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96 avgust / septembar / oktobar 2010 / arhitektura

TARZAN IN ENERGETIC FIELD



TARZAN U ENERGETSKOM POLJU

Projekat: Konkursni rad za predstavljanje Republike Srbije na 11. međunarodnoj izložbi arhitekture u Veneciji, 2008.

Projektovano: 2008. god.

Autor i glavni projektant: Dipl.Ing.Arh. Mustafa Musić

Projektant: Dipl.Ing.Arh. Vanja Panić

Projektni biro: «ZENIT – inženjering», Beograd

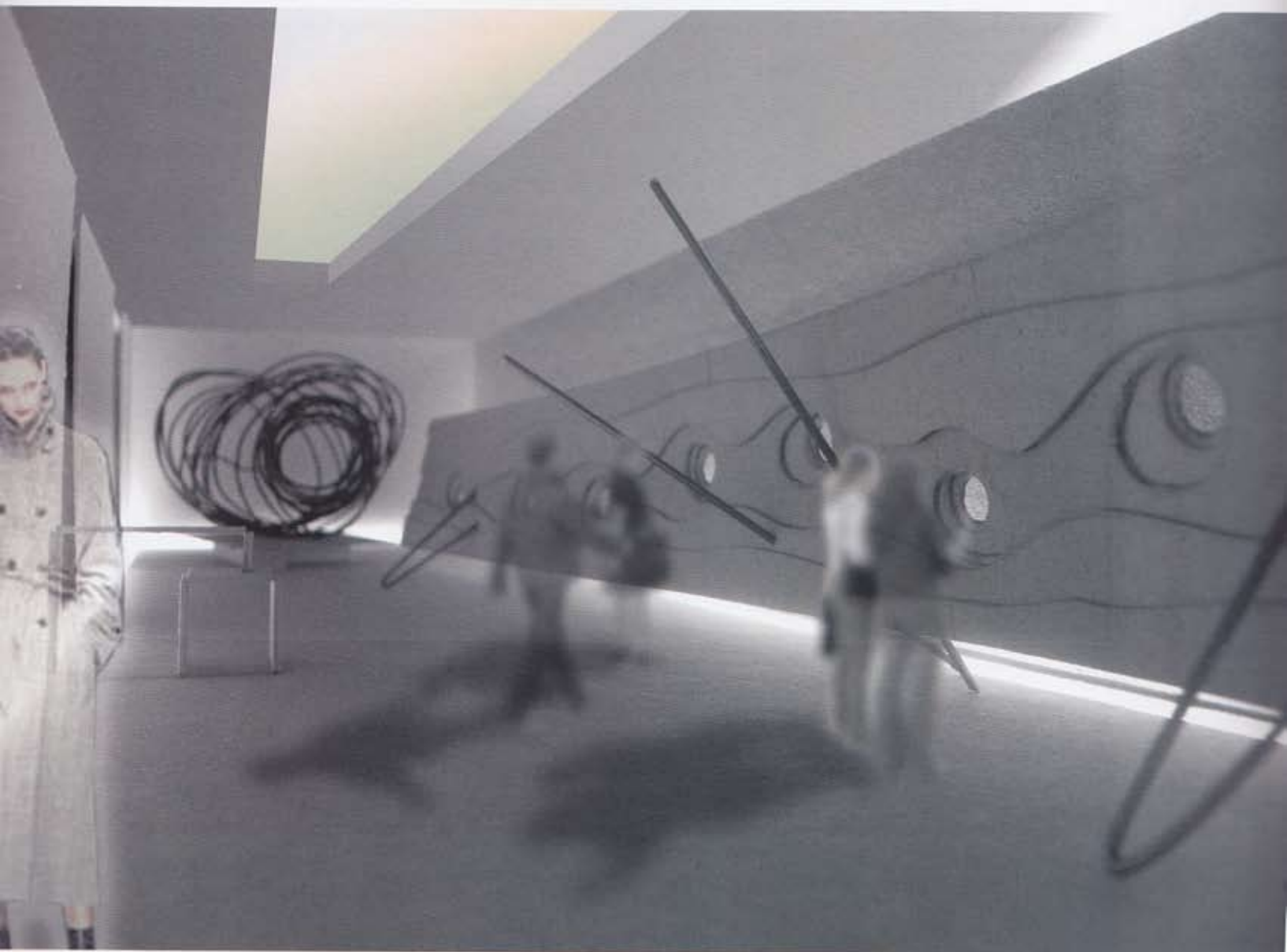
Project: Competition work for the Republic of Serbia presentation on the 11th international exhibition of architecture in Venice, 2008.

Designed: 2008

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Designer: Ms Vanja Panić, BSc Arch.

Project bureau: «ZENIT – engineering», Belgrade



Istorija arhitekture jeste istorija njene dematerijalizacije.

Materijal - materija, sa kumulacijom empirijskih saznanja i naučnih otkrića, bivaju redukovani – minimizirani, sve do našeg vremena kada materija može konačno biti zamenjena energijom (prema Ajnštajnovoj jednačini $E=mc^2$). Duh, dakle, zamenjuje materiju.

Kredo – paradigma srpskog paviljona, a u dosluhu sa globalnom temom "Nakon arhitekture", jeste model "kuće" savremenog slobodnog čoveka, sa atributima primitivne kolibe, embrionalne opne, odnosno visoko-tehnologizirane **kapsule-mehura-gnezda**

kao prototipa modernog staništa koje je definisano energijom, a ne materijom. Unutar duplje ovog mehura-gnezda, postavljene su muška i ženska figura, kao i simboli nameštaja-opreme, čijim je karakterom i dizajnom oličen način života slobodnih jedinki demokratskog društva, oslobođenih sputanosti koje nameću uobičajene arhitektonske strukture ("Tarzan u energetsom polju"). Komfor

i udobnost boravljenja u ovom prostoru, ostvareni su sredstvima najsavremenije tehnologije, gde u sintezi sa njenim čitanjem kao kolibe, ona na izvestan način označava kraj istorije (arhitekture).


Zid – istorijski pregled treba da predstavi značajne pojave srpske arhitekture u kontekstu vremena. U zidu, metafori nearhitektonskog elementa, već prirodne tvari, oblikovane silnicama prirode, kroz akne-otvore, sagledavaju se prizori – teme koje tumače najznačajnije pojave naše arhitektonske kulture. Prezentovani materijal dakle, ne pokazuje dosege naše sredine u domenu građevinarstva, već mnogo više insistira na radovima i ličnostima, koje su se bavile proširivanjem granica umetničkog iskustva. Kao što postoje kosmički ciklusi smene i mene, tako to jednako važi i za domen civilizacijskih i kulturnih procesa i njihovog oscilovanja. Oni su obeleženi smenjivanjem "stanja" poput klatna istorije, smenjivanjem poetika koje su se odmicala od jasnog do blurovanog, od čvrstog ka eteričnom, od statičnog ka pokrenutom. Kalendar metafora

(pon, ut, sre...) predstavlja aluziju na ovu činjenicu, pa se kroz rupe ovog "zida straha luna parka", smenjuju saglasno rečenom principu, značajne pojave srpske arhitektonske kulture, pri čemu ovde nema rečenih razlika – parova pojmova, već pojave koje se predstavljaju, tvore jednu manje-više koherentnu grupu ideja i radova srpske arhitekture 20-tog veka.

Kroz treći element trijade postavke paviljona, **gledalište-amfiteatar**, namera je da se sukobe svetovi klasičnog doba i savremenog sveta, duha i materije. Naime, amfiteatar kao simbol vremena kad je začeta filozofija, promišljanje o energiji, svetovima i ideji kao takvoj, postavlja se naspram video bima, kao simbola savremenog sveta. Tu se zapravo uspostavlja veza od Platonovogsveta ideja, pa sve do materijalizacije nematerijalnog, odnosno dematerijalizacije, kroz vizuelni prikaz suštine ideja naših mladih arhitekata danas, što je svojevrsan odgovor na globalnu temu izložbe, "nakon arhitekture", jer njihovi radovi izvesno brane tezu trijumfa duha nad materijom.

M. Musić





History of architecture presents history of its dematerialization.

Material – matter, along with cumulating empirical cognition and scientific discoveries, are being reduced – minimized until present time when material can be finally replaced by energy (according to Einstein's equation $E=mc^2$). Spirit replaces material.

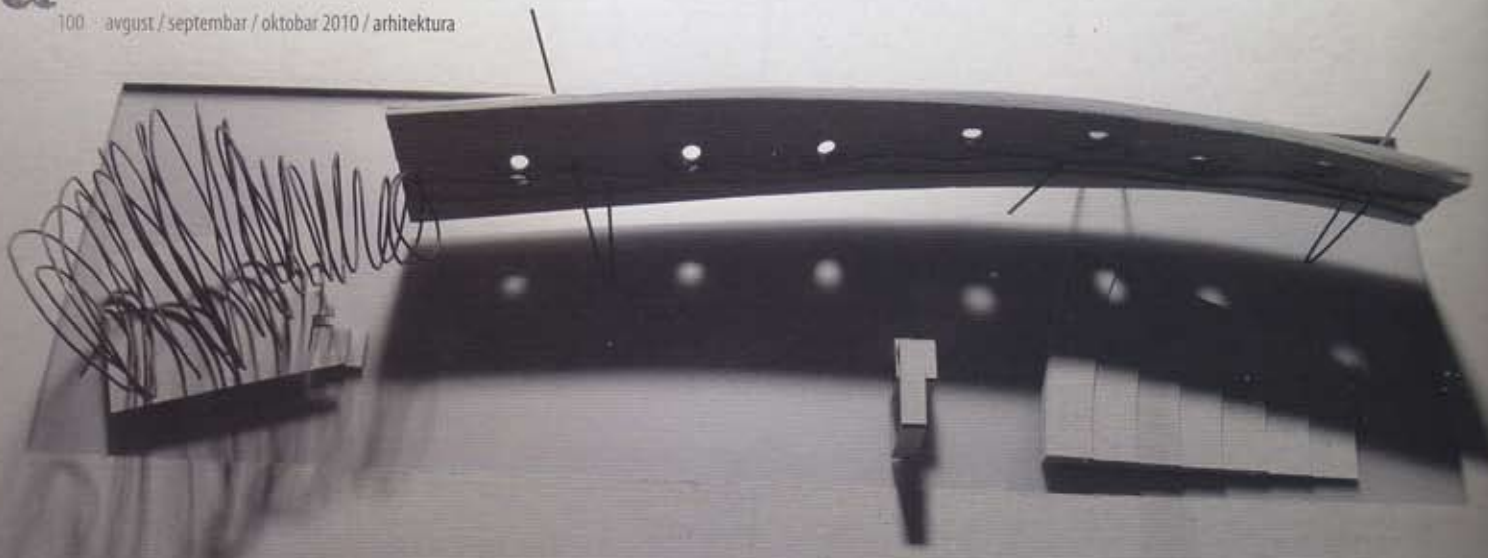
Credo – paradigm of Serbian pavilion, in a collusion with a global topic "After architecture", is the model of "house" of temporary free man, with the attributes of primitive chalet, embryo membrane and/or high-tech capsule-bubble-nest as a prototype of modern habitat defined by energy and not by matter. Male and female figure have been posted inside the abovementioned bubble-nest, as well as the symbols of furniture-equipment whose character and design personifies way of life of free individuals in democratic society, free of hamper imposed by common architectural struc-

tures ("Tarzan in energetic field"). Living amenity and comfort of this space have been realized by high-tech means, which it in a certain way marks end of history (of architecture).

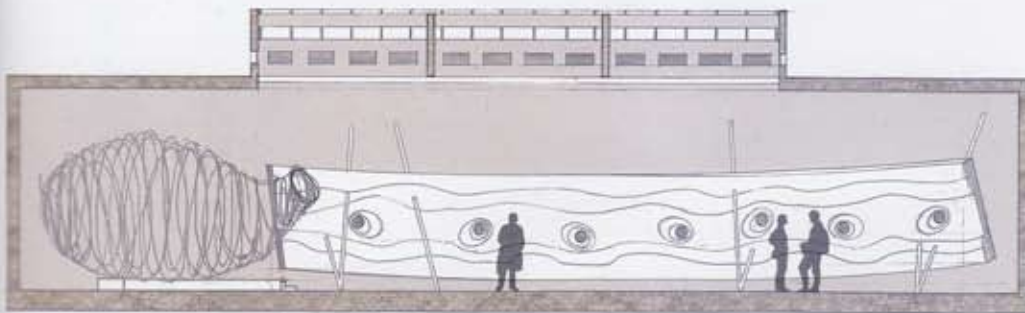
Wall – historical review should present significant appearance of Serbian architecture within time context. In the wall, which presents non-architectural element metaphor, scenes are presented – the topics comment the most significant appearances of architectural culture. Presented material does not show our reaches in the area of construction but insists in a great measure on works and persons who dealt with widening of artistic experience limits. As cosmic cycles of shifts and changes exist, the same goes for the domain of civilization and cultural processes and their oscillations. They are marked by changes of "state" similar to history pendulum, by changing of poetics which moved from clear to blurred, form hard to ethereal, form static to moving. Metaphor calendar (Monday, Tuesday,

Wednesday....) presents illusion on the fact so the holes of this "wall of fear in Entertainment Park" supersede, accordingly with the mentioned principle, significant occurrences of Serbian architectural culture where no differences appear – pairs of concepts create one more or less coherent group of ideas and works of Serbian 20 century architecture.

Intention of collision of the classical and modern worlds, clash of spirit and matter was achieved by the third element of pavilion triad – **auditorium/amphitheatre**. Namely, amphitheatre as a symbol of the time when philosophy was conceived is set against a video beam, as being the symbol of modern time. Link from Plato times is being set at this point, all the way to materialization of non-materialized i.e. dematerialization through visual concept of our young architects ideas which presents a certain answer to the global topics of the exhibition "after architecture" since their works defend the thesis of spirit's triumph over the matter.

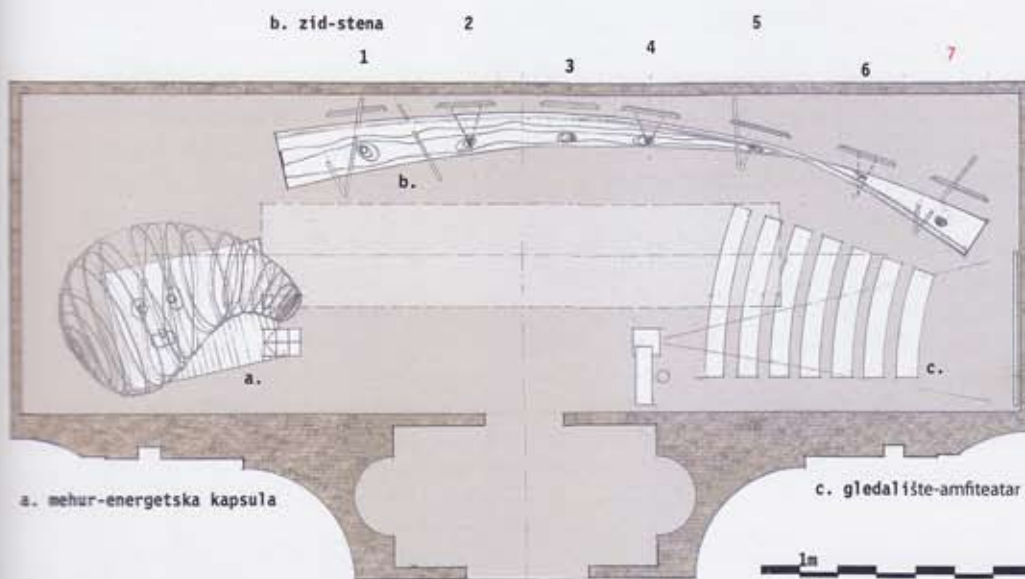


maketa
model

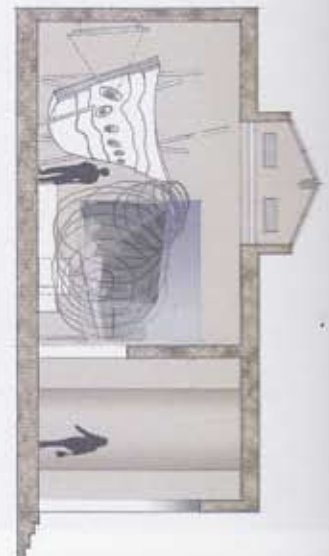


1. Zenitizam
2. GAMP
3. M. E. Č.
4. Weiss
5. Dašić
6. Musić
7. Arhitektura posle 2000

osnova i preseci
floor plan and sections



7 mladih
slajdovi/video radovi



DIZAJN ARHITEKTURA MUZIKA SLIKARSTVO FILM

10 t.garnije
igor stravinski
dada

20 **SANT' ELIJA**
futurizam
zenitizam
KONSTRUKTIVIZAM
Konstantin Meljnikov
maljevič
Eric Lang

30 **A.LOS**
Korbizje
D.ŠOSTAKOVIČ
moris ravel
KONSTRUKTIVIZAM
Leni Rifenštal

40

50 Charles & Ray Eames
Konrad Wachsmann
Brus Gof
pjer Tuidi nervi
Ivdi morati
Filip Glas
POLOK
konceptualizam

60 **KOLUMBO**
M.Safdi
John Utzon
Bakminster Euler
Ivdi morati
F.DŽONSON
adolfo NATALE
SERČERS
holis
brit pop
MODS
WEST pop
R&B
QUIZA art

70 **SUPERSTUDIO**
Arata Isozaki
metabolizam
Gaetano
Piter Kuk
underground
velvet
HANS
Holajn
Džon Hejduk
Majkl Grejvs
ERIK KOVENS
FRANKO PURINI
piter vilson
Andre Putman
Bernard Tschumi
daniel libeskind
H.KToc
the Smiths
POUGES
PIXIES
HERCOG & DE MOJRON
white stripes

80 **WOP**
dušan makavejev
r.reljic
ken rase
R.V.
HIPERREALIZAM
FASBINDER
Vlaja Jovanović
transavanguardia
A.B.OLIVA
DERIDA

90 **HOL**
KARIM RAŠID
diller scofidio
MVRDV
david adaje

Images: A hand holding a pencil, a skyscraper, a woman with a beach ball, a car, a chair, a car chassis, a banana, a hand holding a pen, a man's face, a motorcycle.

