

napisala
written by



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Razmišljanje o mreži

Contemplating Mesh

autori
authors



Dániel Baló

Dániel Eke

Zoltán Kalászi

Nikolett Pálinkás

fotografije photographs by Tamas Bujnovszky

¶ Kako se kao arhitekt pozabaviti temom šume, a ne biti izra-
van? Kako realizirati takav pothvat ograničenim sredstvima i
na ekološki prihvatljiv način? Kako od običnoga materijala s
gradilišta napraviti poetsku strukturu? Tri mlada arhitekta i
jedna grafička dizajnerica odgovaraju na ova pitanja eterič-
nom instalacijom.

¶ Mladi su dizajneri odvažni, kako se često kaže. Svojim zai-
granim i eksperimentalnim pristupom, kao u ovoj instala-
ciji, idu izvan poznatih granica. Spomenuti recept pridonosi





stvaranju *Neobičnoga*. Autori instalacije upravo završavaju poslijediplomski studij na Fakultetu za primijenjenu umjetnost i dizajn Moholy-Nagy u Budimpešti i ovo nije prvi put da privlače pažnju međunarodnih medija. Kao inspiracija poslužila je sama regija Pannonhalma, okružena brežuljcima i šumama. Godine 996. u Pannonhalmi, otprilike 130 km zapadno od glavnoga grada Mađarske, Budimpešte, benediktinci su utemeljili samostan. Ovaj je događaj rezultirao jednom od najljepših srednjovjekovnih crkava u zemlji, čiji je najsvremeniji minimalistički interijer 2012. dizajnirao John Pawson. Uklapanje takvog neobičnog koncepta u srednjovjekovnu građevinu podržali su benediktinci, inače duboko povezani sa suvremenom umjetnošću. Domaćini i organizatori festivala *Arcus Temporum* već su deset godina svećenici iz nadbiskupije Pannonhalma. Svake godine pozvani umjetnici i njihova djela pokazuju kako benediktinci svojim izborom cijene najnovija djela suvremene umjetnosti. Ova reprezentativna događanja u rasponu su od filma i plesa, do glazbe i umjetničkih instalacija. Umjetnici slobodno biraju teme, daleko izvan religioznih konotacija. Nikolett Pálinkás, grafička dizajnerica, još je na magisteriju eksperimentirala s grafičkim aspektima fotografije na temu šume. Njezina prostorna koncepcija bila je ostvariti montažu fotografija koja se sastoji od poluprozirnih slojeva. Kolege arhitekti Dániel Baló, Dániel Eke i Zoltán Kalászi koncipirali su arhitektonski okoliš prihvaćajući ovaj sadržaj. Odabirući rašel-mrežu s gradilišta, preokrenuli su značenje praktičnoga materijala u mistični medij koji prenosi tišinu prirode. Oplemenjeni materijal nalik tekstilu pruža apstraktni osjećaj kretanja šumom koji

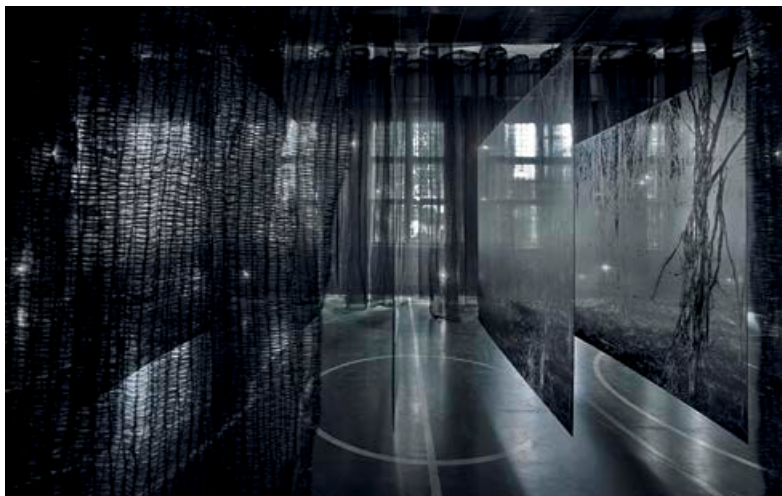
How to deal with the theme of forest as an architect without being direct? How to realize such an installation in a low-budget and environmentally conscious way? How to transform an everyday construction site material into a poetic structure? Three young architects and one graphic designer have answered these questions with an ethereal installation.



je izražen više atmosferom nego materijalno. Izložbeni prostor nalazi se u sportskoj dvorani benediktinske srednje škole koja se sastoji od dvije prostorije. Tijekom tri dana Festivala prednji je prostor služio kao filter. Kroz gusto raspoređena, divlja, osvijetljena i vertikalno postavljena stabla posjetitelj se trebao probiti kako bi pronašao svoj put. Pri ulasku u drugu



It is often said that young designers are bold. They go beyond the known boundaries with their playful and experimental approach, as is the case with this installation. This recipe contributes to the creation of the *Uncanny*. The authors of the installation are about to complete their postgraduate studies at the Moholy-Nagy University of Art and Design in Budapest, and this is not the first time that they attract the attention of the international media. They were inspired by the sole Pannonhalma region, surrounded by hills and forests. Some 130 km West from the capital of Hungary, Budapest, the Benedictines set up their religious center in 996 in Pannonhalma. This event resulted in one of the most beautiful medieval churches in the country, whose cutting-edge minimalist interior was designed by John Pawson in 2013. Integration of this strange concept into a medieval building was supported by the Benedictines who otherwise have deep connections with contemporary art. The priests of the Pannonhalma Archbishopric have been hosting and organizing the *Arcus Temporum* Festival for ten years now. Each year the invited artists and their works reveal the extent to which the Benedictines appreciate the most recent works of contemporary art. This representative event ranges from film and dance, to music and art installations. Artists are free to choose their topics way beyond religions connotations.



¶ Nikolett Pálincás, a graphic designer, experimented with graphical aspects of photography on the topic of forest already as an MA student. Her spatial concept was to realize a montage of photographs consisting of semi-transparent layers. Her colleagues, the architects Dániel Baló, Dániel Eke and Zoltán Kalászi have designed an architectural environment by embracing that content. By choosing Raschel mesh from the construction site, they have transformed the meaning of the practical material into a mystical medium for transmitting the silence of nature. The refined textile-like material gives an abstract feeling of walking through the forest, detectable mostly as an atmosphere and not exclusively through the selected material. ¶ The exhibition space is the gym of the Benedictine High School, which consists of two rooms. During the three-day festival, the front space served as a filter: visitors had to fight their way through the densely populated, lit, vertically placed, wild trees. Upon entering into the second exhibition hall, the noise of nature calmed down and the installation served as a curtain around the hanged graphics. ¶ Upon entering, you walk – or climb – into the topic which is presented later in the exhibition hall. The choice of material was crucial for the design. We knew Raschel mesh from construction sites. We had an experience with that material which contributes to the blend of the light and shade effects, mostly when the mesh is set to motion by the wind, as the architects add. ¶ The talent of the designers is confirmed by their employees. After several years spent at the Hidalgo Hartmann Arquitectura and RCR Arquitectes studios, Dániel Baló is now working in the studio of the Pritzker Award winner Peter Zumthor. Having worked at the ZHJ Atelier studio, Dániel Eke, the former partner of Erick van Egeraat, continues working at the KÖZTI, one of the largest architecture studios in Budapest, and is currently working on the reconstruction of a historical building complex, a 140 year old entertainment park and a market, besides doing small-scale interior designs, exhibitions and installation design projects. Zoltán Kalászi started his career at the Turkish-Danish Superpool architecture studio and joined the internationally acclaimed company Bjarke Ingels Group in Copenhagen. ¶ At this point it is worth mentioning some numerical features of the project, which reveal its epic scale. The installation included 4500 m2 of Raschel mesh, 140 light bulbs, 160 meters of galvanized wire fence to hold the mesh, 600 meters of sewing fabric. It was possible to recycle a huge amount of Raschel fabric: the organizers could reuse it in a local garden. ¶ Though the collaboration of these young architects happens once a year, they caused a huge media



Mladi dizajneri svojim zaigranim i eksperimentalnim pristupom u ovoj instalaciji idu izvan poznatih granica

Young designers go beyond the known boundaries with their playful and experimental approach with this installation

sobu, izložbenu dvoranu, buka prirode utišala se i instalacija je poslužila kao zavjesa oko ovješanih grafika. ¶ Prilikom ulaska hodate – ili se penjete – u temu koja je kasnije predstavljena u izložbenoj dvorani. Izbor materijala bio je ključan

stir already at the 2012 Arcus Temporum Festival when they transformed a gym into an ethereal temple of music by using profane geotextiles. I hope we will keep on enjoying their future poetic projects.

za oblikovanje. Rašel-mreža bila nam je poznata s gradilišta; imali smo iskustva s tim materijalom, koji doprinosi miješanju svjetlosnih učinaka i učinaka sjene, uglavnom kada mrežu pokreće vjetar – dodaju arhitekti. Talent dizajnera potvrđuju njihovi poslodavci. Nakon nekoliko godina provedenih u birou Hidalgo Hartmann Arquitectura te RCR Arquitectes, Dániel Baló radi u Haldensteinu, u studiju Petera Zumthora, dobitnika Pritzkerove nagrade. Nakon rada u birou ZHJ Atelier, Dániel Eke, bivši partner Ericka van Egeraata, nastavio je raditi u jednome od najvećih arhitektonskih studija u Budimpešti, KÖZTI, i trenutno je angažiran na rekonstrukciji povijesnoga kompleksa zgrada, zabavnoga parka staroga 140 godina i tržnice, osim arhitekture interijera u malome mjerilu, izložbi i projekata dizajna instalacija. Zoltán Kalászi započeo je karijeru u tursko-danskome arhitektonskom studiju Superpool te se pridružio svjetski poznatoj tvrtki Bjarke Ingels Group u Copenhagenu. Ovdje bi trebalo navesti nekoliko brojeva koji se odnose na projekt, a otkrivaju ljudsku prirodu. Instalacija je progutala 4 500 m² rašel-mreže, 140 komada žarulja, 160 m pletene žičane ograde od galvanizirane žice koja podržava mrežu te 600 m šivaćega materijala. Ogromna količina rašel-tkanine mogla se reciklirati; organizatori su je mogli iskoristiti u lokalnome vrtu. Iako do suradnje ovih mladih arhitekata dolazi jednom godišnje, na festivalu Arcus Temporum izazvali su veliku pažnju medija već 2012., kada su gimnastičku dvoranu korištenjem profanoga geotekstila pretvorili u eterični hram glazbe. Nadam se da ćemo i u budućnosti uživati u njihovim novim poetskim projektima.

