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Architecture as a yardstick for individual activity and architecture as a criterium for social responsibility towards society.

Responsibility towards form and expression is not exclusively for the developed environment.

I have focused my work on this two-fold responsibility of architecture since architectural design cannot be restricted to formal and aesthetic requirements. The analysis of the purpose of the project is, therefore, at the beginning of all my considerations when I try to find a solution. Every construction project has a consequential impact on the immediate vicinity and the extended environment. The problem is interesting and acceptable for me if these expected impacts are within the framework of my concept of landscape and space.

The logical result is that some projects or renovation ideas of this sort of despotic process will be ultimately rejected by me. I see it as my task to assume responsibility for the state of being of our immediate and extended environment. Frequently a project which has not become reality because of its unsuitable location is often more important to me than a brilliantly executed project of art. The thoughtless handling of landscape formations can be seen as an important factor responsible for the destruction of our environment through construction projects.

My work starts with an analysis of the meaning of the project because the broader concept of architecture is important to me. If the positive interaction of both the architectural structure and the environment is a prerequisite, then a harmonious and ecologically balanced environment will be the result. This culminates in a joy in the given task and mobilizes all hidden reserves of fantasy. The interplay between the interests of the client and the interests of an "ideal" environment can result in the construction of an artistic and sophisticated architectural structure. I never see myself as an attorney who solely represents the interests of a client. The artistic standard of my work cannot be grounded in a superficial formalism. It is not concealed in the resulting confrontation between the criteria of the sites, the client and the peripheral importance of the environment. At best, the result is a harmony between the natural and artificial environment in which the qualities of the occupant are reflected. The main achievement of an architect has been attained if the structure is accepted by the inhabitant, understood by the surrounding environment, and if it is not misunderstood as an attempt which curries favour.

If an integration between the inhabitant, the architectural structure and the environment is achieved, a place of art has evolved.

Integration, however, is not merely subordination or categorization. Integration can be synonymous with opposition; it can be spatial redefinition and can trigger contradiction. Integration has been achieved when an intended reaction occurs.

I do not mean triteness when I speak about universal understanding. I do not conceive that there is an absence of art where simplicity has become the guiding principle of architectural design. I do not feel a lack of fantasy when basic needs are met and simple forms become the prerequisite.

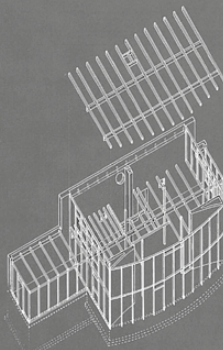
A restriction in the selection of designs and materials and a critical evaluation with "the spirits of the time" usually bring forth creativity outside the modes of time and fashion. Is it really a sign of populism when I try to familiarize the general public with sophisticated and quality architecture? Is architectural art only art if it is incomprehensible? I see it as my duty to refute this philosophy. Motive is often the starting point for my work. My priority for design is the public sphere. Construction can rarely be separated from its influence. Questions of direct intervention determine the course of action. I would like to mention the architectural competition for the renovation of the town-center of Alberschwende (in cooperation with Architect H. Wagner, Bregenz). New building structures clearly defined spatial and functional hierarchies (town-square space – street space; man – automobile). This project was awarded Second Prize by the selection committee.

Single Family Dwelling –
Keller in Feldkirch

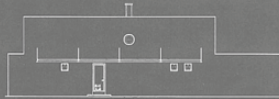
The aim was to construct an unpretentious single family dwelling in an area which is based on a settlement model of creative working architecture. There were two guiding principles:

- Utilization of solar energy (passive)
- Screening towards the North (super-shady)

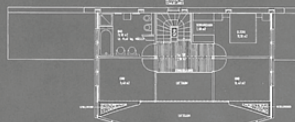
The architectural design intends to reflect a clearly defined building which does not turn into dialogue with the neighborhood.



Isometrics of the wooden structure



View (North): Scale 1:200



Ground Plan for second floor: Scale 1:200