Bettina Götz & Richard Monahl
APSTRAKTNI KONCEPT ZA KULU OD BJELOKOSTI


Profesorica Kern je, na temelju svog ispravnog znanja o austrijskoj arhitektonskoj scenci, izabrala grupu ARTEC za ovu vrlo ambitnu zadaću. Životna situacija osobe, koja je izolovana i poljoprivreda i znanstvenica, odredila je metodologiju nastanka ovih arhitekturnih kontrasta i apstrakcije. Projektant, koji, dokazača poljoprivrednom učenju, uči u

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kup, polivolventni prostor, diferencirani dovod svje
tnosti, izobrazbani kološ tekstura: svjetlosti diva, sivolivne gustine podne oboze, zelenkasto i
poljeno prazno staklo – osmatranje primarno svje
coj slobode i prozočnosti. Prostor za razmijšljanje
i pisanje djeluje kao da lebdi nad svojom tek tomb zemljom okolinom.

Rad grupe ARTEC može biti jednostavno ozna
čiti određenom stilom, kao što je to na reda
vnoj izložbi u Londonskoj Architectural Association bio stavljen u kontekst skupnog pojma minimali
zma. Njihov je jezik dodijelio osloboden svakog
traga narativnosti, ali je i kontekstualac njihove
metode neupitna. U nekim radovima ona ide tako
daleko, da postaje motivom oblikovanja. Temelj
njihove promijenjavanja jest plasticitet i skulpturalnost
objekta, kao što je to kod studija Kem sjajstveni priz
jekao od sklopljenog zatvaraja u ortogonalni kor
pus. Međutim, skulpturalnost objekta artikulira i di
ferencijacije unutarnjeg prostora.

Sopstveni arhitektonske elementi ujedinjavaju se u
jednu sintetsku formu, koja nikada ne ostaje od
vojena od same prostornosti.

the old quince tree, raspberry thicket, and the fields
in the distance. The urban character of these ter
races, 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 Swis chard and chives, at the same time
writing a paper about Walter Benjamin. One could
say that the radical nature of the new connection
results from the specific feature of the task. Regard
ing structural elements, this is a relatively simple car
pentry structure, and owing to well-planned statics, it
was possible to avoid limits, using only a single
wooden pillar at the top of the staircase which
mocks the transition of space from the inclined into
the orthogonal. Single elements of this unity – liquid,
polyvolvent space, a differentiated supply of light, a
balanced collage of textures (the light colour of the
wood, grey-iridescent 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
earthly 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 lan
guage, though, is free from any trace of rational,
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 characte
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.