

ORIS 49
VOLUME X

40 50 : UDALJENO SKLONISTE
REMOTED SHELTER

2008
ARHITEKST
ZAGREB, CROACIA



HOTEL REMOTA
REMOTA HOTEL
puerto natanes, patagonia, Chile - chile
2008.

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germán del sol

UDALJENO SKLONIŠTE REMOTED SHELTER

...VRAĆAM SE
SVOJOJ KUĆI I SVOJIM SNOVIMA
VRAĆAM SE U PATAGONIJU,
GDJE VJETAR DRMA ŠTALAMA
I GDJE OCEAN ŠKROPI LEDENJAKE.
Pablo Neruda*

Da li je Čile zaista za nas zemlja "daleka i strana"?
I jest, a i nije kad samo pomislimo da su se deseci
tisuća naših Primoraca i Dalmatinaca iseljavali baš u
Čile. Oni prvi naselili su se oko 1850. godine u gradu
Antofagasti i tamo se bavili ribolovom i pomorstvom
kao u starome kraju. Čile je i zemlja pjesnika
nobelovca Pabla Nerude, čije su knjige poezije:
Sveopći pjev, Španjolska u arcu ili Boravište na zemlji
bile u Hrvatskoj itekako utjecajne i rado čitane.
Neruda, politički i socijalno angažiran umjetnik,
priatelj socijalističkog predsjednika Allendea,
takoder je umro 1973., u godini povijesne drame
Čilea. Ubodstvo demokratski izabranog predsjednika,

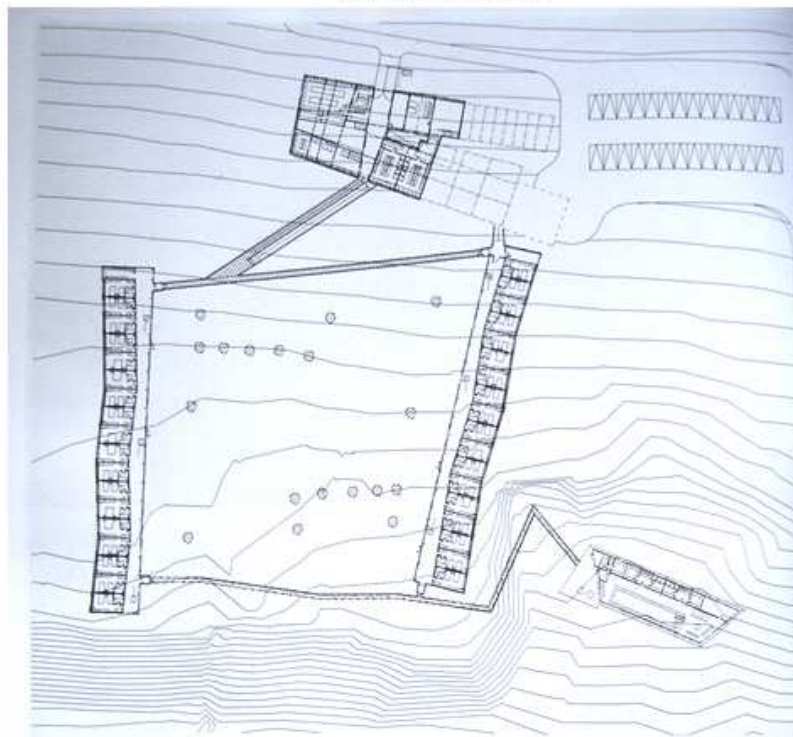
... I'M RETURNING
HOME, IN MY DREAMS,
I'M RETURNING TO PATAGONIA WHERE
WIND POUNDS THE STABLES
AND THE OCEAN SPITTERS ICE...
Pablo Neruda*

Is Chile really a "faraway and foreign" country to
us? It is and it isn't, when we think about the tens
of thousands of our people from the Croatian littoral
and Dalmatia who immigrated to Chile. The first of
them settled around 1850 in the town of Antofagasta
and there they made their living from fishing and
seamanship, just like in the old country. Chile is
also Pablo Neruda's country, a Nobel prize-winning
poet whose books of poetry *Carta General*, *Spain in
Our Hearts* or *Residence on Earth* were particularly
influential and gladly read in Croatia. Neruda, a
politically and socially committed artist and a friend
of socialist president Allende, died in 1973, the year



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Izvršeno u ime krupnog kapitala, donijelo je bolno saznanje da angažman za jedan pravedniji svijet može biti smrtonosan. Nakon uvođenja Pinochetovog terora upoznali smo u Beču čileanske izbjeglice, nastojali im pomoći profesionalnom i prijateljskom potporom. Odlazilo se na protestne skupove i čileanske priredbe i fešte na kojima se svirala latino glazba, šansone Violeta Parra ili Joan Baez, te uvijek na kraju optimistični: "Venceremos". Bio je to tada za moju generaciju način da se barem izrazi stav da zlo nema veće pravo nego dobro. Nakon pada diktature 1988. čileansko se društvo vratilo normalnosti, što se pokazuje i u pojavi specifične kvalitete arhitekture. Naučili smo cijeniti radikalnu poetiku radova Klotza, Radica, Arravene, a paleta je još mnogo šira. Tu treba uključiti i arhitekta Germána del Sola s nizom relevantnih projekata, od kojih

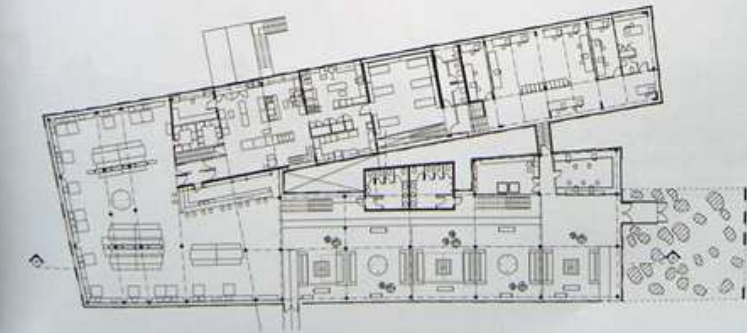
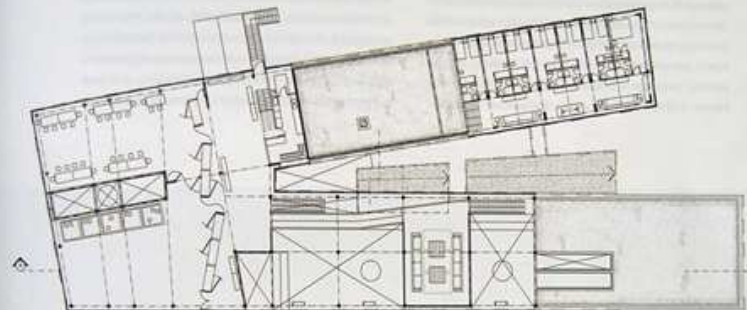
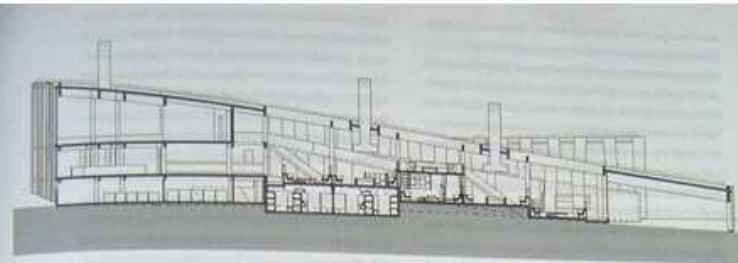
of historical drama in Chile. The assassination of a democratically elected president carried out in the name of big business raised a painful awareness that being involved in the creation of a more just world can be lethal. After the beginning of Pinochet's terror, we met Chilean refugees in Vienna and tried to help them with professional support and as friends. We used to go to protest rallies and Chilean events and festivals, where Latino music was played, as well as Violeta Parra or Joan Baez's chansons, always ending with the optimistic Venceremos. For my generation and at the time, it was at least a way to express an attitude that evil has no greater rights than good. After the fall of the dictatorship in 1988, Chilean society returned to normal, which was also obvious from the appearance of a specific quality of architecture. We have learned to appreciate the radical poetics of the works of Klotz.



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amo ovoga puta odabrali hotel "Remota" na jugu Patagonije nedaleko Magellanovog prolaza. Već sama oznaka lokacije zvuči poput stih: Provincia de Última Esperanza, Magallanes, Patagonia Chilena. Hotel iznad fjorda, u nacionalnom parku Torres del Paine nemoguće je pripisati nekoj poznatoj hotelskoj tipologiji jer se arhitekt orijentirao prema izvornoj lokalnoj tipologiji stočarskih nastambi, pri čemu je uspostavljena ravnoteža između mimetike i radikalno modernog oblikovanja. Konstelacija paviljonskih dijelova hotela i njihov međusobni odnos svakako pripadaju kontekstu. Naime, oko prostornog praznog centralnog dvorišta ("toro za ovce"), prekrivenog tek tratinom u koju su postavljeni kameni monolit, snježeni su domitoriji, glavni hotelski objekt sa zajedničkim programima te paviljon za rekreaciju. Za arhitekta to centralno dvorište-plaza predstavlja iskrcenu šumsku čistinu sa koje se bolje sagledava šuma; ono pomaže da vidimo ono što mislimo. Ono je također poziv da se napusti topla atmosfera hotela i pođe u divljinu. Paviljoni su međusobno povezani

Radie and Arravena but there are many more. Here, we should also include the architect Germán del Sol and a number of his relevant projects, among which we have chosen the hotel Remota this time, located in south Patagonia, not far from the Strait of Magellan. The name of the location itself resembles a verse: Provincia de Última Esperanza, Magallanes, Patagonia Chilena. The hotel above a fjord in Torres del Paine National Park is impossible to relate to any known hotel typology because the architect's orientation was based on the original local typology of herders' lodgings and it represents a balance between mimetic and radical modern form. The constellation of pavilion spaces in the hotel and their interrelationship definitely refer to the context. In other words, the empty and spacious central courtyard ("sheepfold"), covered only with grass and with stone monoliths, arranged on the grass, is surrounded by dormitories; the main hotel building with common programmes and a pavilion for recreational activities. For the architect, this central courtyard/plaza represents a

natkrivenim koridorima grube drvene konstrukcije blisku jednostavnim pastirskim sklonistima, no, jasno bez ikakvih fuksionističkih konotacija. Kroz staklene panele dvokatne visine u sve prostore ulazi diviji spektakularni krajolik i promjenjivo svjetlo Patagonije. Toplo žuto osvjetljenje iz vertikalnih sekvenci otvara blista noću i zonom, te tako definira usamljeni arhitektonski objekt usred oporog krajolika nadomak ledenih prastranstava Antarktika. Dolista udaljena "Remota" slijedi staru latinoameričku tradiciju postavljanja arhitektonskih djela usred prirode kako bi se dao znak života mjestima kojima su prolazili pastiri i trgovci ili se slavili stari rituali. Bržijev tretman resursa i paljiv odnos prema okolišu određuju konstrukciju i tehnologije hotelskih objekata. Betonska struktura stupova i stropova zatvaraju nizmjenično vertikalni paneli dvostrukog ostakljenja i zidni paneli od vodootpornih šperploča s izolacijom od tridesetak centimetara polutnerana. Paneli su obavijeni sintetskom membranom prekrivenom finim crnim sijunkom kao zaštitom od

cleared forest glade from which one can have a better view of the forest; it helps us to see what we need. It is also an invitation to leave the warm atmosphere of the hotel and set out for the wilderness. The pavilions are interconnected by roofed corridors, made of rough wood constructions similar to simple shepherds' shelters but clearly without any folkloric connotations. Through glass panels on two levels, the wild and spectacular scenery and ever-changing light of Patagonia enter each and every space. Warm yellow light shimmers through the sequence of the vertical cuts of the windows during the night and at dawn, thus defining the solitary architectural object in the middle of that harsh landscape, not far from icy expanses of the Antarctic. Indeed the remote Remota follows the old Latin American tradition of setting architectural works in the middle of wilderness, in order to leave a sign of life in places through which shepherds and traders passed, or old rituals were performed. A thoughtful treatment of resources and careful relation to the environment determine the construction



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ultravioletoh zraka. Objekti su utrašli u divlje trave Patagonije, a njima su i pokriveni – travnatih tepih od 60 cm zadebi je sloj krovnih pokrova. Iako se "Remota" propagira kao "design hotel", u interijeru nećemo naći sofisticirane dizajnerske proizvode. Pokušstvo jednostavnih geometrijskih oblika izradili su tesari na gradilištu i to od mrtvih stabala iz patagonijskih šuma, što se uklapa u cjelokupnost arhitektova koncepta. A taj koncept u mjeri dostojnoj poštovanja vodi računa o kontekstima okoliša i tradicije, o aspektima boravčenja u ekstremnim uvjetima. Balansirajući po rubu grebena između zaštićenosti i izloženosti, arhitekt Germán del Sol poklonio nam je ono što je po njegovim riječima arhitektura: poseban dar koji može ispuniti poticajima ono što obično nazivamo praznim prostorom.

* "Neka se jednostavni drvočiji VI", iz: *Bravopel gips*, prijevod Nikole Milčević, Mladost, Zagreb, 1975.

and technology of the hotel buildings. The concrete structure of columns and ceilings are enclosed by vertical double-glazing panes in alternation with waterproof plywood wall panels with a 30-centimetre-thick polyurethane insulation core. The panels are coated with a synthetic membrane, covered with fine black gravel to protect it from the sun's ultraviolet rays. The buildings are immersed into the wild grasses of Patagonia, and the uppermost layer of the roof covering is planted with a 60-centimetre-high carpet of the same wild grasses.

Although the Remota is advertised as a "design hotel", one will not find any sophisticated design product in the interior. The household furniture of simple geometrical forms was made by carpenters on the construction site, and this from the dead trees found in the forests of Patagonia, which is consistent with the entirety of the architect's concept. And this concept, to an appreciative degree, considers the contexts of environment and tradition, as well as the aspects of staying in extreme conditions. Balancing

HOTEL REMOTA, PATAGONIA
Puerto Natales, Patagonia Chilena
autor / author: Germán del Sol
projektni tim / project team: René Luis Riquelme G., Francisco Schjerve M., Carlos Venegas, Rodrigo Arenas P.
projekt / project: 2004-2005
realizacija / completed: 2004-2005
izgrađena površina / built up area: 5.213,46 m²/sqm

on the edge of a ridge between being protected and exposed, architect Germán del Sol gives us a gift of what he himself calls architecture: a special gift of suggestions that may fill what we usually call the empty space.

* "Let the Woodworker Awaken" by Pablo Neruda, General Song, 1950.
Translated by Jack Schmitt, University of California Press

