

napisao
written by



Carlos M. Guimarães

O uvjerenjima i opsesijama

¶ Za one kojima su poznati projekti braće Manuela i Francisca Aires Mateusa iz Lisabona, njihova je najnovija obiteljska kuća u Leiriji, u unutrašnjosti Portugala, očito samo još jedna potvrda njihova konceptualnog i minimalističkog pristupa arhitekturi. No, čak i za one koji su posve svjesni njihova posebnog ukusa i sklonosti prema bijelim, čistim građevinama – posebno onima sa stambenim sadržajem – ovaj projekt možda ima dublje značenje, u smislu da je vjerojatno dostigao granice razumne apstrakcije i osjećaja umjetničke autonomije. ¶ Mnogo se zna i o sklonosti braće Aires Mateus prema nekim minimalističkim land-art umjetnicima i kiparima, poput Donalda Judda ili Richarda Serre. Zapravo, intervencija portugalskih arhitekata

arhitekt
architect



Francisco Aires Mateus

Manuel Aires Mateus

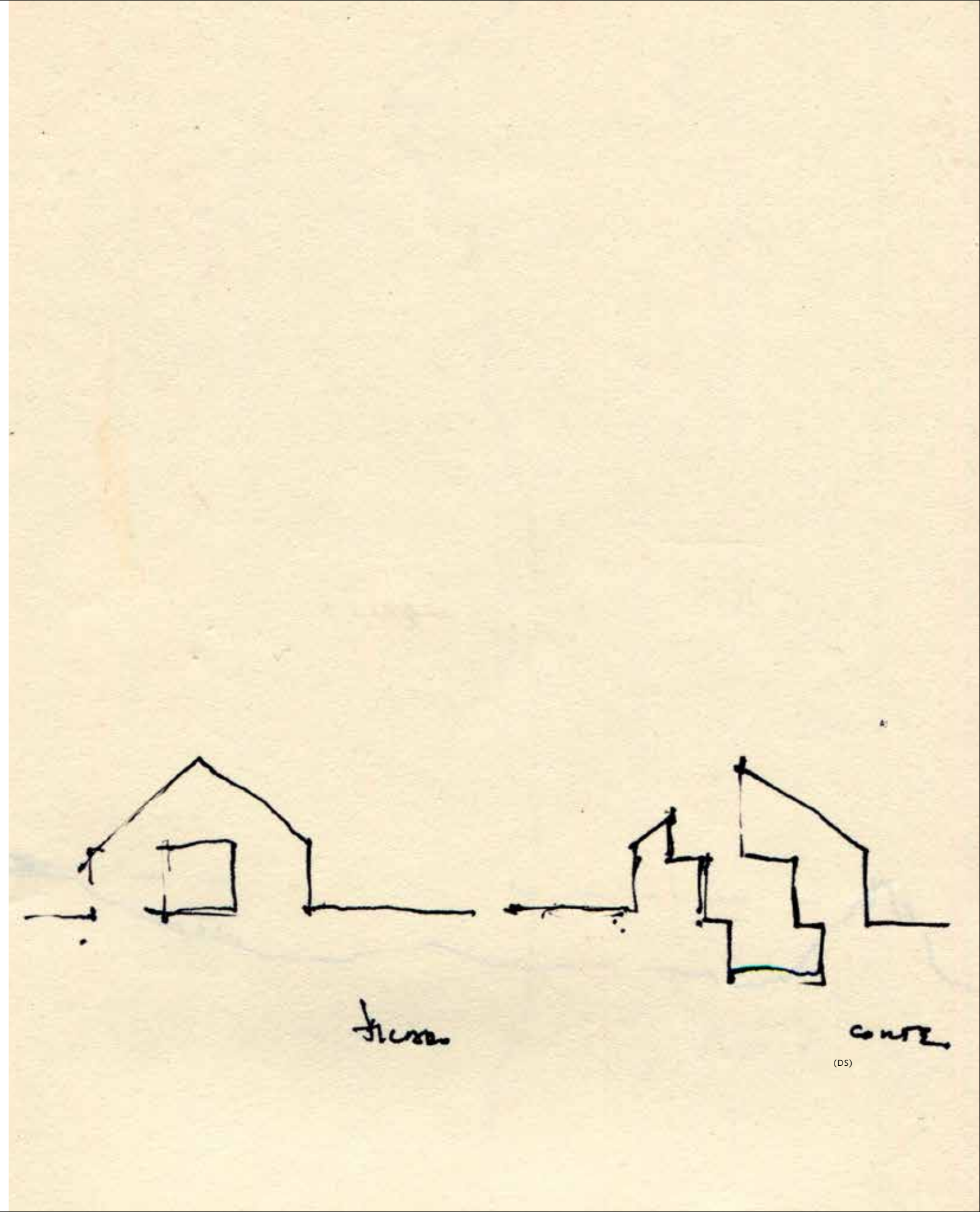
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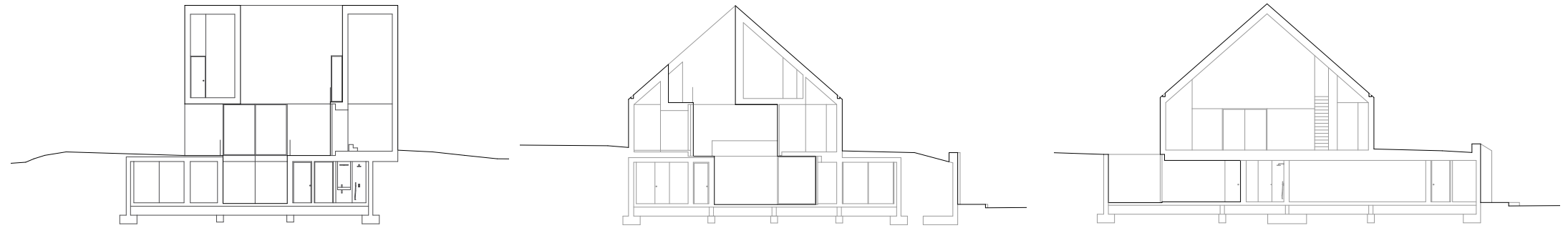
portret portrait

On beliefs and obsessions

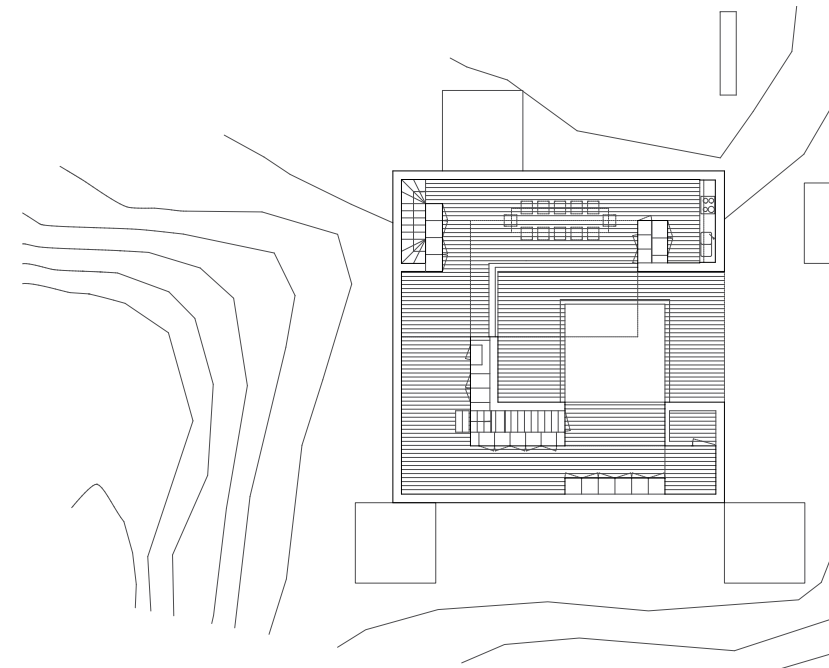
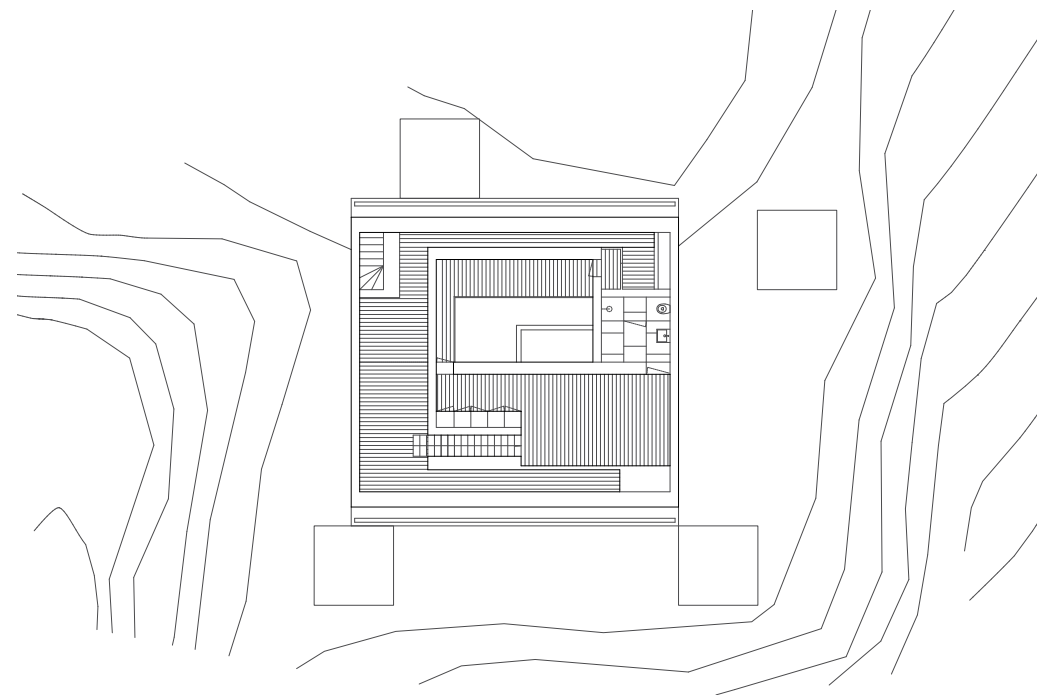
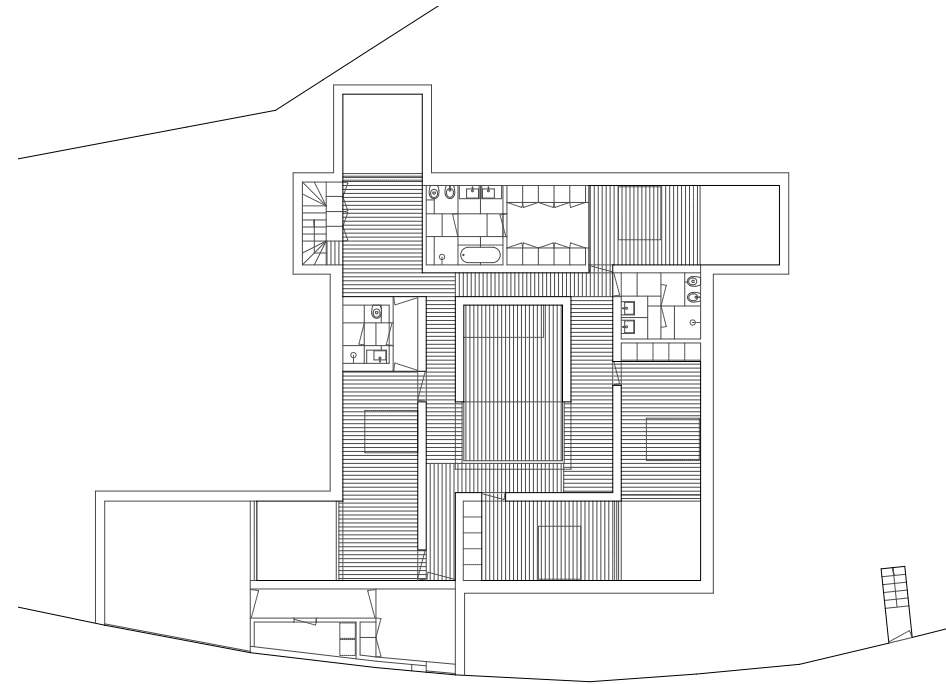
¶ For those who are familiarized with the projects of the Lisbon-based brothers Manuel and Francisco Aires Mateus, their most recent single family house in Leiria, in the centre of Portugal, is apparently just another confirmation of their conceptual and minimalistic approach to architecture. But even for those, perfectly aware of their special taste and tendency for white, pure buildings - especially on housing schemes - this project may have a deeper significance, in the sense that it has probably reached the limits of a reasonable abstraction and sense of artistic autonomy. ¶ It is also well known Aires Mateus predilection for some minimalistic land-art artists and sculptors like Donald Judd or Richard Serra. In fact,



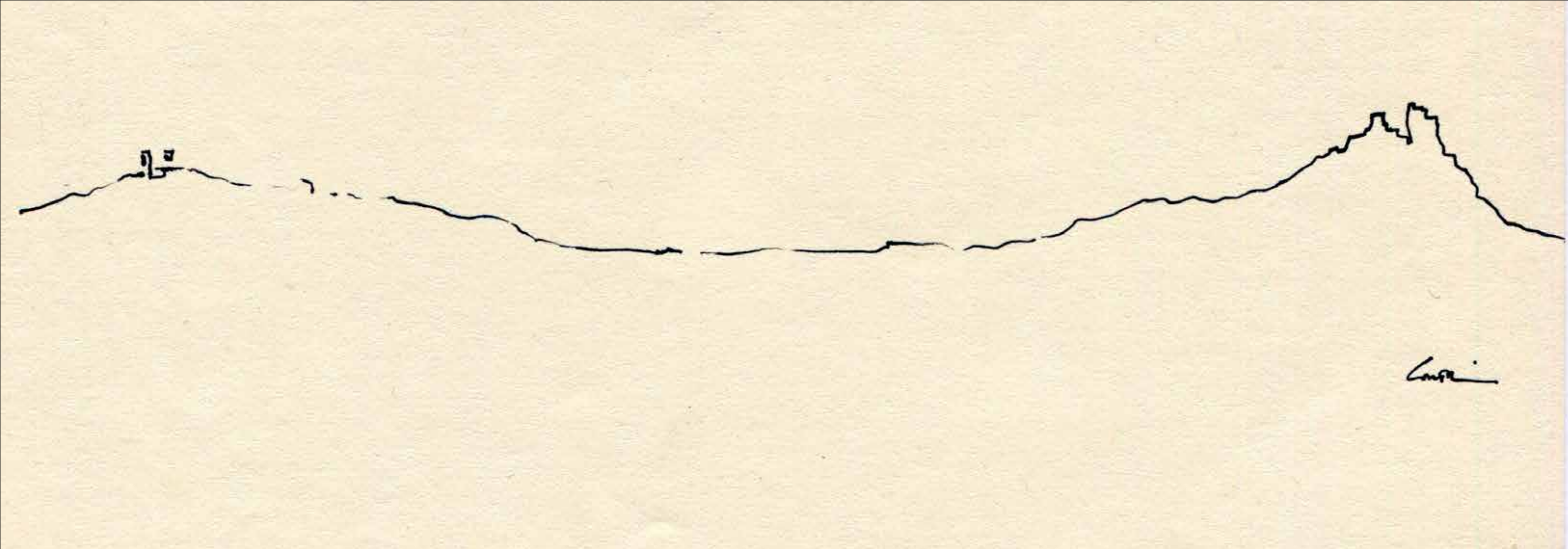
(DS)



▲ mockup pročelja
 ▲ façade mockup
 (CP)



◀ presjeci
 ▲ sections



▲ skica: Frank Gehry

▲ sketch by Frank Gehry

na zadnjem Venecijanskom bijenalu – skulptura Radix – velika je počast Serri i njegovoj stalnoj potrazi za novim prostornim mogućnostima korištenjem izazovnih, ali uvijek geometrijskih oblika i struktura. Ta se sklonost može vidjeti u nekoliko projekata, dok je u ovom u Leiriji konceptualna povezanost jasno naglašena skulpturnom autonomijom i umjetničkom plastičnošću kao konačnim objektom. ▲ Arhitektonska pozicija ureda Aires Mateus pokazuje kontinuitet fundamentalnih principa arhitekture. Pretpostavljaju stvarnu vjeru u vrijednosti osnovnih geometrijskih likova – četverokuta, kruga i trokuta – i u sposobnost arhitekta da radi s tim arhetipskim oblicima kako bi stvorio trodimenzionalne prostore. U većini slučajeva te su prepoznatljive geometrije tek polazna točka i metrički alat kako bi se postiglo pravo mjerilo i proporcije. Ti su čisti oblici garancija nečeg vrlo važnog za pojavnost građevine: oni odbacuju bilo kakav nametnuti simbolizam ili vanjski utjecaj. Oni su ono što jesu ili, kako kaže američki umjetnik Frank Stella, ono što vidiš, jest to što vidiš. ▲ No, u drugim

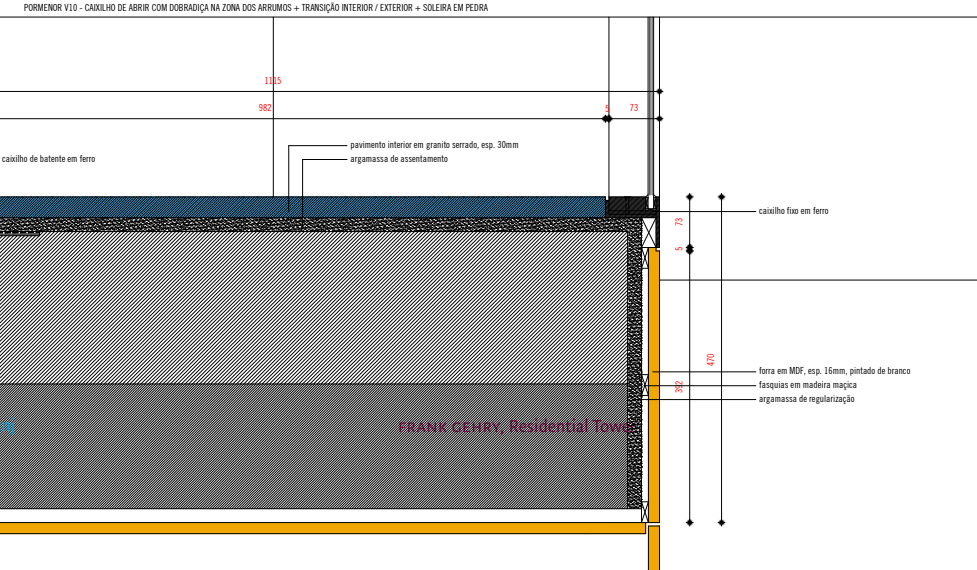
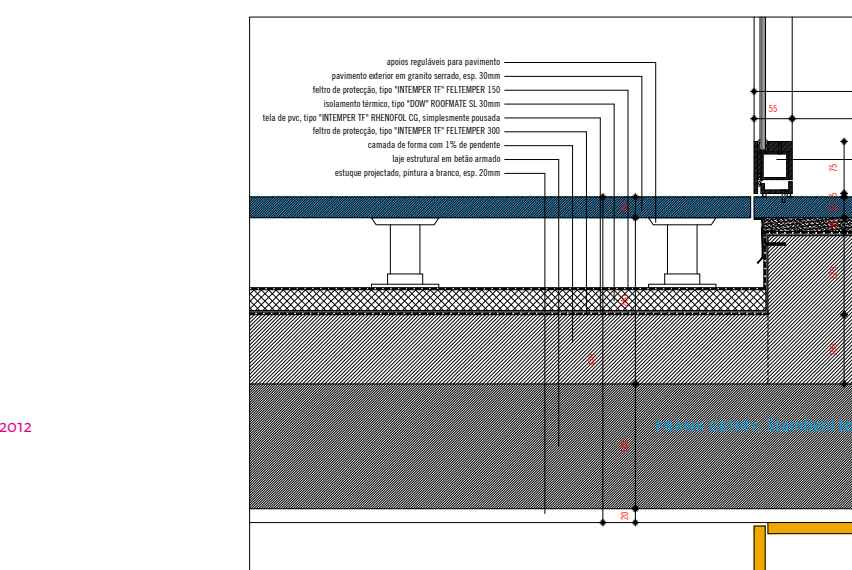
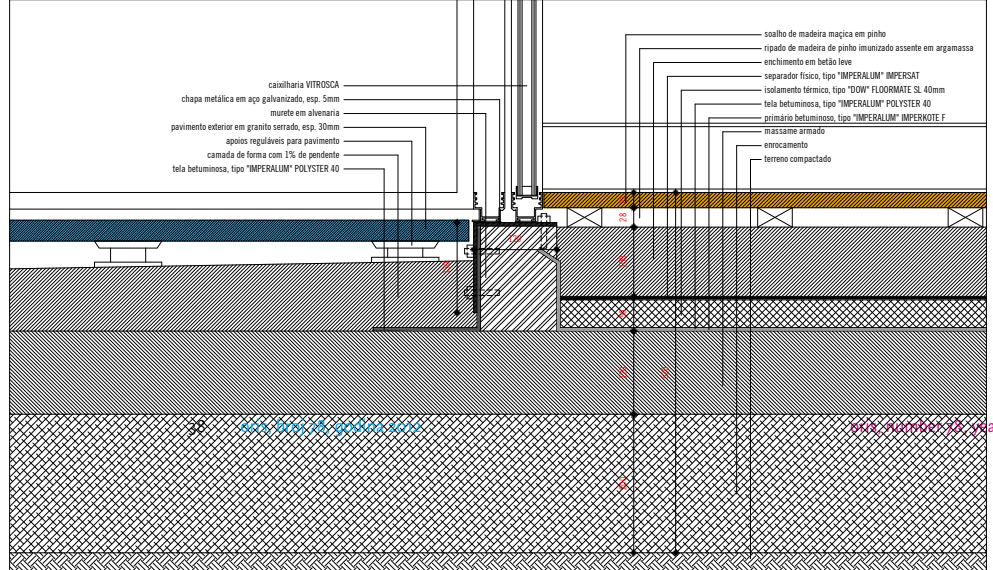
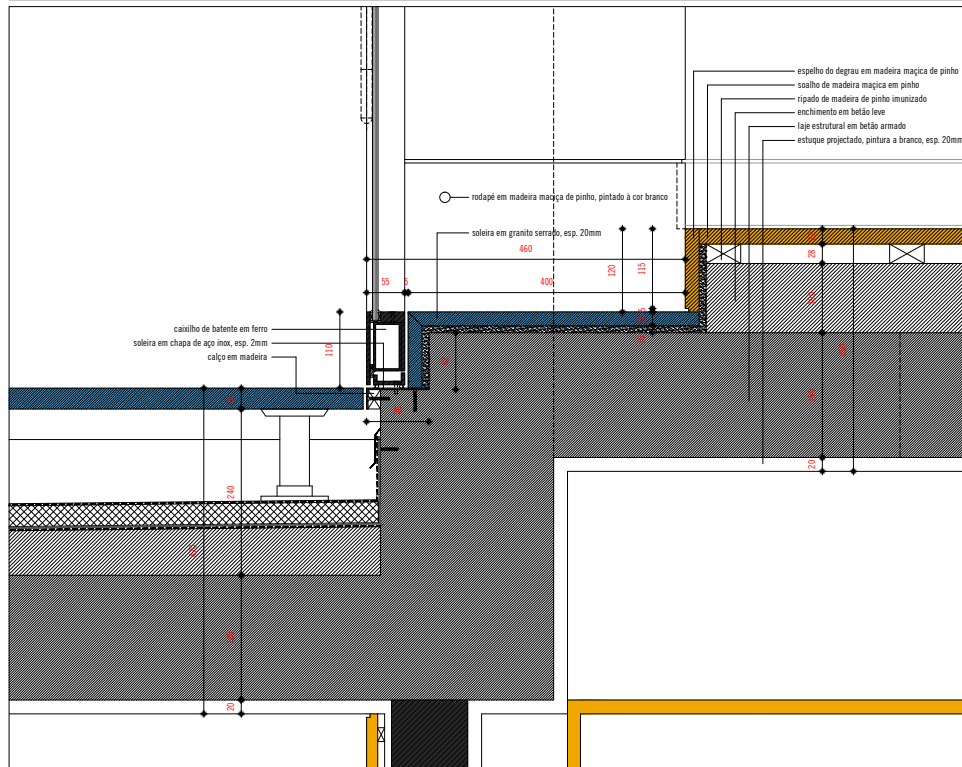
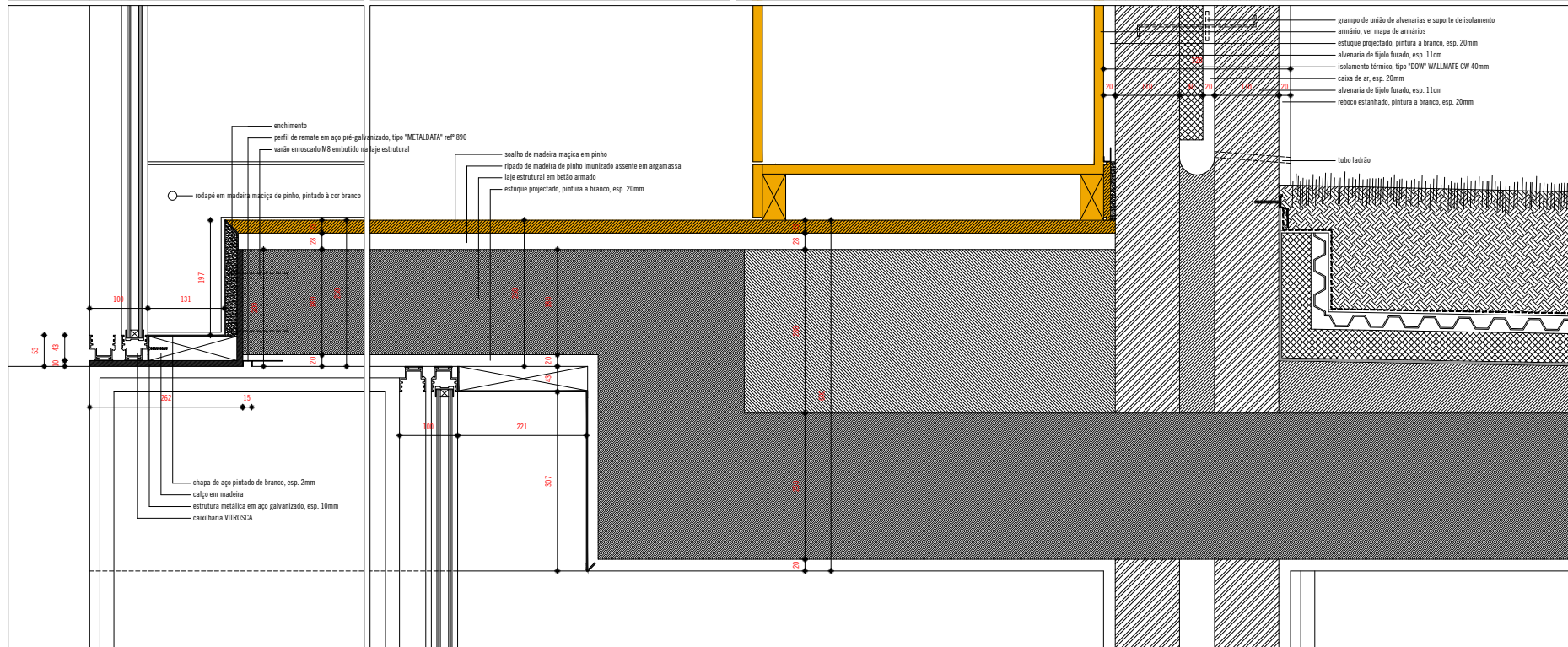
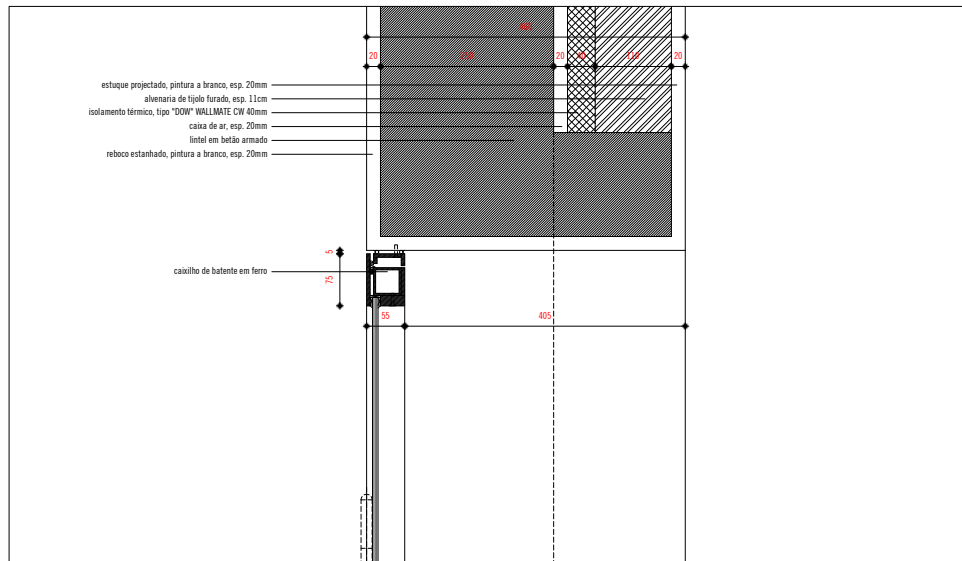
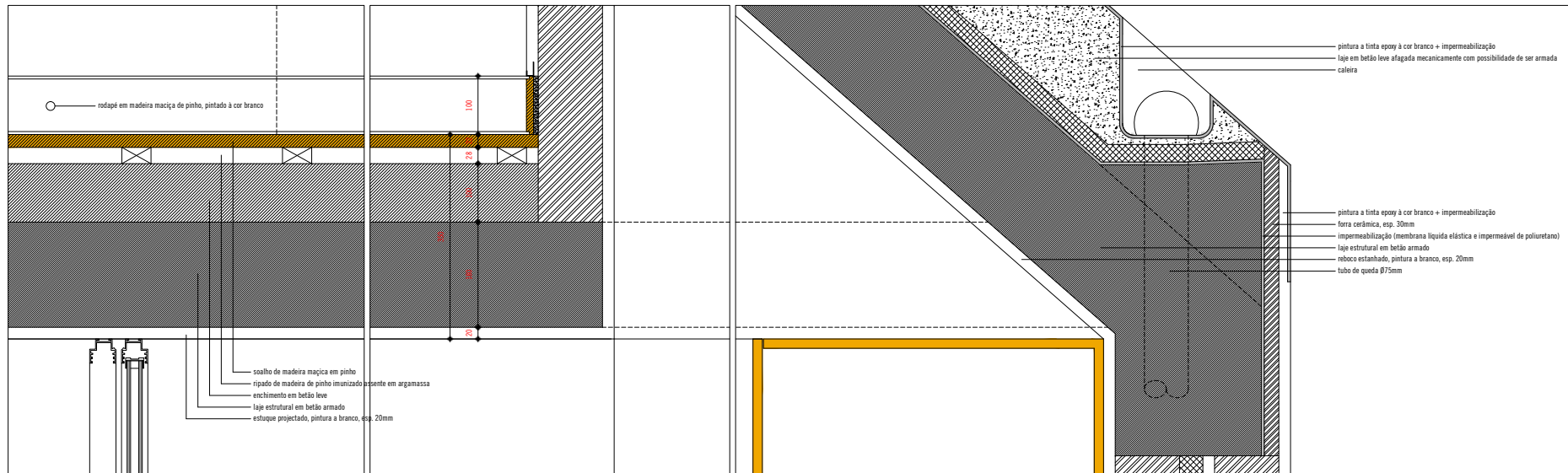
(RH)

the Portuguese architect's intervention in the last Venice Biennale – the Radix sculpture – pays a great homage to Serra and his continuous search for spatial new possibilities through the use of defying but always geometric forms and structures. This affinity can be seen in several projects and in this particular one in Leiria the conceptual connection is clearly emphasized by the sculptural autonomy and artistic plasticity of the final object. ▲ Aires Mateus architectonic position is one of continuity with the fundamental principles of architecture. They assume a true belief on the value of basic geometrical figures – square, circle and triangle – and on the capacity of the architect to work with those archetypal forms and create three dimensional spaces with them. In most of the cases those recognizable geometries are just a point of departure and a metric tool in order to achieve the right scale and proportions. These pure forms are also a guarantee of something important to the image of the building: they reject any kind of attached symbolism or external interference. They are what they are

slučajevima, formalno poznavanje tih elementarnih principa sam je kraj koji zahtijeva apstrakciju i gotovo dogmatičnu preciznost detalja. Ono što se obično vidi kao duboko uvjerenje ili dobro utemeljen arhitektonski princip lako može postati opsesivna potraga. Zapravo, odvaja ih tanka linija i u tome leži prava opasnost. Ako su uvjerenja potrebna kako bi osigurala put, opsesije će nešto posebno lako pretvoriti u nešto površno i umjetno. ▲ Osim tih preduvjerenja oko vjerovanja i opsesija, projekt je imao zanimljiv razvoj i uključio neka pametna projektna rješenja. U suštini se građevina može opisati kao vidljivo solidan volumen savršenog arhetipskog oblika tipične kuće u potpunosti odjevene u bijelu žbuku i natkrivene kosim krovom. Ta nas snovita pojava tjera da se zapitamo ne samo kako se kuća od 300 m² može oblikovati bez vidljivih vanjskih prozora, već i kako može biti toliko bijela? ▲ Fizički kontekst kuće važan je za razumijevanje nekih odluka arhitekata. Njezina lokacija u središtu naselja na uzvišini, na rubu grada, sadrži neke šarmantne kamene

or, as the American artist Frank Stella told us: what you see is what you see. ▲ But some other times, like in this housing scheme, the formal recognition of these elementary principles is an end in itself, demanding for abstraction and an almost dogmatic precision on details. What is usually seen as a profound belief or a well founded architectonic principle can easily become an obsessive search. In fact, there is a thin line separating both and here lies the real danger. If beliefs are needed to assure a path, obsessions can easily turn something special in something superfluous and artificial. ▲ Besides these beliefs/obsessions pre-determinations, the project has an interesting development and some smart design solutions. In a very concise manner, the dwelling can be described as an apparently solid volume with a perfect archetypal form of a typical house completely wrapped in white plaster, pitched roof included. This dreamlike appearance makes us wonder not just how can a 300m² house be designed without any visible external window but also to raise the hilarious question: how





FRANK GEHRY, Residential Tower

FRANK GEHRY, Residential Tower

FRANK GEHRY, Residential Tower

FRANK GEHRY, Residential Tower



◀ detalj pročelja

◀ façade detail

kuće, gotovo nepostojeće u ruralnom svijetu, s nekim, kako kaže Manuel "ne tako lijepim" novim stambenim kućama. Ta je činjenica potaknula arhitekta na stvaranje zgrade koja je okrenuta prema unutra, na stvaranje dugih bijelih fasada s vanjske strane i perforiranih s unutrašnje. Smještaj građevine na parceli nije definiran okolišem, već kako Manuel kaže "magijskom vezom" između središnjeg otvora kuće i pogleda prema Leirijinom srednjovjekovnom dvorcu u daljini, što je poznati biljeg grada smješten na uzvisini udaljenoj nekoliko kilometara. Ta činjenica pomaže nam razumjeti visoki stupanj apstrakcije ovog projekta, koji neposredan okoliš u određenoj mjeri ignorira. 📌 Još jedna važna tema projekta bila je velika površina i mnogo soba koje je program predviđao. Intuicija arhitekata govorila je da je program prevelik za lokaciju i najbolje su rješenje našli tako da su četiri tražene sobe smjestili pod zemlju. Usprkos tome svi su prostori osvijetljeni prirodno i svaka soba ima poluprivatni vrt. Ta dvorišta, iskopana odmah pokraj sva četiri ugla kuće, imaju privatnost utonulog dvorišta, kaže Manuel. Mogli bismo reći da spavaća soba bez pogleda na okolicu možda i nije dobra ideja, ali konceptualno razumijemo da privatni dijelovi stambenog programa ne trebaju fizički kontakt s okolinom. Zapravo, u današnjim suvremenim

can white be so white...? 📌 The physical context of the house is important to understand some of the architect's decisions. Its location, in the center of a hilltop settlement on the outskirts of the city, mixes some charming stone houses of an almost inexistent rural world with, like Manuel said, some "not so nice" new residential buildings. This fact incited the architects to create an inward-looking building, creating long white facades on the external side and perforated ones on the inside. The position of the building in the plot was defined not by its immediate surroundings but by what Manuel's called "a magical connection" between the central opening of the house and a distant view of Leiria's medieval castle, the renowned landmark of the city located on a hilltop some kilometers away. This fact also helps us to understand the high degree of abstraction of this project, where the immediate surrounding is somewhat ignored. 📌 Another important subject for the project was the large area and large number of rooms requested in the program. The architect's intuition was that this program was too big for the site and the best solution they found was to put the four requested rooms underground. Nonetheless, every space has natural light and every room has a semi-private courtyard. These patios – excavated on

zapadnjačkim društvima spavaće su sobe samo mjesto gdje se spava ili nasamo boravi. Konačno, glavni se napor projekta može razumjeti analizom presjeka projekta. Praznina od tri kata iznad središnjeg dvorišta je mjesto gdje se razumije kako je moguće stvoriti kuću koja je u potpunosti okrenuta prema unutra. I ovdje zaista svjedočimo skulpturnoj kvaliteti projekta. Pažljiva igra između zatvorenih i otvorenih prostora, zidova i prozora, svjetla i sjene jest ono što ovaj projekt čini posebnim. Autorovo zanimanje nije privukla kuća koja izvana izgleda bajkovito. I tu se pazilo na detalje, no topliji materijali – drvo – i izražajnost rezova i sjena mnogo su privlačniji nego ravan i ožbukani vanjski izgled. Carlos M. Guimarães Porto, 2013.

the ground in an adjacent position to each of the house's four corners – “have the privacy that a sunken court provides”, says Manuel. One could argue that having a bedroom with no view to the surrounding landscape it's maybe not a good idea, but conceptually one could understand that the private part of the housing program doesn't need this physical connection with the surroundings. In fact, in today's contemporary western societies, bedrooms are just the place where one goes to sleep or to stay alone. Finally, the main internal effort in the design can be understood analyzing the project's cross-sections. The three-story void above the central patio is where one really understands how was possible to create a completely inward-looking house. And here we can really testify the sculptural quality of the project. The careful game between closures and openings, walls and windows, lights and shadows is what makes this project special. It's not the external fairytale looking house that caught the writer's interest. The attention to detail is still there, but the warmer materials – wood - and the expressiveness of the cuts and shadows are much more appealing than the flat and plastered external image. Carlos M Guimarães Porto, 2013

Stambeni toranj New York by Gehry, 8 Spruce Street, New York, SAD
New York by Gehry Residential Tower, 8 Spruce Street, New York, USA

autor author	Frank Gehry
arhitektonski ured architectural office	Gehry Partners, LLP
konstruktor structural engineer	WSP Cantor Seinuk
investitor client	Forest City Ratner
ukupna površina floor area	93 000 m ²
katovi floor count	76
projekt project	2006
realizacija completed	2011
cijena costs	nedostupna / undisclosed

