

FENES TAMÁS

CONTEMPLATIVE ARCHITECTURE

BORDER SITUATIONS OF REDUCTION

/ THE NATURE OF OBSOLESCENCE

THESIS

MASTERPIECE: CELLDÖMÖLK VÁROSHÁZA

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THESIS

A FAILURE OF SIGHT/JOURNEY TO THE UNINTERESTING

This paper is looking for the sum of those effects that lead in the same direction and with which the author was deeply engaged in the last twelve years. These issues, emerging from time to time, are pervading not only the creative work but also the completeness of weekdays. The thesis searches for the nature of a creative state of being that is also mentioned by József Tillmann in his writing 'A fecskemadár beült a traktorba' [The swallow got into the tractor];

„... unprejudiced vision, namely an approach free of the petrified conventions and the imprinted patterns of the world (in other words: its hereditary sins)... Of course learning this is not that easy for adults, it goes through the series of decisions that are far from being purely aesthetic, but also have an existential nature...”

It can be doubted, however, that this completeness could be provided by high-architecture alone. Though thinkers plan the few minutes, which István Janáky's blind spent with vision, with an extremely sophisticated care; still some kind of lack remains after opting for any choice to be rightful. Because universal choices are less typical of our time; in the age of diffuse worldviews, the search for truth is drowning into the relativity of individual interpretations.

Presumably, during the intellectual journey the author will find his way around not by the repeated reinterpretation of the existing form canons but by the exploration of some other areas or deeper layers of meaning.

The study investigates areas that can be related to the posed conceptual context in terms of their basic conceptions or outcomes: the process of elementary building, experimentation and canonization, the states of being preceding the Modern and the transition process leading to it can all serve as meaningful experiences.

The paper aims to explore that in this intermediate area of thought to what extent it is possible to create any works of art. The goal is not to find gnostic solution-images. Not sublimity but its opposite, utility may become dominant in the solution. The aim is to find the requirement system that is derived from a simple basic situation, and which avoids unnecessary narratives but its formations still can be interpreted as architectural works.

Probably no general principles will be revealed, but a constantly contemplating relationship can be developed that is able to make connection between the existing formation, the locally present symbol systems and new designs. The aim is not to create a symbol collection; however, the establishment of an evaluation system might be effective in terms of methodology, the field of which may be found on the pale of form-creations achieved by reduction. In the above mentioned intermediate situation, by the constellation of overlapping sets, such transitional situations may occur from which that form-creation principles can also be explicated the intellectual aging of which is slower.

The student community and design competitions of Mesteriskola (Master Class) and the excellent masters of the Technical University assisted in putting the ascertainments' line of thought to a perspective. The following five theses summarize the thoughts that were dominant in the last twelve years of the author:

THESIS 1:

Due to the absolute quality being subject to aesthetic-based evaluation systems, high-architecture results in closed works of arts. Contrary to the characteristics bound to the spirit of age, elementary building was able to maintain the continuity and a broadly interpreted openness. In contemporary art, the integration of all aspects of this openness can only be performed with conscious designer attitude.

Being free from the aesthetic and substantive considerations, elementary architecture was able to perform such openness that can be created under contemporary conditions only by a deliberate, conscious attitude.

THESIS 2:

The intermediate situation between elementary and high-architecture is able to separate the characteristics of the two areas in a way that only the most essential elements and attributes remain on both sides. Form-creations appearing here provide a deeper empirical content than the separately investigated, independent phenomena of the two areas. Beyond the distant observation of this intermediate situation, being positioned into it shows a more complete picture and also can be used as a creative methodology.

From the experiences of the border areas of form-creation, a more thorough, attentive architectural attitude can be derived.

THESIS 3:

The research of simple structures demonstrates the functionality of open systems. Contrary to the approach of structure-architecture, following from its integrated and systematic nature and its practicality, the built environment can also be analyzed systematically, and this dissolves the concept of 'closed beauty' that results from the formal approach. By the reinterpretation of the definitions of structure and the expansion of the existing simple system concepts, complex architectural structures gain a broader understanding.

By extending the concept of structuralism in architectural terms, structure can be considered as an open system both in sense of content and form.

THESIS 4:

A specific feature of elementary architecture is that the finiteness of its works cannot be defined through form-analytical approaches. Therefore it is not possible to consider the works as closed, and they can be continued without substantive loss of value. It is possible to evoke this attitude also in contemporary architectural processes. An open work can be realized not only at interpretational but also at creational level.

Contemporary architecture can also integrate the principle of openness by an appropriate, conscious creation methodology.

THESIS 5:

Contemporary design methodologies do not play the role of canonization but foregoing it they make a progress. Today's high-architecture – because of its theoretical and technical background – places the prolonged experimentation of previous ages into the phase of design and concept making. The unchanged problems of tools, space separation and expediency can be approached with new interpretation and new forms even today.

The concepts of crystallization can be implemented also within the framework of contemporary architecture. Even today, contemplative design method is able to create buildings that are capable of continuous integration.

BIOGRAPHY/ LIST OF WORKS

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Studies:

1993-1997 Jáky József Műszaki Szakközépiskola -
Székesfehérvár
1997-2002 MsC Arch and Engineering, Budapest
University of Technology and Economics
2003-2007 DLA student, Budapest University of
Technology and Economics
(Department of Urban Design),
mester: Pályf Sándor DLA
2007-2010 BUTE Public Building - Postgradual program,
Budapest University of Technology
2010-2012 ÉME Masterschool 21th cycle

Teaching:

2003- lecturer as DLA student at BUTE -
Department of Urban Design, Design in the
topic of Urban design 3-4., Basics of
architecture
2007- Guest lecturer at BUTE - Department of
Urban Design in the topic of Urban
design 3-4., Komplex planning 1-2.

2011- Assistant lecturer at BUTE - Department of Urban Design BME int the topic of Komplex planning 1-2., Térkompozíció, Építészet alapjai tárgyak oktatása

Architectural practice:

2002- Építészstúdió, contributor
2003 Hatvan city centre, masterplan:
Építészstúdió - koncept plan - team mate
2006 Pestszentlőrinc – own family house
2007 Pécs, Conference and concert center,
Építészstúdió – practicability and building permit plan - team mate
2007- MGA Architects team mate
2007 Celldömölk – town hall - building permit and final construcion plans - MGA Architects (Guzmics György, Menyhárt Gergő)- co-designer
2010- MGA Architects lead architect
2010 Salgótarján, Mining museum - exhibition, MGA - building permit plans: team mate
2010 Balatonberény - Apartment redevelopment
2010 Salgótarján - Somoskő, Guesthouse for 40 people, MGA - building permit plans: team mate

Lectures, publications and exhibitions:

2006 Invisible cities - redraw the identity - Presentation at the Department of Urban Designs Symposium
2007 Bicske - Város - Építészet – Issue - works of the students of subject Urbandesign 3.

- 2008 Tata - Város - Építészet – Issue - works of the students of subject Urban design 3.
- 2007 Az eklektikus Budapest téri világa – Exhibition - works of the students of subject Urban design 3.
- 2009 Budatétény - Város - Építészet – Issue - works of the students of subject Urban design 4.
- 2013 Five Glass - Presentation - Architects Masterclass – Conference - The changing world of moral culture
- 2014 Five way - Presentation - Architects Masterclass – Conference - Time-communication, design-critique

Architectural competitions:

- 2002 Hatvan towncentre, design competition, Építésztúdió (Pálffy Sándor, Hönich Richard) - team mate
- 2006 Pétfürdő, new town hall, and mainsquare settlement, design competition, co-architect: II. prize.
- 2006 Budapest szíve – masterplan competition, Építésztúdió (Pálffy Sándor)- team mate
- 2006 DBR metro – masterplan competition, Építésztúdió (Nagy Iván)- team mate
- 2007 Clark Ádám tér - architectural competition, Építésztúdió (Hönich Richard)- team mate, II. prize
- 2007 Barázda utca apartments, architectural competition, Építésztúdió (Hönich Richard) - team mate
- 2007 Pécs, Conference and concert center, - architectural competition, Építésztúdió

- (Hönich Richard, Keller Ferenc, Fialovszky Tamás) - team mate; I. prize
- 2007 Pécs, Nagy kiállítótér - architectural competition, Építészstúdió (Hönich Richard, Keller Ferenc, Fialovszky Tamás) - team mate; II. prize
- 2007 Vigadó tér, Boscolo hotels - invitational architectural competition, Építészstúdió (Nagy Iván) - team mate
- 2007 Újpest, retirements house - architectural competition, MGA Architects (Menyhárt Gergő, Guzmics-Kiss Andrea)- co-architect
- 2008 ANS III, BUD air traffic control center, architectural competition, Építészstúdió (Nagy Iván) - team mate
- 2008 Király utca, Office building - invitational architectural competition, Építészstúdió (Nagy Iván) - team mate
- 2008 Alacskai út, retirements house - architectural competition, MGA Architects (Menyhárt Gergő, Guzmics-Kiss Andrea)- co-architect
- 2008 Szombathely old theatre - architectural competition, Építészstúdió (Hönich Richard) - team mate
- 2008 Népfürdő utca, masterplan - invitational architectural competition, Építészstúdió (Nagy Iván) - team mate
- 2008 Nagyvisnyó, Social housing - architectural competition, MGA Architects (Menyhárt Gergő, Guzmics-Kiss Andrea)- co-architect
- 2008 Algyő, , 24-classroom primary school - architectural competition, MGA Architects (Menyhárt Gergő, Guzmics-Kiss Andrea)- co-architect

- 2009 Szigetszentmiklós, 24-classroom primary school - architectural competition, MGA Architects (Menyhárt Gergő, Guzmics-Kiss Andrea)- co-architect
- 2010 Budafok market - architectural competition, MGA Architects (Menyhárt Gergő, Guzmics-Kiss Andrea)- co-architect

Professional activities directly related to the thesis and to the masterpiece

- 2011 - Keszthely – Info point - invitational competition: III. prize (Dévényi T. Fábrián G.)
- 2011- Újpalota – Mainsquare settlement – architectural competition (Golda J. Kamuti G.)
- 2012 - Keszthely - Settlement of Youth Park, ÉME Masterschool – architectural design competition (Czigány T, Kronavetter P.)

Prices:

- 2002 BME Faculty diploma award
- 2011 Pro architectúra award –
Celldömölk town hall,
(Colleagues: Guzmics György, Menyhárt Gergő, M. Guzmics Annamária, Guzmics-Kiss Andrea)

MASTERPIECE

TOWN HALL OF CELLDÖMÖLK

Celldömölk, Gayer Gyula sq



Part of the townhouse's architectural description:

The old Cityhall was operated at the friary of the Benedictine Abbey, but as the holy orders have vindicated the building, new place has to be looked for the Mayor's office. The board of the city has made a decision that from the reimbursement got from the state new building can be built up.

Architectural conception

The new field is located in the city centre, in the neighbourhood of the baroque church and the Calvari-y-building, by the park fully overgrown by big trees. It was an important point of the architectural conception, that the „smooth village” character of Celldömök should be kept also by the volume and design of the building, as our new construction will be in a special role to be the eastern border of baroque downtown. Besides the built atmosphere, the other essential respect was the planned function.

The building has to fit to more different and independent objects: the big hall has to have separate access to be able to have an opportunity to organize special events after the normal office-hours (wedding hall, programs etc.), the location and position of all the other rooms and halls have to be ensured for the clients to have the easiest connection and access inside the block. Considering all these expectations we have planned a building with two courts with different characters but tight connection to each other: more urban, more representative, mostly stoned court inside connected to more intimate and greener yard by an arcade.

Functional conceptions

The main entrance of the building is from the square of the city, what is in the middle axis of the baroque church and the Calvari-y-building. By the

other entrance from the backside a two-storied hall is waiting for the visitors, from where the complete „flow“ can be controlled by the reception. Go on to the northern wing from the front hall there is another conference and meeting room with lavatories. By the events organized in this high headroom zone the guests can be welcomed in the front hall. Directly next to this - in a lockable office block – there is a multi-storied area with gallery and glass walls to the inner court where the clients can spend the waiting time.

The square by the main entrance is connected on a south direction to the more intimate and greener yard the by arcade, what it surrounded in a „U“ form by offices hidden in the side block of the building. On the ground floor the bigger, on the upstairs the smaller departments are located with less planned clients. The court inside of the building can ensure a pleasant climate, have more economic operation and in parallel fresh and bright view for the clients and the workers. The representative stairs and the elevator are moved to the lockable wing of the building, therefore the first floor and the offices can be separated for unauthorized persons in case of events arranged in the big hall. The bridge above the row of the arcades between the two courts creates a connection between the two major parts of the building. We have planned the management offices with perfect view to the baroque city center.

The masterpiece is rather an experimentation, than mature incarnation of ideas, but an important step in a line of ideas that led to this dissertations principles.













