

**FERIENHAUS T** (*continua da pag. 123*) leggibile». Una leggibilità, appunto, presente anche nelle “Ferienhaus”: «Queste, al-l’i-nizio, furono piuttosto citazioni, attacchi agli architetti del Modernismo, fondatori di uno stile che sarebbe stato di peso per molte generazioni. Architetti ai quali Schütte consigliava gentilmente di andare in vacanza... E questa casa, più delle altre “Ferienhaus”, usa il vocabolario delle forme del Modernismo». Un Modernismo che, in “Ferienhaus T”, dissolve la sua rigidità grazie al-l’a-simmetria delle diagonali che contraddicono principi e forme assoluti, diventando quinte mobili, linee che proseguono idealmente oltre le mura. Così lo spazio, più che contemplativo, diventa dinamico: le prospettive si moltiplicano e variano secondo il punto di vista di chi percorre questa casa, spoglia di affermazioni e disponibile agli umori, in cui le parallele non aspettano l’infinito per toccarsi. *Angela Maria Piga*

**FERIENHAUS T** (*page 118*) Gravity and grace seem to have come to earth along a mountain road in Mösern, a ward of Telfs, about 30 km from Innsbruck. We find an unpaved road at the foot of Mt. Hohe Munde. Rounding the first switchback, we are greeted by an almost surreal sight: the “Ferienhaus T”, a house based on a model created by Thomas Schütte in 2006-2007. One of the preeminent contemporary German artists, winner of the Leone d’Oro for Best Artist at the 2005 Venice Biennale, Schütte (Oldenburg, Germany, 1954), got his education in the mid-1970s at the Kunstakademie Düsseldorf, working under such luminaries as Gerhard Richter. Schütte’s generation followed immediately upon the school of great artists who had broken down the barriers separating the different artistic disciplines, conceiving the total work of art, and he is their rightful heir. The Ferienhaus T has two predecessors—the models created in 2002 for the “Ferienhaus für Terroristen” (vacation house for terrorists)—but is the only one actually to be built. It is a five-sided polyhedron with an area of one hundred and four square meters, set at the foot of the slope between the edge of the forest and the road. The walls are composed of plate-glass windows measuring two and a half meters by two meters seventy-five in height. The base and roof are edged in copper. The chimney-smokestack makes the house look like an old ferryboat suspended between the earth and the sky. The angular “bow” projects obliquely out toward the woods: this is where Schütte placed the bathroom, fully visible from the surroundings, throwing the whole prism of the house into motion like the vanes of a turbine, transforming the modernist authority to which Schütte makes reference into a kaleidoscope of lines and reflective surfaces. No doors are immediately visible (there are actually three) when one first beholds this imaginary object made real by the gallery owner from Cologne, Rafael Jablonka, who boldly decided to build the house. “I didn’t need a house in the mountains; I already have one, not far from here. I wanted a place that would be dedicated to art, where I could come now and then. In 2010, I was at a retrospective of Schütte’s work in Bonn and saw the full scale model of his ‘Vacation House for Terrorists’. It was perfect for the piece of land I owned, and so I asked Thomas if he would be willing to have it built.” He was. But it was a challenge, because his works are not architectural models, but works of art in themselves, like everything he has done since the 1980s: first his bunkers, then his artist studios, then—after a hiatus in the 1990s—the above two models from 2002, his five “One Man Houses” in 2003, and his Ferienhaus T in 2006-2007. “Schütte began working with models in the late ’70s-early ’80s because at the time making stand-alone sculptures was a road thoroughly travelled by Minimalism and Arte Povera. Models offered another way, because they were essentially theatrical, originating in the realm of architecture and not that of sculpture,” explains Dieter Schwarz, director of the Kunstmuseum Winterthur. In 2011, with Andrea Bellini, he co-curated two exhibitions on the German artist presenting both the complete series of his female sculptures “Frauen” at the Castello di Rivoli (running through September) and his models in “Houses” at the Nouveau Musée National de Monaco (ending in November), coordinated by Cristiano Raimondi (nmm.mc). A video was projected at the Monaco event showing the construction of the house in Mösern captured via webcam. In the same way that Schütte’s models are not architectural but artistic—he does not create them as a means of prefiguring a full-blown construction—Jablonka does not consider this structure to be simply a house. “My wife and I do not see it as a vacation house. It’s a work of art. Even if no one ever went there and the house just sat there, that would be perfectly OK.” And, incredibly, the built Ferienhaus T maintains its imaginary nature as model, even though it offers all the minimum requisites for living, such as the plumbing incorporated into the trapezoidal cement structural wall visible in the interior (the other two structural walls contain the fireplace and the bathroom, respectively). The long outermost side of this wall has two shelves that support an almost invisible cooktop, while the bed rests on the opposite side, facing the fireplace. The larch floor and ceiling give warmth to the space. The sparse furnishings reflect a sober design recognizable only to an expert eye: two Karuselli armchairs by Yrjö Kukkapuro in front of the fireplace, a wooden table by Alvar Aalto, two Domus chairs by Ilmari Tapiovaara, and, most importantly, four chairs by the Austrian architect Siegfried Mazagg from the Berghof Hotel, built in the 1930s in Seefeld, not far from Telfs, which still contains a great deal of its original furnishings. Beyond its imaginary look, another one of Schütte’s distinguishing values is also manifested in the structure: minimization. Not only are there none of the formal touches that commonly express an architect’s protagonism, completely absent here, in purely practical terms there is no refrigerator or appliances (apart from two electric burners), no cellar or conveniences of any sort. The Ferienhaus T not only represents an homage to freedom from functionality, but it is also a response to a potentially possible challenge: make a lifestyle fit an artistic vision. Naturally a few variations were introduced during construction. As Jablonka explains, “copper instead of steel, and we switched the orientation of the house to suit it better to the position of the lot, and the kitchen with the bed, which was originally placed against the external wall but we preferred to have it in front of the fireplace.” Another fundamental change was introduced by Rafael’s wife Teresa. Instead of applying film to the plate glass to colour it, she preferred to use coloured curtains that create a dual theatrical effect: from outside, the house appears to be a five-stage theatre waiting for the curtains to rise; while from the inside, the curtains open onto the stage of the outside world. And here we witness the achievement of a small wonder: the continuation of the idea of fiction that was so crucial in the original models. “The model,” explains Schwarz, “opens onto an imaginary space. It is something that isn’t there, but that could exist, or is not yet complete.” Like the theatre, the artist’s work touches the spectator directly. “Schütte has always worked and spoken for and with images, with their legibility, in a style free of extravagance or abstraction beyond what can readily be grasped. And the model is something that is extremely illustrative and quickly readable.” And this readability is also found in his Ferienhäuser: “Initially they were more like citations, attacks on the architects of Modernism, the founders of a style that would weigh on many generations. Schütte kindly suggested to them that they take a vacation... And this house, more than the other

Ferienhäuser, uses the vocabulary of Modernist forms.” In Ferienhaus T, the rigidity of this Modernism dissolves into the asymmetry of diagonals that defy the dictates of absolute form and principle, becoming mobile backdrops, lines that continue ideally beyond the walls. Thus, more than being contemplative, space becomes dynamic: the perspectives change and multiply depend-ing on the vantage point of the observer inside the house, which makes no statement but opens to one’s mood, where parallels do not have to wait until infinity to touch each other. *Angela Maria Piga*