

*Mramor je najjeftinija tapeta*  
Adolf Loos

Mramor neće požutjeti. To nije jedini razlog zbog kojeg bi se moglo reći da je vrijednost mramora trajnija od ma kakve tapete. Ne implicira li "trajna vrijednost" nekog materijala i njegovu rezistentnost u pogledu pomodnosti? Zar nije tako? Zar nije mramor - nipošto imun na zlorabu - pomodnim mijenama ipak manje izložen nego odjevni materijal, koji se može proizvesti jednako jeftino kao tapeta od papira? Drugim riječima: je li mramor jeftiniji zato što je vredniji?

Ljekarna Sv. Križa u mjestu Peuerbach u Gornjoj Austriji, koja je gotovo sasvim "istapecirana" mramorom iz Unterberga, upravo je predodređena za takve spekulacije o materijalu i odijevanju. Pri tome riječ "tapeciranje" odgovara tek u prenesenom smislu, jer mramor ovdje nije



## **Bettina Götz & Richard Manahl** **MRAMORNA TAPETA** MARBLE WALLPAPER

PREGRADNJA LJEKARNE SV. KRIŽA / THE ST. CROSS PHARMACY  
CONVERSION, PEUERBACH, AUSTRIJA / AUSTRIA, 1999.

tekst / text by **Gabriele Kaiser**  
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prilijepljen već (iznimka je pod) isključivo zašarfljen.

Pod, zidovi i stropovi, čak i tri prodajne tezge ljekarne potpuno su obloženi dva centimetra debelim pločama mramora išaranog crvenkastim žilama, zašarfljenim na nosivu po konstrukciju. To daje prostoru u istoj mjeri hladnu koliko i tjelesnu atmosferu.

Investitori, koji su doselili u Peuerbach zbog slobodne ljekarničke licencije, nisu htjeli pregradnju, potrebnu zbog prostornih i funkcionalnih slabosti, prepustiti nekoj za tu vrstu opreme specijaliziranoj tvrtki, već su zamolili članove grupe ARTEC, Bettinu Götz i Richarda Manahla, arhitekta koji su nekoliko godina ranije planirali

*Marble is the cheapest wallpaper*  
Adolf Loos

Marble will not yellow. But this is not the only reason why its quality could be stated to be more durable than any other wall-covering. Is it not that the notion of "permanent value" of a certain material implies its resistance to fashion? And, is it not so that marble-not at all immune to misuse-is less prone to fashion changes than a clothing material which could be as cheaply manufactured as a wall-paper?

In other words: marble is cheaper because it is more valuable?

The St. Cross Pharmacy in the small town of Peuerbach in Upper Austria, almost completely covered in Unterberg marble is exactly predestined for such speculations on material and clothing. The word "wall-papering" could be here used only in a metaphorical



njihovu obiteljsku kuću u Peuerbachu, da im izrade projekt po mjeri.

U prvom redu valjalo je dodatno proširiti površine policia za farmaceutske nusprodukte, fakično (ali i atmosferično) povećati prodajne površine, optimirati funkciju i poboljšati osvjetljenje. Arhitekti su gotovo u potpunosti udaljili uređenje prodajnog prostora, recepture i skladišta materijala (usput, pregradnja se odvijala u uvjetima redovnog pogona), prodajni prostor

sense as the marble in this case is not glued but, with the exception of the floor, exclusively screwed.

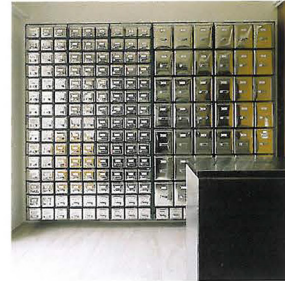
The floor, walls and ceiling, even three pharmacy counters are completely covered in three centimeters thick marble plaques mottled by reddish veins, screwed to the bearing sub-construction. This renders to the space in the same measure cold as bodily atmosphere.

The clients, who had moved to Peuerbach because of the free apothecary licence, did not



povećali su na 55 m<sup>2</sup> te su postavljanjem triju tezgi umjesto jedne postigli pregledni raspored. Kako bi ne naročito prostorna ljekarna dobila ugodaj jedinstva i velikih razmjera, arhitekti ARTEC-a sve su poslovne sektore odjenuli u kamen. Odabravši mramor kao "laji-motiv" upotrijebili su materijal koji podjednako dobro odgovara i higijenskim potrebama i karakteru ljekarne kao ustanove koja služi zdravlju. Odabrali su materijal koji tom polujavnom mjestu, s različitom frekventnošću musterija, daje potreban čar i potrebnu otpornost (u smislu rezistentnosti prema trošenju).

Položaj ljekarne u Peuerbachu tipičan je za žanr: nalazi se na glavnoj ulici, u prizemlju



want to give the conversion task, needed for spatial and functional reasons, to a specialist firm but they asked instead the ARTEC group|Bettina Götz and Richard Manahl - the architects who some years before designed their family house in Peuerbach) to make a tailor-made project. In the first place, additional shelves for pharmaceutical products were needed, the factual (but also atmospheric) enlargement of the selling area, the function optimization and the lightning improvement. The architects have almost completely removed the equipment of the selling area, dispensary and of the material store (by the way the conversion was carried out during normal functioning of the pharmacy) and have enlarged the selling area to 55 square meters. By putting three counters instead of the one they have achieved a clear disposal. To achieve an impression of unification and of great scale in an otherwise not very spacious pharmacy, the ARTEC has covered all the business premises in stone. With marble as a "Leitmotiv" they have chosen the material well suited both to hygiene needs as to the character of the pharmacy as an establishment serving health purposes. They have chosen the material which to such a semi-public space gives a necessary charm and needed resistance (in sense of resistance to tear and wear).



zgrade iz osamdesetih godina, koja žbukom i presvođenim prozorima tvori pseudobidermajerski ansambl u središtu mjesta. Na vanjskoj fasadi tog pitoresknog ansambla novouređena ljekarna jedva se primjećuje jer komisija koja brine o izgledu mjesta nije dopustila nikakve promjene. Šteta, jer bi klimatski rezistentna mramorna odjeća bila prikladna i za vajnski prostor te bi pomogla ljekarni da postane snažno prezenta u izgledu mjesta. Ovakvo su analitičke mjere koje su arhitekti poduzeli - ako se izuzmu aluminijem uramljene vitrine ispred prozorskih lukova - ograničene na ulazni prostor ljekarne. Crvena površina otirača signalizira ulaz, automatska staklena pomična vrata te jedan čvrsto zastakljeni "kućni ugao" povećavaju transparentnost u ulaznom području, a mali mramorni zid s vitrinama, telefonskim uređajem i otvorom za izdavanje robe omogućuje rad sa strankama u vrijeme dežurstva.

U unutrašnjosti ljekarne mramor određuje opći ton: kao obloga poda, kao tekstilni pokrov stropa i zidova, kao okvir prodajnih pultova, kao crvenkastim žilama prošarana koža koja se prevlači preko cjelokupnog prostora. Koža? Nije li ova metafora na sličan način kriva kao što je to usporedba s tapetom? Naime, mramorni plašt, koji u ritmu blokova i niša u obliku kvadara s nepravilnim indirektnim osvjetljenjem plastično dolazi do izražaja, pokazuje naročito duž prozorske fronte s nesimetričnim "prodorima" svoju jednostavnu i vitku konstrukciju, kao odjeća lišena tektoničke težine ili homogenosti slične koži, čak "sraslosti" sa supstancom. Pojedine unaprijed izbušene kamene ploče, osnovnih dimenzija 120 cm x 30 cm, pričvršćene su vidljivim vijcima na četiri kutne točke na nosivu konstrukciju od ploča iverica (MDF). Ovo normiranje mjera te vidljivo pričvršćivanje mramornih ploča sugerira svojom konstruktivnom

The location of the Peuerbach pharmacy is typical for its genre: placed in the main street, on the ground floor of the 80-ish building that with its decorative rendering and arched windows makes for a pseudo-Biedermeier ensemble in the town centre. The newly converted pharmacy is hardly visible on the façade of this picturesque ensemble because the Committee taking care of the town's image did not allow any changes. It is a pity because atmosphere-resistant marble dress would have been adequate to the outer space, as well, and would have helped the Pharmacy to gain a strong presence in the town's image. The analysis measures undertaken by the architects with the exception of the aluminium-framed shop-windows casings under the window arches have in this way been restrained to the entrance space. The red rug is indicating the entrance, automatic sliding glass doors and one firmly glazed "house angle" enable increased transparency in the entrance area. A small marble wall with glazed cases, telephone and the opening medicine-dispenser regulate dealing with customers outside working hours.

In the interior marble sets the general tone: as floor covering, as ceiling and wall covering, as counter-framing, like, by reddish veins, mottled skin, enveloping the whole space. The skin? Isn't this metaphor as wrong as the comparison with the wallpaper? The marble coat which in the rhythm of blocks and parallelepiped-shaped niches with irregular, indirect lighting is plastically expressed shows exactly alongside the window wall with asymmetrical "cuts" its simple and slender construction like a dress devoid of tectonic weight or skin-like homogeneity or of even identification with substance. Some pre-screwed stone plaques (120 x 30 cm) are fixed by visible screws on to four angle points to the bearing construction of chipboard (MDF) plates. This norming and the visible fixing of the marble plaques is suggestive by its constructive simplicity of industrial directness aspiring at more than at the functional needs. The architects have, striving at the treatment of material without value prejudices, succeeded in a way to neutralize semantic load of marble.





jednostavnostu industrijsku izravnost, koja ukazuje više negoli na potrebe funkcionalnosti. Arhitekti, težeći za tretmanom materijala bez vrijednosnih predrasuda, uspjeli su tako na neki način neutralizirati semantički balast mramora.

Dominantni se materijal začudujuće dobro podnosi sa svojom potkonstrukcijom, pločama od iverice gotovo jednake debljine, koje su premazane slojem prozirnog laka, pa se i one u ljekarni potvrđuju kao plohe. Tako su npr. prednje strane ormarića s ladicama za lijekove odjevene u MDF-ploče, a ne u mramor.

Uzdruž funkcionaliziranih mramornih zidova nalaze se dodatne plohe staklenih policica, debljine jedan centimetar, ukliještene u prostore između ploča. Njima su povećane površine za izlaganje kozmetike, ljekovitih trava i čajeva, što se već pozitivno odrazilo na prodaju.

Ljekarna, sada daleko svjetlija i prostornija nego ranije, dobila je i garderobu, čija zidna

The dominant material is surprisingly well suited to the sub-construction, the chipboard plates of almost the same thickness, covered by a coat of transparent varnish, so in the pharmacy they are also confirmed as planes (so the front-sides of the medicine cabinets are clothed in MDF-plates and not in marble).

Additional one centimeter thick glass shelves, fixed in the plates interspace, are placed along functionalized marble walls. In this way the surfaces for the cosmetics, herbs teas have been increased which has already been shown on the sale.

The pharmacy, now far more lighter and spacious than before, obtained also a wardrobe closet whose window mirrors optically double the selling space. It could be separated by the help of sliding doors. In order not to break the space flow both the dispensary passage (with medicine-drawer cabinets on the side walls), the material store and the dispensary have their floors and walls covered in marble. As



ogledala optički udvostručuju prodajni prostor. Garderoba se po potrebi pomičnim vratima može prostorno odvojiti. Da se ne bi prekinuo prostorni tok, pod i strop prolaza prema recepturi (na čijim bočnim zidovima stoje ormarići s ladicama za lijekove), komore za skladištenje materijala te recepture odjeveni su u mramor. Kolikogod mramor određuje prostorni dojam, on istovremeno predstavlja samo materijalizaciju jednog funkcionalnog sistema. To što je ljekarna u Peuerbachu pregradnjom ne samo bolje odjevena već i bolje funkcionira nego ranije ponajprije je povezano s preciznošću logističkog i infrastrukturnog poboljšanja prodajnog prostora. Ograničenje na samo malobrojne elemente i materijale isključuje isprazne dekorativne elemente - stječe se dojam da je sve na svojem mjestu. Radi se o povećanju vrijednosti, koje nipošto ne ovisi o materijalnoj vrijednosti upotrijebljenog mramora.

much as the marble defines the spatial impression, so it, at the same time, represents materialisation of one functional system. If the Peuerbach pharmacy is after its conversion not only better clothed but also better functioning, has its reasons in the precision of logistic and infrastructural improvements in the selling area. Reduction to only few elements and materials excludes futile decorative elements: impression is that everything is on its place. It is about quality increase not depending at all on the material value of the used marble.