

**Bettina Götz & Richard Manahl**  
**APSTRAKTNI KONCEPT ZA KULU OD BJELOKOSTI**  
 ABSTRACT CONCEPT FOR THE IVORY TOWER

KUĆA ZITE KERN, RAASDORF, DONJA AUSTRIJA / ZITA KERN'S HOUSE, RAASDORF, LOWER AUSTRIA, 1997-1998.

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 fotografije / photo by Margherita Spiluttini



Za arhitekta Bettinu Götz i Richarda Manahla (koji čine grupu ARTEC) teškoće i zapreke su dobro došle pojave, koje ih, štoviše, potiču na najkvalitetnija rješenja.

Prigodom gradnje obiteljske kuće Manahl (1986-1989.) u malom mjestu Nüzidersu, u najzapadnijoj brdovitoj austrijskoj pokrajini Vorarlberg, lokalne građevinske vlasti postavile su uvjet izvedbe skošenog krova. Kosi su krov i dobili ali, krov koji je i skulptura i struktura i prostor, unutar kojeg su relacije pomaknute, a čija se kvaliteta očituje u njegovoj novini i originalnosti.

Motiv krovšta kao skulpture i prostora istovremeno, nalazimo i u njihovom posljednjem radu – radnom prostoru za teoretičarku književnosti, Zitu Kern, izgrađenom na njenom seoskom gospodarstvu u ravnici Marchfelda, istočno od Beča. Samo gospodarstvo – nakupina gospodarskih i stambenih objekata nastalih u posljednjih dvjesto godina, okružena gustim zelenilom, voćkama i crnogoricom – djeluje kao oaza usred prostiranja oranica. No, imanje više, zaista, nije aktivno – staje su prazne, a sva polja iznajmljena, osim jedne manje oranice na kojoj gospodarica uzgaja aromatične trave i šparoge. Urušavanje krovšta kraljice staje pružilo je priliku za izgradnju novog prostora za intelektualni rad, na mjestu starog krova.

Profesorica Kern je, na temelju svog iscrpnog znanja o austrijskoj arhitektonskoj sceni, izabrala grupu ARTEC za ovu vrlo ambivalentnu zadaću. Životna situacija osobe, koja je istodobno i poljoprivrednica i znanstvenica, adredila je metodologiju nastanka ove arhitekture kontrasta i apstrakcije. Posjetitelja, koji, dolazeći poljskim putem, ude u

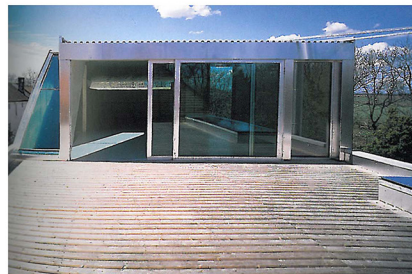
For the architects Bettina Götz and Richard Manahl (who make up the group ARTEC), difficulties and barriers are more than welcome. Indeed, they provide an incentive for solutions of the highest quality.

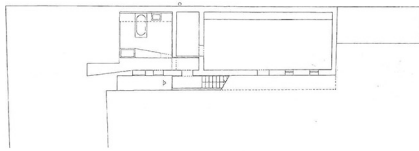
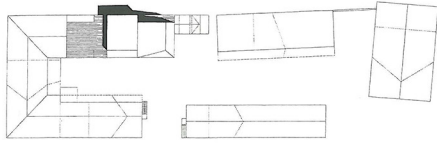
For the building of the family house Manahl (1986-1989) in a small place named Nüziders, in the farthest western mountainous Austrian district of Vorarlberg, the local building authorities set as a condition a sloped roof. A sloped roof was what they got, but a roof which was at the same time a structure and a space, within which the relations were shifted and whose quality is reflected in its novelty and originality.

The motif of the roof both as a sculpture and a space can also be found in Götz and Manahl's latest work – the working premises for the literary theoretician, Zita Kern, built on her farm in the Marchfeld plain, east of Vienna. The farm itself – a group of farm and residential facilities built over the last 200 years, surrounded by dense greenery, orchards and canifers – acts as an oasis amid vast fields. However, the farm is not really active any more – the stables are empty and all the

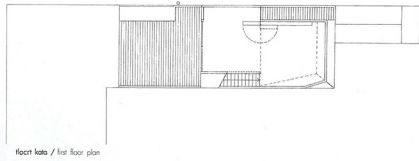


Kuća Manahl – Nüziders Vorarlberg, Austrija / Manahl – Nüziders House Vorarlberg Austria, 1986-1989.



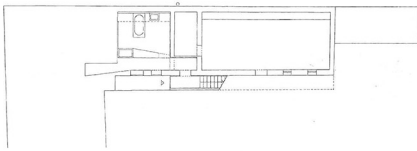
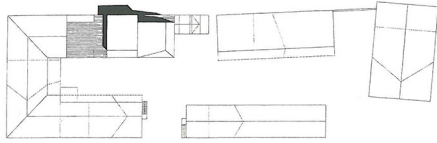


floor prizemlje / ground floor plan

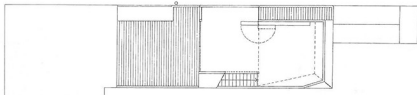


floor kato / 1st floor plan





floor prizemlje / ground floor plan



floor kato / 1st floor plan



kući, polivalentni prostor, diferencirani dovod svjetlosti, izbalansirani kolaž tekstura: svijetlina drvna, sivotirkizne gumene podne obloge, zelenkasto i potpuno prozirno staklo – ostvaruju primarno osjećaj slobode i prozračnosti. Prostor za razmišljanje i pisanje djeluje kao da lebdi nad svojom teškom zemljanom okolinom.

Rad grupe ARTEC neće biti jednostavno označiti određenom etiketom, kao što je to na nedavnoj izložbi u londonskoj *Architectural Association* bio stavljen u kontekst skupnog pojma minimalizma. Njihov je jezik doduše oslobođen svakog traga narativnosti, ali je i kontekstualnost njihove metode neupitna. U nekim radovima ona ide tako daleko, da postaje motivom oblikovanja. Temelj njihova promišljanja jest plasticitet i skulpturalnost objekta, kao što je to kod studija Kern suptilni prijelaz od skošenog šatorastog u ortogonalni korpus. Međutim, skulpturalnost objekta artikulira i diferencijacije unutarnjeg prostora.

Suprotni arhitektonski elementi ujedinjuju se u jednu sintetičku formu, koja nikada ne ostaje odvojena od same prostornosti.

the old quince tree, raspberry thickets and the fields in the distance. The urban character of these terraces, used to give value to the view and to offer an opportunity for leisure, is strongly contrasted to the country surroundings. However, the owner herself grows Swiss chard and chicory, at the same time writing a paper about Walter Benjamin. One could say that the radical nature of the new annexation results from the specific feature of the task. Regarding structural elements, this is a relatively simple carpentry structure, and owing to well-planned statics, it was possible to avoid lintels, using only a single wooden pillar at the top of the staircase which marks the transition of space from the inclined into the orthogonal. Single elements of this unity – liquid, polyvalent space, a differentiated supply of light, a balanced collage of textures (the light colour of the wood, grey/turquoise rubber floor panels, green and completely transparent glass) – all create primarily a sense of freedom and transparency. This space for pondering and writing, to hover above the heavy earthy environment.

The work of the ARTEC group will not be easily labelled, as was done at the recent exhibition at the London Architectural Association by putting it into the context of a group concept of minimalism. Their language, though, is free from any trace of narration, but at the same time the contextual character of their method is beyond question. In some works this goes so far as to become a forming motive. The basis of their design is the plasticity and sculptural character of the object, like the subtle transition from the inclined tentlike corpus into the orthogonal one, in the Kern study. However, the sculptural character of the object also articulates the differentiation of the interior space.

The opposing architectural elements are unified in a single synthetic form, which is never left isolated from the space itself.

