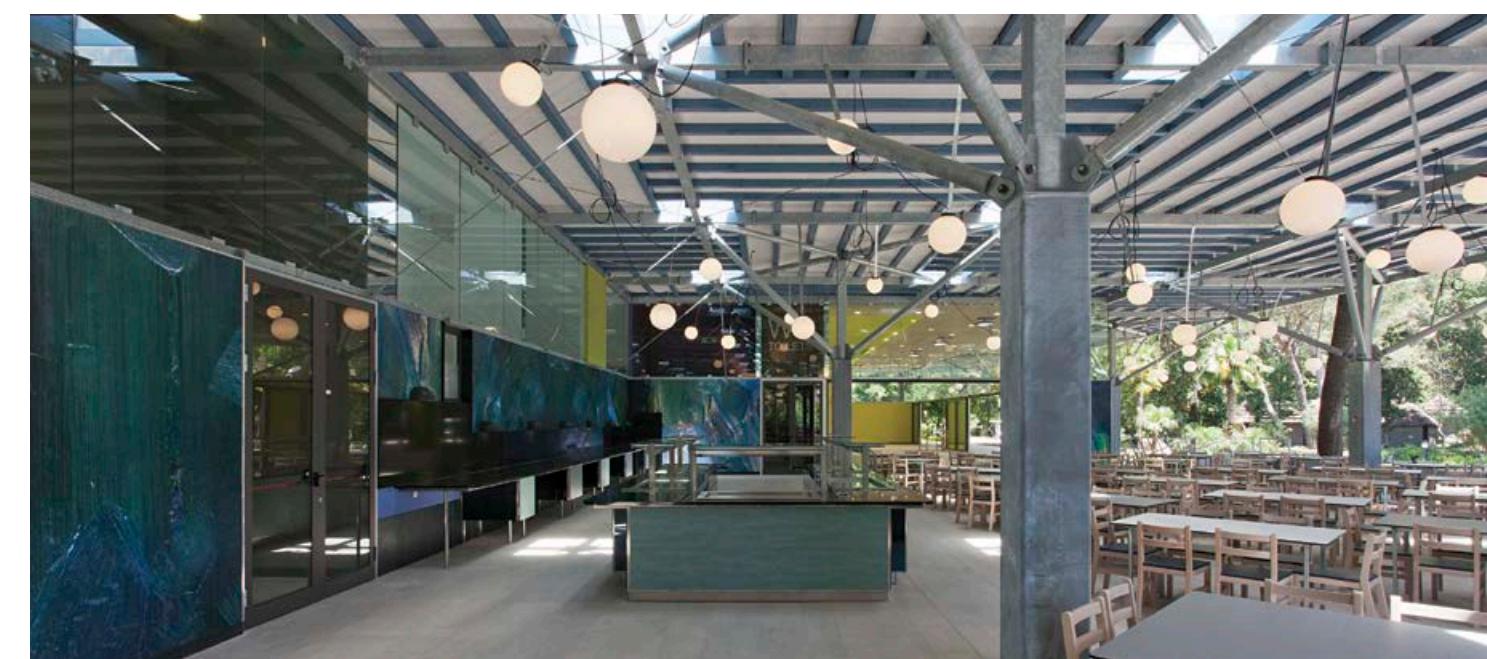


i vizualnom kulisom nekadašnjeg odmarališta *Club Med* (500-tinjak polinezijских koliba!), zadatak je bio oblikovati ogromni restoran za 1500 gostiju, s najmodernijim kuhinjskim pogonom i pratećim sadržajima. Lokacija za zgradu bila je gotovo predodređena, ali i logična – ravna i pravilna čistina preostala nakon rušenja nekadašnjih servisnih zgrada, okružena impresivnom, sveprisutnom borovom šumom. ¶ Riječima projektanata, stvarni problem bio je zapravo semantički: kako – u ovom arkadijskom ambijentu guste borovine, polinezijских koliba i gotovo nadrealnih konotacija – oblikovati tako veliku građevinu (5000 m<sup>2</sup>), programski i količinom sadržaja osjetljivu, tehnološki determiniranu, a da ipak bude gostoljubiva, suvremena, nemetljiva, efikasna i savršeno uslužna? Kako okupiti mizanscenu, kako zgušnuti prirodne elemente, impulse i poticaje upisane u mediteranski pejzaž i duh mesta, žamor ljudi i ljетni povjetarac, kako inscenirati bezazleni ljetski zaplet uz toliko mnoštvo sudionika i uz tek

restaurant for 1500 guests with a cutting edge kitchen and supporting facilities amidst the 180.000 m<sup>2</sup> of beautiful pine woods, in the environment defined by the tradition, spirit and the visual background of the former Club Med resort (around 500 Polynesian huts!). The location for the building was almost predefined, but emerged as logical when a straight and regular opening, surrounded by the impressive and omnipresent pine woods, appeared after the demolition of the former service buildings. ¶ In the words of the designers, the real problem was actually a semantic one: shaping such a big building (5000 m<sup>2</sup>), with a delicate programme and scope and set technology, in an Arcadian environment of dense pine woods, Polynesian huts and with almost surreal connotations so that it is hospitable, modern, unobtrusive, efficient and perfectly serviceable. How to gather all the pieces of the setting; compress the natural elements, impulses and incentives inscribed into the Mediterranean landscape and the spirit of the place; the murmur of

prstohvat nestošnog *jouissancea* u zraku? ¶ Izbjegavajući zavodljive stranputice i već bezbroj puta viđena rješenja, trijmove i sjenice regionalnih ili polineziskih oblika, Juračić i Skorup pribjegli su strategiji oblikovanja artefakta kao arhitektonskog simulakruma okolne šume alepskog bora – iz poznate predodžbe i primordijalno samorazumljivog konteksta stvorena je nova i neobična, hiperrealistična zbilja. Da bi se napravila takva predstava trebalo je oblikovati konstrukciju koja podsjeća na stabla, otvoriti dugačke poglede pod njenim krošnjama, stvoriti duboke sjene i blještave čistine, pustiti da se na povjetarcu njisu grane lampiona i žica; obojiti plohe nebeskim, boksitno-zemljanim i sivim stjenovitim tonovima mediteranskog horizonta. Čelična se *stabla*, dakako, ne njisu: njihove grane tektonskom jasnoćom podupiru golemi trijem, površine 2200 m<sup>2</sup>, koji okružuje restoran, kuhinju i višenamjensku dvoranu (za vjenčanja, bankete, sastanke). No, u dubini natkrivenog restorana zato leluja čitavo polje lampiona, a već u sljedećem sinkroniziranom pokretu ova dinamična vegetabilna formacija hipnotički priziva u sjećanje razdragano veselje impresionističkih vrtnih zabava, primjerice Renoirov *Bal du Moulin de la Gallete*. ¶ Arhitektonski promišljeno i odmjereno, restoranski podij pretvara se tako u pozornicu na kojoj, u jedinstvu mjesta, vremena i radnje, ljeti sve vrvi kao u košnici, u sveopćoj sinesteziji zvukova, pokreta, mirisa, oblika i boja. Krovna ploha trijema strukturirano je bijelo-plavo nebo terase, s blještavim akcentima nadsvjetala,

people and summer breeze; how to stage the innocent summer plot with so many participants and a touch of joyful *jouissance* in the air? ¶ By avoiding seductive deviations and the solutions, porches and pavilions of regional and Polynesian shapes that had been seen so many times before, Juračić and Skorup have decided to shape the artefact as an architectural simulacrum of the surrounding woods of the Aleppo pine – a new and unusual hyper-realistic reality has been created from the familiar idea and the primordial and self-understanding context. In order to stage such a play, architects had to build a structure that reminds of trees – they opened long views under their crowns, created deep shadows and sparkling plateaus, spread the branches of lampions and wires to sway on the breeze and coloured the surfaces in heaven-like, bauxite, earth and grey and rocky tones of the Mediterranean horizon. The steel trees are, naturally, not swaying; their branches support the huge porch of 2200 m<sup>2</sup> that is surrounding the restaurant, kitchen and the multi-purpose hall (for weddings, banquets and meetings). However, deep into the covered restaurant, a whole field of lampions is swaying and in the next synchronised movement this dynamic plant-like formation hypnotically evokes the cheerful joy of impressionistic garden parties, like Renoir's *Bal du Moulin de la Gallete*. ¶ As a result of such a clever and balanced architectural idea, the restaurant podium is turned into a stage where, during the summer – in the unity of place, time and action – everything is swirling



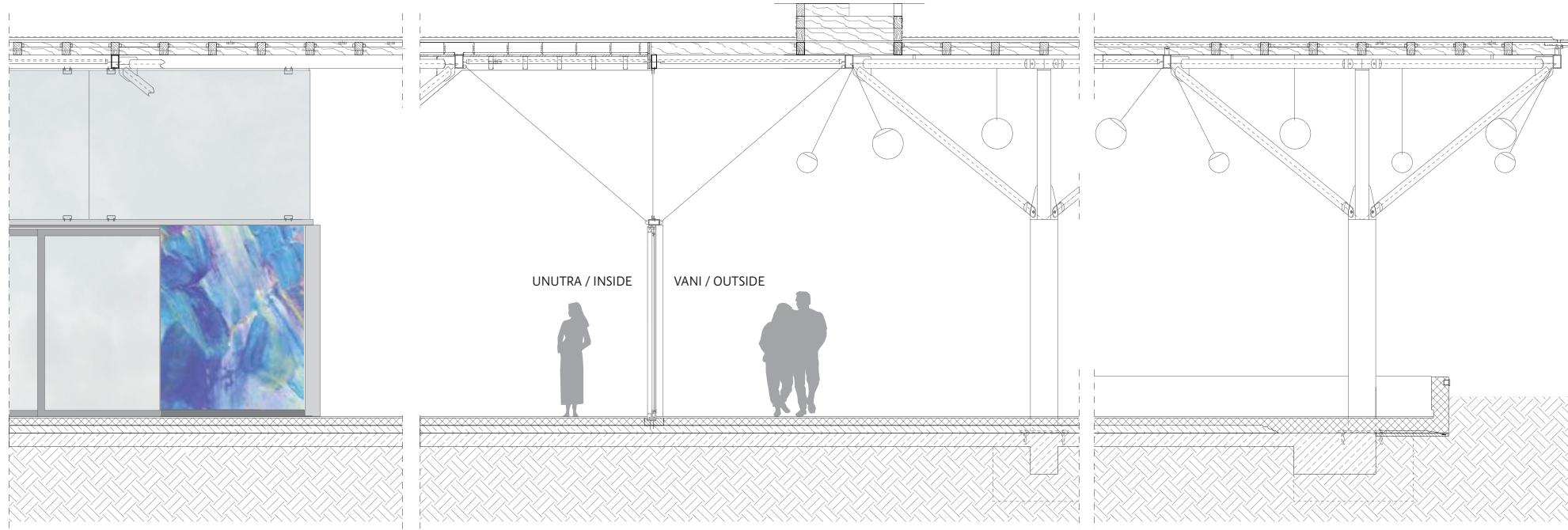
sjajnim sazviježđima svjetlucavih lampiona, lijanama od žica i vizurama koje se otvaraju prema šumi, a kroz transparentne opne, i na mediteranski intoniran kolorit barova i samoposlužnih linija. U kaleidoskopu sredozemnih oblika i boja, pre-tapaju se organske forme i tehnički konstrukti, neposredna priroda i uvećani fragmenti Juračićevih ulja, koje je u murale

as in a hive, in the total synesthesia of sounds, movements, scents, colours and shapes. The roof surface of the porch is a structured white and blue sky of the terrace, defined by dazzling sky lights, bright constellations of flickering lampions, wire lianas and views that are opening towards the woods and, through the transparent skin, the Mediterranean colours of

**Juračić i Skorup pribjegli su strategiji oblikovanja artefakta kao arhitektonskog simulakruma okolne šume alepskog bora**

**Juračić and Skorup have decided to shape the artefact as an architectural simulacrum of the surrounding woods of the Aleppo pine**

◀ detalj presjeka  
► section, detail





pažljivo kadrirala Jelena Skorup. ¶ Umješnošću koja, čini se, bar u hrvatskoj sredini danas pomalo nestaje, Dražen Juračić i Jelena Skorup vodili su ovaj projekt od početka do kraja, koordinirali suradnike i nadzirali izvedbu, oblikovali unutarnje uređenje, projektirali namještaj i rasvjetu te osmislili murale. Projektantski suvereno razrađena, izvedba je dosljedna u cjelini i detalju – neorganička, domišljena i precizna, izrasla iz inženjerske logike i tehnologije proizvodnje. Uzgred budi rečeno, niti jedno drvo nije posjećeno tijekom izgradnje. ¶ U arhetipskom mediteranskom pejzažu, na proplanu sred pakoštanske šume, otjelovljuje se tako suvremena manifestacija Semperove primitivne kolibe; Juračić i Skorup vještito reinterpretiraju čin praiskonskog graditelja i njegovu potrebu da se odigne od zemlje i na zaravnatoj podlozi sagradi od drva, granja i drugih raspoloživih materijala natkriveno zaklonište, zastorima i laganim pregradama omeđeno prema vanjskom svijetu, u središtu kojega je ognjište (kuhinja!). U njihovoj

the bars and self-service lines. Organic forms and technical structures, adjacent nature and enlarged fragments of Juračić's oil paintings that have been carefully placed into the murals by Jelena Skorup are fused in the kaleidoscope of Mediterranean shapes and colours. ¶ Dražen Juračić and Jelena Skorup have managed this project from its beginning to the end with the skilfulness rarely seen in Croatia nowadays; they have coordinated the associates, overseen the construction, shaped the interior design, designed furniture, lighting and the murals. The construction, confidently planned, was done consistently as a whole and in every detail – inorganic, planned and precise, developed as a result of the engineering logic and the technology of the production. Just to add, not a single tree has been cut during the construction. ¶ In an archetypal Mediterranean landscape, in a glade amidst the woods of Pakoštane, a modern manifestation of Semper's primitive hut is thus shaped: Juračić and Skorup have skilfully reinterpreted the act of the

je izvedbi primitivni bivak, dakako, tehnološki sofisticirana, profinjeno oblikovana i svim pratećim sadržajima opremljena mega-koliba, no univerzalna poruka o fundamentalnim (arhi) tektonskim načelima nije zato manje poučna. Semperova evokacija podsjeća nas, međutim, i na to da je arhitektura čista umjetnost invencije, jer za njezine oblike ne postoje gotovi prototipovi u prirodi. Stoga i pakoštanski simulakrum nije tek puki mimesis (*imitatio naturae*), nego svjesna stvaralačka strategija, majstorski projektantski i graditeljski poduhvat koji uvjerljivo s(t)imulira predodžbu nekako poznate i bliske, a ipak dosad neviđene zbilje. Mediteran kakav dosad nije bio.

primal builder and their need to rise from the ground and, on a flattened surface and using branches, wood and other available materials, build a roofed shelter with curtains and light barriers to protect it from the outside world and the hearth (kitchen!) at the centre. Their version of the primitive bivouac is, naturally, a technologically sophisticated, stylishly designed and fully equipped mega-hut, but the universal message on the fundamental architectural and tectonic principles is thus not less illuminating. The evocation of Semper reminds us, however, of the fact that architecture is the art of pure invention because there are no ready-made prototypes for its shapes in the nature. Therefore, the Pakoštane architectural simulacrum is not just a pure mimesis (*imitatio naturae*), but a deliberate creative strategy, a masterly performed task of design and construction that persuasively s(t)imulates the idea of a familiar and close, but yet unseen reality. The Mediterranean that has never existed before.