

napisala
written by



Vera Grimmer

Kućni prag ne mora biti granica

◀ Od kraja 19. stoljeća stanovanje postaje jednim od najvažnijih društvenih pitanja, a stanogradnja oruđe društvenih promjena. Za arhitekta herojskog doba moderne baš je stambena kuća, i to obiteljska kuća predstavljala laboratorij za istraživanje novih arhitektonskih metoda, pri čemu su se takva iskustva prenosila i u kolektivnu stanogradnju. Angažirana suvremena stanogradnja nastoji se prilagoditi, odnosno zadovoljiti, razno-rodne nove životne forme, što se odnosi kako na mogućnosti rada, tako i na oblikovanje životnih zajednica. Takva zadaća vrlo je kompleksna jer bi kvalitetni stambeni kompleks trebao preuzeti i ulogu generatora urbanosti kao i zajedništva svojih stanara, a sve to još treba smjestiti u moguću ekonomski okvir.

arhitekti
architects



Bettina Götz



Richard Manahl

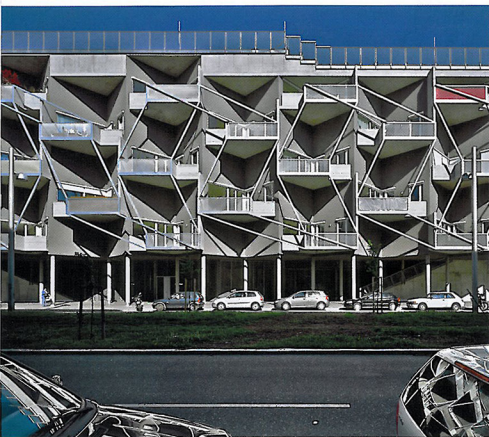
A Threshold Does Not Have To Be a Boundary

◀ Since the end of the 19th century, housing has become one of the most important issues in society, and residential construction a tool for social changes. For architects of the heroic epoch of modernism it was the residential house, more precisely the family house, that represented a laboratory for the investigation of new architectural methods and in the process these experiences were also transferred to collective housing construction. Committed contemporary housing construction attempts to adapt to i.e. to satisfy diverse new lifestyles, which refers to the opportunity to work as well as to form human communities. Such a task is very complex since a high quality residential complex should generate both and the sense of community of its residents, and all this furthermore needs to be placed within a possible economic frame. However, it is residential architecture that will be an indicator of the social sensibility and humane engagement of its authors, beyond all sensationalism and self-representation.

◀ ARTEC Architects, Bettina Götz and Richard Manahl, have been dealing with housing issues vigorously since the very beginning of their combined work. In their oeuvre we can find the radically individualized "Space Zita Kern" (Oris, issue 1), as well as a high density residential block in Vienna's Laxenburgerstrasse (Oris, issue 12). They have developed and perfected the methods and strategy used in Laxenburgerstrasse

fotografije photographs by Margherita Spiluttini





No, upravo će stambena arhitektura biti pokazatelj socijalne osjetljivosti i humanog angažmana svojih autora, onkraj svakog senzacionalizma i samopredstavljanja. ARTEC arhitekti, Bettina Götz i Richard Manahl, intenzivno su se od samog početka zajedničkog rada bavili stambenom problematikom, pri čemu u njihovu opusu možemo naći radikalno individualizirani "Prostor Zita Kern" (Oris broj 1), kao i stambeni blok velike gustoće u bečkoj Laxenburgerstrasse (Oris broj 12). Metode i strategiju upotrijebljene u Laxenburgerstrasse razvijali su dalje i usavršili u svojem novom stambenom projektu Tokiostrasse u jednom "vanjskom" bečkom okrugu preko Duna – području koje posjeduje potencijal proširenja grada. Te se metode tiču vrlo bitnih parametara koji će odrediti kvalitetu stanovanja, ali i kvalitetu okoliša. Na parceli s tri strane okruženoj ulicama, a tek prema istoku vezanoj uz također novu rubnu izgradnju, arhitekti su na takav način komponirali i strukturirali pojedine traktove da je nastalo samostalno susjedstvo koje međutim ostvaruje i vrlo suptilnu interakciju s javnim prostorom. Svaka i najmanja pojedinost podupire cjelinu, ali je o njoj i ovisna, tako da nastaje gradsko tkivo kojim arhitekti žele spojiti naizgled nespojivo: gustu gradsku izgradnju i individualno obiteljsko stanovanje. Riječ je, dakle, o individualizaciji kolektivnog stanovanja, ali daskalo i o još mnogo čemu drugome. Gradacije prostora od javnog,

in their new residential project Tokiostrasse in an 'outer' Vienna district across the Danube – an area that possesses potential for extension of the city. These methods refer to very significant parameters that will determine quality of living, but also the quality of the environment. On a plot surrounded with streets on three sides and only to the east connected to another new peripheral construction, the architects composed and structured individual tracts in such a way that an autonomous neighbourhood came into being that, nevertheless, also materializes a very subtle interaction with public space. Each and every detail supports the whole, but is also dependent on it. In this manner, a city fabric appears with which the architects want to link the incompatible: dense city construction and individual family living. This is then an individualization of collective residence, but certainly many other things as well. Gradations of space from public, via semi-public to private are exemplarily manifested in the western tract, which is oriented towards Tokiostrasse, a local road with a broad central green belt. The transparent entrance zone with a membrane made of stretched tin (a texture that at the same time connects and separates) is recessed so that the width of the arcade allows public gatherings in its sheltered space – for example, self-organized flea markets or small neighbourhood parties, common events in Vienna. As a filter between the public space of the street and the intimate zone of the flats, a structure of two-floor loggias, has been installed: a staggered formation in a horizontal and vertical sense. The loggias leave an impression of a gigantic honeycomb with, in addition, a 'spider web,' made of metal spatial ornamentation, extending all over its surface. The very expressive facade structure which recalls primordial organic habitats is a surprising novelty within the oeuvre of ARTEC Architects. As a reference for the two-floor loggias that compensate for the rather small height of the flats, the architects mention the residential building 'Nid d'abeille' (honeycomb) in Casablanca by architects Candilis and Woods from 1952. Only the flats oriented towards Tokiostrasse to some extent match the typology of a multi-apartment building, while all the others represent models of individual housing surrounded by vegetation. This individualization within concentrated (sub)urban construction is achieved by means of vertical stacking of four different types: loft with private gardens on the ground floor, duplex with atrium, semi-detached house and 'garden pavilion' on the top of the building. No matter whether the flats are situated on the level of the courtyard or on the fifth floor, a green surface is included and it is possible to plant this surface individually. All the passages to the exterior spaces of loggias or terraces are on the same level as the flats. Furthermore,

preko poljujavnog od privatnog egzemplarno se pokazuju u zapadnom traktu orijentiranom prema Tokiostrasse, lokalnoj prometnici sa širokim, središnjim zelenim pojasom. Transparentna ulazna zona s opnom od rastegnutoj lima, teksture koja istodobno odvaja i spaja, povučena je toliko da širina arkade omogućuje javna događanja u zaštićenoj arkadi – primjerice samorganizirane 'buvljake' ili manje 'kvartovske fešte' u Beču vrlo uobičajene. Kao filter između javnog prostora ulice i intimne zone stanova, postavljena je struktura dvokatnih loda izmaknutih u horizontalnom i vertikalnom smislu. One djeluju poput divovskih saća preko kojih je još razapeta 'paukova mreža' metalnoga prostornog ornamenta. Veoma ekspresivna fasadna struktura, koja asocira prvotna organska staništa, iznenađujuća je novina unutar opusa ARTEC arhitekata. Kao referencu za dvokatne lode koje kompenziraju manju visinu stanova, arhitekti navode stambenu zgradu Nid d'abeille (saće) u Casablanci, arhitekata Candilisa i Woodsa iz 1952. godine. Jedino stanovi orijentirani prema Tokiostrasse odgovaraju donekle tipološki višestambene zgrade, dok svi drugi predstavljaju modele individualnog stanovanja u zelenilu. Ta individualizacija unutar zgusnute (pri)gradske izgradnje postignuta je vertikalnim slaganjem četirju različitih tipova: loftova s privatnim vrtom u prizemlju, duplexa s atrijem, kuća u nizu i 'vrtnih paviljona' na vrhu kuće. Bez obzira nalaze li se stanovi na razini dvorišta ili na petome katu, pripada im zelena površina koju je moguće individualno obraditi, a svi su prijelazi u vanjske prostore loda ili terasa bez razlike u razini. Nadalje, prostorna raskoš sa slobodnostojećim stubama i galerijama, ostakljenja od poda do stropa, direktno osvijetljenje sporednih prostorija – sve te kvalitete stanovanja u obiteljskoj kući nailazimo u ovoj višestambenoj zgradi, još k tome u poticanoj stanogradnji. Zahvaljujući intenzivnoj suradnji arhitekata i angažiranog stafičara (A. Harrer), vrlo ekonomično dimenzionirana konstrukcija prolazi bez nadvoja, vidljivih greda i slično. Uglavnom je riječ o dvokatnim zidnim nosačima raspona 6,30 metara. Budući da u poticanoj stanogradnji kvadratura stana ima stroge granice, arhitekti su intenzivno istraživali svaku mogućnost za postizanje prostorne velikodušnosti koju vide kao osnovu dostojnog stanovanja. Osobito je u tom pogledu preciznost bila potrebna kod tipa 'vrtnih paviljona' na vrhu zgrade, gdje je pri širini od tri metra ipak postignut razuman uporabni komfor. Baš ti 'paviljoni' indikatori su za metode rada arhitekata. Njihova izmaknutost i konično sužavanje daju izvjesnu ludišćku kvalitetu, inače gotovo oporom kompleksu, a kako svaka odluka ovdje ima barem dva značenja, omogućuju još više osvijetljenja i osunčanja u unutrašnjosti bloka. Potrebi za optimalnim osunčanjem i osvijetljenjem relativno dubokih



spatial luxury with freely standing staircases and galleries, glazed surfaces from floor to ceiling, and direct illumination of secondary rooms – all these qualities of residing in a family house are found in this apartment building, which is a subsidized housing project. Thanks to the vigorous cooperation of the architects and a committed structural engineer (A. Harrer), the very economically dimensioned construction manages without lintels, visible beams and similar items. Here, there are mostly two-floor wall supports with a span of 6.30 metres. Since there are strict limitations for flat area in subsidized housing constructions, the architects looked hard for every possibility of achieving generously proportioned space, which they see as the basis for dignified living. In this sense, preciseness was especially necessary with the types of 'garden pavilions' on the top of the building where a sensible usable comfort has still been achieved in the three-metres-wide space. In fact, these 'pavilions' are indicators of the working method of the architects. Their staggered nature and conical narrowing provide a certain quality of play to an otherwise almost harsh complex, and since each decision here has at least two meanings, they enable even more illumination and sunlight in the interior of the block. The need for optimal insulation and illumination of relatively deep outlines, as well as for protection of privacy, is supported by plastic modelling



tlocrta, kao i za zaštitu privatnosti, odgovara plastična modelacija građevnog korpusa kao i lociranje otvora, zapravo ostakljenih ploha. Stanovanje kao društvena i kulturna, dijelom privatna, dijelom javna praksa (prema Werneru Sewingu) velika je tema ovoga stambenog susjedstva, a pokazuje se prije svega u komunikacijskim zonama. Vertikalno posložene unutarnje

of the constructional corpus as well as by positioning of the openings, in fact glazed surfaces. 'Residing as social and cultural, partly private, partly public practice' (according to Werner Sewing) is a large issue related to this housing neighbourhood and it is manifested primarily in communicational zones. Vertically set interior streets, staggered

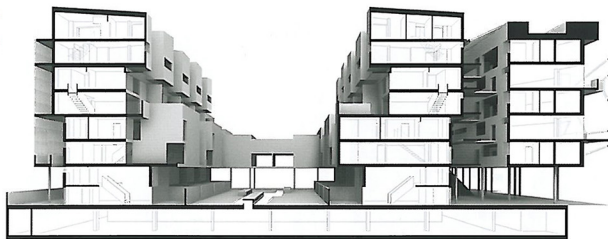


ulice, izmaknuti mostovi, polutransparentne platforme – sve bi to u krovnim ostakljenjem dobro osvijetljenom prostoru trebalo pružiti mogućnosti susreta i komunikacije. Motivacija za stvaranje tih jedinstvenih piranesijevskih prostora (bez piranesijevske tjeskobe) je čežnja i težnja arhitekata za stvaranjem zajedništva. Za vrijeme posjeta zgradi činilo se da ta težnja

bridges, semi-transparent platforms – all these should enable possibilities for meeting and communication in a well illuminated space by means of roof glazing. Behind the creation of these unique Piranesian spaces (without the Piranesian gloominess) is the architects' desire to generate a communal feeling. In the time of the visit to the building, it seemed that



3d presjek ▶
3d section ▶



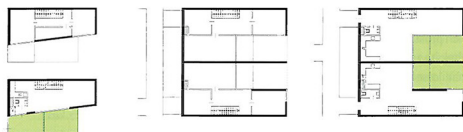
tipovi stanova ▶
flat types ▶



tip 1 (70,5 m²) / type 1 (70,5 m²)

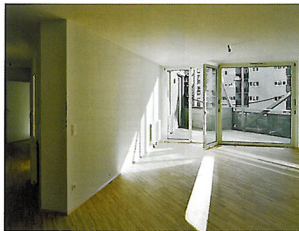
tip 3 (102,5 m²) / type 3 (102,5 m²)

tip 6 (55,9 m²), tip 7 (72,6 m²) /
type 6 (55,9 m²), type 7 (72,6 m²)



tip 4 (73,8 m²), tip 4A (84,8 m²) /
type 4 (73,8 m²), type 4A (84,8 m²)

tip 2 (107,4 m²) / type 2 (107,4 m²)



ima šansi za realizaciju: mlade majke u razgovoru, djeca koja pred vratima stana spremaju svoje igračke i bicikle, tegle s ružmarinom i bosiljkom na dovoljno širokim pristupnim mostićima, ali djelomično i klupe kao što ih i nalazimo u otočkim kalama, ili ispred kuća u gradišćanskim (burgenlandskim) selima. Tek prostor za zajedničke aktivnosti stanara bio je još nedirnut u estetici svojega jedinstvenog tamnorangeastog naljiča. Boja – sunčano žuta za komunikacijske prostore i jarko crvena za stubišta – efektno je sredstvo za stvaranje atmosfere koje ništa ne stoji, pa ga ARTEC arhitekti često koriste. ▶ Centralni komunikacijski prostor – unutarnje dvorište koje ima širinu prosječne bečke gradske ulice – omogućuje dovoljnu distancu između istočnog i zapadnog trakta, dok južni i sjeverni, tek dvokatni traktovi, svojim slobodnim prizemljem omogućuju propusnost čitavog kompleksa prema javnom prostoru. Kako dvorište nije ništa drugo do ozelenjeni krov garaže, arhitekti su i ovdje nepogodu pretvorili u prednost. Naime, šahtovi za

this desire had a chance to be realized: young mothers in conversation, children storing their toys and bicycles in front of their flats' doors, pots with rosemary and basil on sufficiently broad access bridges, but to certain extent benches as well, similar to those which we find in the streets on islands or in front of the houses in Burgenland villages. The space for the joint activities of the residents was alone still untouched in terms of the aesthetics of its unique dark orange colour. The colour – sunny yellow for communication spaces and bright red for staircases – is an efficient means for the creation of atmosphere for free, which is why ARTEC Architects use it frequently. ▶ The central communication space, the interior courtyard, which is as wide as an average city street in Vienna, provides a sufficient distance between the eastern and western tract, while the southern and northern tracts with only two floors enable the permeability of the entire complex to the public space with its free ground floor. Since the courtyard is no more than a garage roof with greenery, the architects here turned disadvantage into advantage as well. In other words, airshafts for ventilation of the garage serve as reduced garden mobiles and determine the composition of the entire garden. ▶ In Vienna's social housing construction (for example, in residential buildings by architect H. Gluck from the 1970s and 1980s), a proved generator of communication – a roof swimming pool, is here additionally supplemented with a spacious meadow which has a view over the city in the distance and vineyard hills of the Vienna Woods. ▶ Many other themes could be elaborated in relation to the Tokiostrasse building – about truthfulness and directness of treatment of materials and construction, about the rigidity of details





zračenje garaže služe kao reducirani vrtni mobilijar i određuju kompoziciju čitavog vrta. U bečkoj socijalnoj stanogradnji (primjerice kod stambenih objekata arhitekta H. Glücka iz 70-tih i 80-tih godina), dokazani generator komunikacija – bazen na krovu ovdje je još potpunjen prostranom livadom s pogledom na udaljeni grad i vinogradima obrasle obronke Bečke šume. U povodu objekta Tokiostrasse mogle bi se elaborirati još mnoge teme: o iskrenosti i izravnosti tretmana materijala i konstrukcije, o rigidnosti detalja svedenih na najpotrebnije, o nespremnosti skrivanju ili uljepšavanju, o nevjerojatnom spajanju suprotnosti bez rezova i povreda. No, na kraju čini se važnim naglasiti precizan rad arhitekata na ostvarenju takvih stanova koji će najvjerojatnije svojim korisnicima dati mogućnosti užitka u stanovanju i povezanosti s drugima oko sebe.

reduced to the essential, about the unwillingness to conceal or embellish, about the incredible integration of opposites without cuts and injuries. Nevertheless, in the end it seems important to point out the precise work of the architects on the realization of flats which will most probably provide their users with the opportunity to enjoy living here and interrelating with the people around them.



Višestambena zgrada Tokiostrasse 6, 1220 Beč, Austrija
Apartment building Tokiostrasse 6, 1220 Vienna, Austria

autori authors	Bettina Götz, Richard Manahl
arhitektonski ured architectural office	ARTEC Architekten
statika static	D. J. Anton Harrer, Krens
investitor client	Neues Leben, Gemeinnützige Reg.Cen.GmbH, Troststrasse 108, 1100 Beč / Vienna
površina parcele site area	3 549 m ²
izgrađena površina built up area	2 485 m ²
neto površina net area	9 090 m ²
projekt project	2006
realizacija completed	2009
cijena costs	9,6 mio €