



“ARTEC na dijalektički način postavlja jedno uz drugo: autonomni, brutalistički jezik konstrukcije i materijala i suptilnu, nenarativnu, primarno funkcionalnu interpretaciju konteksta.”

Otto Kapfinger: tekst kataloga izložbe “Beyond the minimal”, Architectural Association, London, 1998.

ARTEC arhitekti u svom dosadašnjem opusu nikada nisu oktroirali subjektivnu formu kao rezultat individualnog kaprica, već su reagirali na svaku konkretnu situaciju. Pritom dolazi do izražaja jedan od principa njihova rada: nepogode i mane objektivne situacije pretvoriti u vrline projekta.

Rješenje stambenog kompleksa Laxenburgerstrasse – Dieselgasse, na mjestu napuštenog industrijskog skladišta, prethodila je detaljna urbanistička analiza okolnog područja guste blokovske izgradnje bečke radničke četvrti Favoriten. Između intenzivnim prometom

**ARTEC -
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JEDNA URBANA SKULPTURA
AN URBAN SCULPTURE

STAMBENA ZGRADA / RESIDENTIAL
BUILDING, BEČ / VIENNA, AUSTRIJA /
AUSTRIA, 1998.-2001.

tekst / text by Vera Grimmer
fotografija / photo by Paul Ott

“ARTEC dialectally juxtapose an autonomous, “brutalist” language of construction and materials with subtle, non-narrative, primarily functional interpretations of the context”

Otto Kapfinger: excerpt from the catalogue for the exhibition “Beyond the minimal” – Architectural Association, London, 1998.

In their opus so far ARTEC architects have never imposed subjective form as a consequence of individual caprice. Instead, they have reacted to every concrete situation. In the process, they have expressed one of the principles of their work: how to change the inconveniences and faults of an objective situation into the forte of a project.

The design solution of the residential complex Laxenburgerstrasse-Dieselgasse, located on the site of an abandoned industrial warehouse, is the result of a detailed urban analysis of the surrounding area of high-density block buildings of Favoriten, a working class district in Vienna. The architects developed an urban



opterećene Laxenburgerstrasse na zapadnoj granici zemljišta, napuštenog industrijskog područja na ju'noj, nove stambene izgradnje s dostatnom infrastrukturom na njegovoj istočnoj strani te guste blokove izgradnje na sjevernoj strani, arhitekti su razvili urbani uzorak (pattern). Njegovu kvalitetu čine polivalentnost, jaka strukturalnost, bogatstvo prostornih mogućnosti. Četiri poprečna bloka presječena su, a ujedno i povezana lebdećim, trokatnim uzdu'nim traktovima – "gredama", kako ih arhitekti nazivaju, pri čemu sjeverna "greda" povezuje donje eta'ne blokova, dok ju'na "greda" prolazi visinom krovne terase ne dotičući najzapadniji blok. Automobilski, pa i glavni pješački prilaz objektu je s njegove sjeverne strane, sa Dieselgasse, odakle je omogućen slobodan prolaz kroz polujavna stambena dvorišta do ozelenjene javne promenade na ju'noj granici zemljišta. Prijelaz iz javne promenade u polujavna

pattern between the busy thoroughfare Laxenburgerstrasse to the west, the abandoned industrial area to the south, a new housing development with adequate infrastructure to the east and high-density block complexes to the north. Its quality lies in its polyvalent character, a strong structure, and a richness of spatial opportunities. Four transversal blocks have been cut by and, at the same time, connected by floating, three-storey longitudinal wings, "beams" as the architects call them. The northern "beam" connects the blocks' lower floors, whilst the southern "beam" is on the level of the roof terrace and does not touch the westernmost block. The building can be accessed by car and on foot from the north, from the Dieselgasse, which also offers access, via a semi-public courtyard, to the landscaped public promenade on the southern site border. The transition from the public promenade to the semi-public courtyard is marked by a canopy, that is, by a 150 metre long concrete sculpture, which only marks the entrances.

It is this intermixing of the public and private and the coexistence of these two diverse systems that creates the

stambena dvorišta označen je nadstrešnicom, ustvari stopešest metara dugom apstraktnom betonskom skulpturom, kojom su tek naznačene ulazne situacije.

Upravo je preplitanje javnog i privatnog, kao i usporednost različitih sistema osnova promišljanja ovog kompaktnog kompleksa. Propusnost na svim razinama uvjetuje strukturu i konstruktivni sistem. Sjeverni uzdu'ni trakt, koji zatvara cijeli kompleks prema prilaznoj ulici, ipak ne sprečava pogled i prolaz u unutarnja stambena dvorišta jer ni u jednoj točki ne dodiruje tlo. Lebdeća je trokatna "greda" poduprta tek na sjecištima s poprečnim blokovima. Konstruirana je kao niz konzola s istakama od dvanaest metara. Statika tako dugačkih konzola postignuta je nosivim parapetima i nadvojima. Isti je konstruktivni princip primijenjen na ju'nom uzdu'nom traktu, koji se pojavljuje na visini četvrtog kata te završava konzolama što

basis of the deliberations underlying this compact complex. Permeability on all levels conditions the structure and the constructive system. The northern longitudinal wing, which closes off the entire section of the complex facing the access road, does not prevent a view of and access to the interior courtyards of the building, as it does not touch the ground. The floating three-storey "beam" is supported only on the intersections with the transversal blocks. It is made of a series of 12m deep cantilever beams structurally anchored by bearing parapets and lintels... The same structural principle was applied to the southern longitudinal wing, which appears at fourth-floor level and ends with cantilever beams that float freely over three transversal blocks. The audacity of the construction resounds on the level of the perceptions of the beholder, and, at the same time, a sense of lightness and freedom prevails. At first glance, the cold, rational combination of different systems also achieves an irrational effect, which constitutes only a segment of its ambivalence.

The westernmost block, stretching along the busy urban

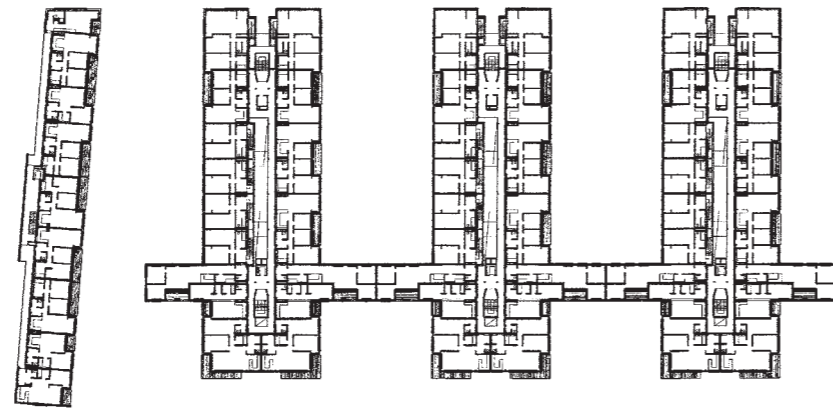
slobodno lebde preko tri poprečna bloka. Smjelost konstrukcije nalazi svoj odjek na razini osjetilne percepcije promatrača, pri čemu prevladava osjećaj lakoće i slobode. Naoko hladan, racionalan splet raznih sustava ovog kompleksa postiže i svoje iracionalno djelovanje, što je tek jedna od njegovih ambivalencija.

Najzapadniji blok, što leži na prometnoj gradskoj arteriji Laxenburgerstrasse, na neki način "iskače" iz zatvorenog sustava, povezan s njim tek nižim, uzdužnim traktom. Prema prometnici orijentirane su, otvorene, tek djelomično ostakljene galerije – prilazi stanovima te ostakljeno stubište, ujedno vidikovac, jer se objekt nalazi na topografski povišenom području Wienerberga, što omogućuje pogled na gotovo čitavo bečko gradsko područje.

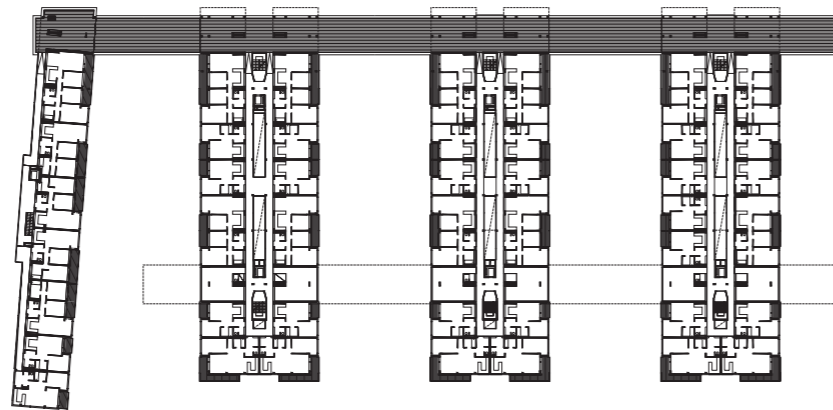
Upravo komunikativno-distribucijska zona diferencira zapadni od ostalih triju poprečnih blokova. Ta je zona uvučena u blokove kao višekatni prostor čija visina seže od prizemlja do krovne terase. Ostakljeni krov opskrbljuje prirodnim svjetlom prilazne otvorene galerije i stubišta ovog polujavnog područja, koje na svim nivoima, od stambenog dvorišta do krovnih terasa, povezuje sve elemente cjeline, što se kao takva artikulira baš u različnosti svojih dijelova.

Jedan od ključnih katova kompleksa je treći kat na kojem sjeverna "lebdeća greda" završava kao svim stanovnicima dostupna krovna terasa, a iznad tog nivoa izdiže se južni uzdužni trakt. Na istome su nivou iz stubišne hale pristupačni prostori zajedništva, ostakljeni prema vrtovima te povezani podgledom južne "grede" impresivnog slobodnog raspona od preko 20 m.

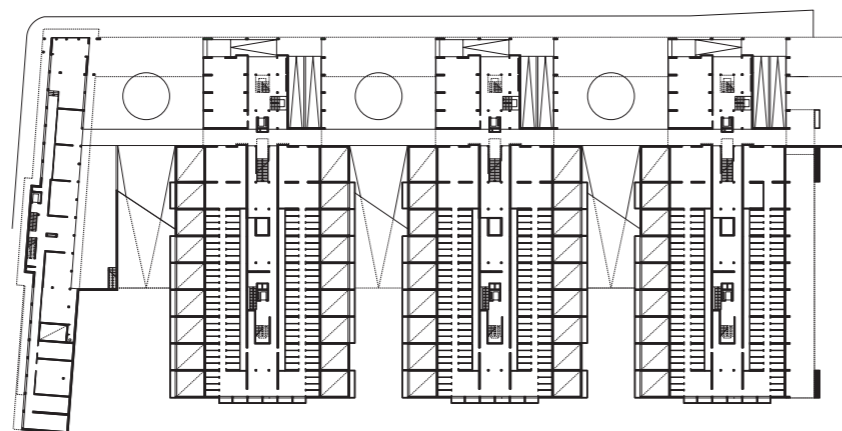
Galerije visoke stubišne hale povezane su tlocrtno izmaknutim mostovima, što prividno simetričnom prostoru oduzima mogući hijerarhično-patetični dojam i dovodi ga u područje nesta-



tlocrt VI kata / sixth floor plan



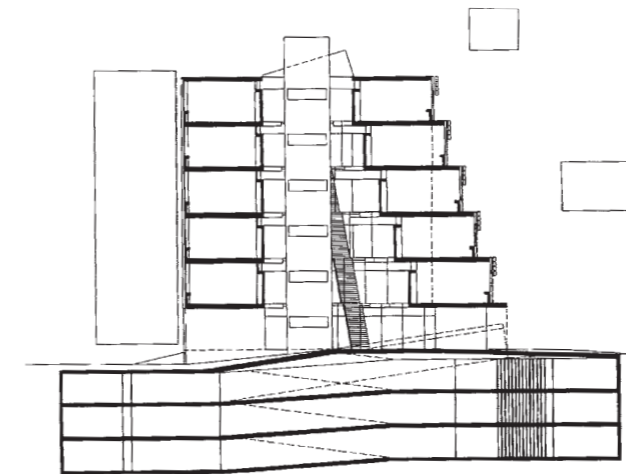
tlocrt III kata / third floor plan



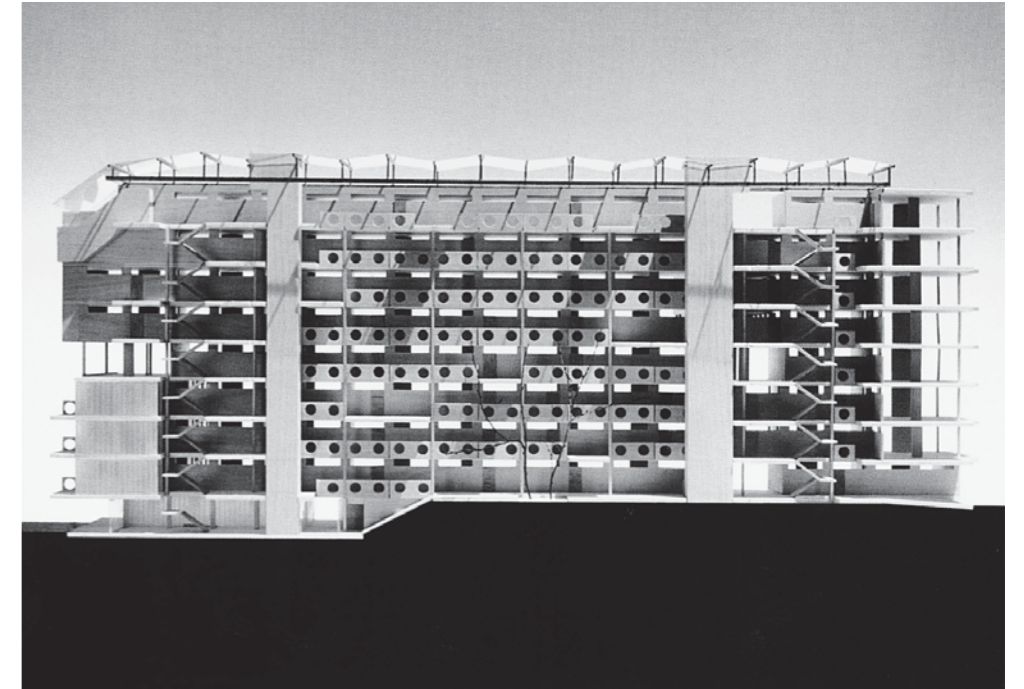
tlocrt prizemlja / ground floor plan

bilnih slika. Vrijedno je napomenuti da se sličan središnji "void" kao distribucijski prostor pojavljuje u radu ARTEC arhitekata već početkom devedesetih godina u prvonagrađenom (ne i realiziranom) radu za Centralni građevinski ured u Grazu.

Međutim, svi su misaoni i graditeljski napori usmjereni postizanju stambene kvalitete i prostornog komfora te podupiranju zajedništva budućih stanovnika. Dubina stambenih traktova od osam metara, kako kod uzdužnih tako i kod obostrano na centralne hale priključenih poprečnih blokova, omogućuje optimalno osvjetljenje i osunčanje. Repetitivne servisne zone stanova smještene su uz "vanjske zidove" prema galerijama, a varijacije veličina stambenih jedinica postižu se adiranjem stambenih prostora. Vodeći računa o potrebama i zahtjevima našeg vremena, kao što su netipične obiteljske zajednice, kućni rad i sl., arhitekti su za tu problematiku predvidjeli prostorne mogućnosti. Postoje, primjerice, stambene jedinice s dva ulaza, kojima se može odgovoriti na



ARTEC: Centralni građevinski ured / Central building office, Graz, Austrija / Austria, 1988.-1993.



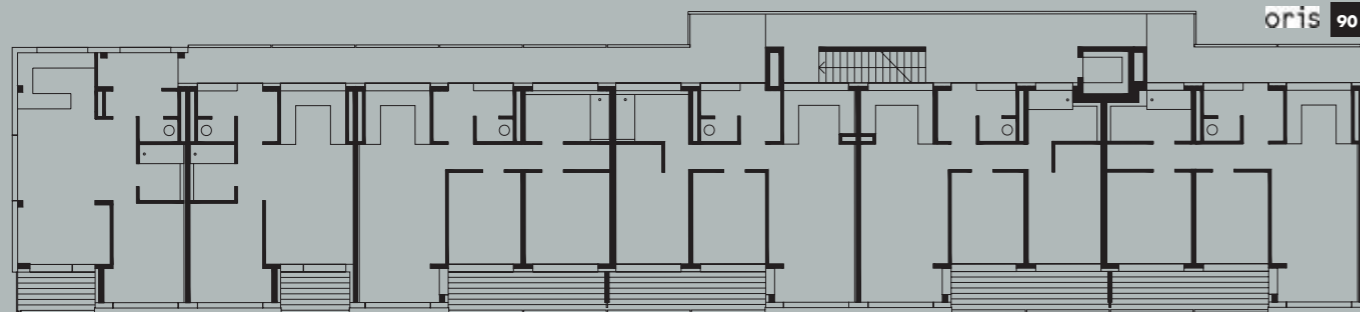
artery of Laxenburgerstrasse "sticks out" from the closed system, connected to it only by means of a lower longitudinal wing. Oriented towards the artery are open, and in part glazed decks – the access to flats – and a glazed staircase acting also as a viewing place, as the building is situated on the raised region of Wienerberg and, thus, offers a view of almost all of Vienna.

The western block differs from the remaining three as it is a communication and distribution zone, located within the blocks as a multi-storey space rising from the ground floor to the roof terrace. The glazed roof offers natural lighting to the access decks and staircase of this semi-public area which, on all levels – from the courtyard to the roof terrace – connects all elements of the whole, which as such are articulated through the variety of their segments.

One of the key floors to the complex is the third floor where the northern "floating beam" ends with a roof terrace that can be accessed by all tenants, and above this level soars the southern wing. From the staircase hall on the same level one can access the communal areas, which have glazing facing the gardens and are connected by the bottom end of the southern "beam" with an impressive open span of more than 20 metres.

The landings of the high staircase hall are connected by the bridges staggered on the plan, depriving the seemingly symmetric area of its possible hierarchic and pathetic air and bringing it to an area of unstable images. Worth mentioning is a similar central void acting as a distribution area, this was a feature in a project of the ARTEC architects in the early 1990s made for the Graz Central Urban Development Office it won first prize, but was never realised.

However, all the thoughts and building efforts were



floorčt karakterističnog kata / characteristic floor plan

razvoj obitelji tijekom vremena, ili je u neposrednoj blizini stana moguće iznajmiti prostor za rad ili poslovnu djelatnost. Polujavni komunikacijski prostor hale omogućio bi miješanje funkcija. Naravno da su svi stanovi poprečno ozračeni, pri čemu su korištene mogućnosti otvaranja prema pristupnim galerijama. Pad terena od ju'ne granice prema sjevernoj prilaznoj ulici korišten je za unošenje prirodnog svjetla u gara'ne prostore, što je značajan faktor sigurnosti i kvalitete stanovanja. Nepovoljan smještaj stanova neposredno uz ju'ni uzdu'ni trakt kompenziran je dvokatnim dnevnim boravcima s mogućnošću ugradnje galerije.

O svom pristupu tematici stanogradnje arhitekti ka'ju: "Bitno te'ište našeg rada čini istra'ivanje struktura za stanogradnju, zapravo, osnovnu temu gra'jenja." Kad se govori o kompleksu Dieselgasse – Laxenburgerstrasse mora se voditi računa o činjenici da se ovdje radi o socijalnoj stanogradnji. Ekonomska logika troškovnika uvjetovala je niz rješenja detalja, prije svega čitav kompleks prozora i portala, koji na kraju, naravno, nisu odgovarali predod'bama arhitekata. No, bitne kvalitete svog prvonagra'jenog natječajnog projekta oni su s puno energije i dosljednosti proveli, ne kao narcističku samopotvrdu nego kao svoj prilog društvenom kontekstu.

Promišljanje ARTEC arhitekata prije svega je okrenuto slo'anim prostornim strukturama, dok je vanjska ko'a tih struktura odre'jena reduktivnošću, afirmacijom prirode materijala, korištenjem njihova potencijala te njihovim kola'iranjem. Kola'iranje prirodnog betona, glatke srebrnkaste

focused on achieving quality of living and spatial comfort, as well as supporting the future community. The depth of the residential wings is 8 metres; both the longitudinal and those on either side of the central hall are connected to the transversal blocks, which allows for optimal lighting and sunlight. The repetitive service zones of the flats are located on the "outer walls" facing the access decks, and the variation in size of the residential units is achieved by adding additional rooms. Keeping in mind the needs and demands of our times, for instance, atypical family communities, working from home, etc., the architects incorporated this as a spatial option. For instance, there are residential units with two entrances, which offer a solution should the family expand with time, or allow for the renting of a space for offices or a working area in the direct vicinity of the tenant's flat. The semi-public communication area of the hall allows for the mixing of functions. Of course, all the flats are naturally ventilated from both sides making use of open access decks... The slope from the southern border to the northern access road was used to bring natural light into the garages, which is an additional factor offering security and quality of living. The unfavourable position of the flats in the immediate vicinity of the southern longitudinal wing was compensated for by two-storey living rooms with the possibility of a built-in gallery.

In their approach to the theme of the housing, the architects say: "Research into the structure of housing, that is into the basic theme of a building, is an important part of our work". When talking about the Dieselgasse-Laxenburgerstrasse complex one must bear in mind that it is social housing. The budget's economic logic conditioned a series of detailed solutions, primarily the whole complex of windows and portals, which in the end did not satisfy the

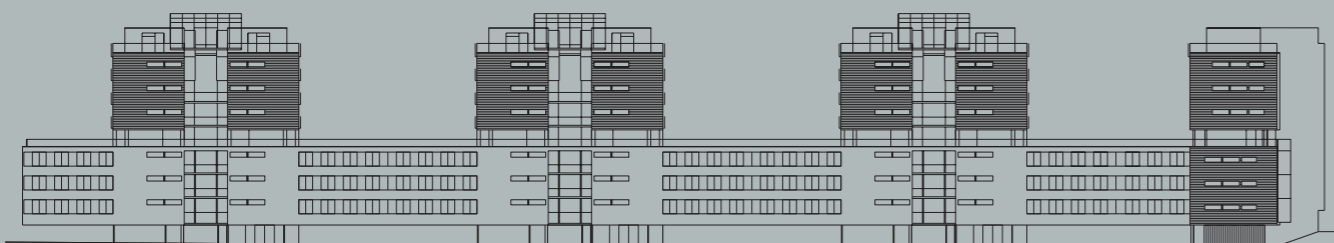


metalne opne te o'bukanih ploha odre'uje vanjsku pojavnost stambenog kompleksa Laxenburgerstrasse. Uporaba različitih tekstura, dakako, odgovara odre'enom sistemu: pune betonske stijene o'bukane su, lagane vanjske konstrukcije odjevene su horizontalnim metalnim lamelama, dok su ograde lo'ia i otvorenih galerija, pa i onih u unutrašnjosti višekatnih stubišnih hala, izvedene u prirodnom betonu. Kru'ni otvori betonskih ograda daju čitavom kompleksu prepoznatljivu individualnu notu, a da se pri tome nikada ne pojavljuje narativni moment.

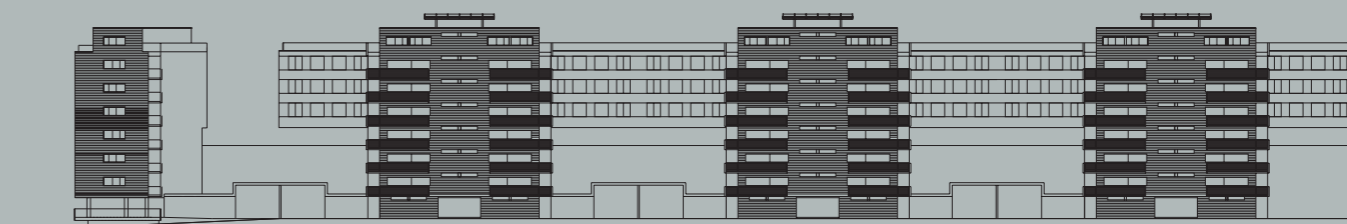
Posljednje što bi ova arhitektura 'eljela postići jest dopadljivost. Iza njene opore, pa i hermetične pojavnosti stoji maksimalna propusnost, otvorenost i povezanost svih elemenata. Ambivalencija, koja se sazna je kretanjem prostornim strukturama,

architects' concept. But they did manage to carry out the most significant qualities of their competition project, with gusto and perseverance, not as narcissistic self-affirmation, but as a contribution to the social context.

The ARTEC architects' concept is primarily turned towards complex spatial structures, whilst the outer skin of the structures is defined by reduction, the affirmation of the materials' nature, the use of their potential, and collage. The collaging of natural concrete, the smooth silvery metal membrane, and mortar surfaces, defines the outer appearance of the Laxenburgerstrasse complex. The use of various textures answers to a specific system: the solid concrete walls are covered with mortar; the light outer constructions are dressed with horizontal metal plates, whilst the railings of the loggias and open decks, as well as those found in the interior of the staircase hall, are raw concrete. The round openings of the concrete railings give the whole complex a recognisable and individual tone, without the emergence of



sjeverno pročelje / north elevation



ju'no pročelje / south elevation



kvaliteta je ovog arhitektonskog postupka, čiji apstraktni karakter nije sam sebi svrhom već omogućuje bogatstvo prostornog doživljaja i prostornog komfora za korisnike. Kompleks Laxenburgerstrasse ima svoja pravila i određen je repetitivom svojih elemenata. No, pravila se potvrđuju iznimkama, a od ponavljanja se često i odstupa. Višeznačni sustavi osnova su ove nehijerarhične, otvorene arhitekture, koja afirmira mogućnost kao određujuću kvalitetu.

any narrative moment. The last thing this architecture is trying to do is to please. Behind its unpolished, even hermetic exterior lie maximum permeability, openness and the connectedness of all the elements. Ambivalence, apparent in the movement through spatial structures, is the quality of this architectural procedure, whose abstract character does not become an end in itself, but allows the end user the richness of spatial experience and comfort. The Laxenburgerstrasse complex has its rules and is defined by the repetition of its elements. However, exceptions prove the rule, and there is often a break in repetition. Multi-semantic systems are the basis of this non-hierarchical, open architecture that affirms possibility as a defining quality.

