

napisala
written by



Vera Grimmer

Kuća kao prizorište i gledalište

U zaista širokom dijapazonu mogućnosti koji arhitektura pruža, osobito mjesto pripada njenom dramatičnom potencijalu. Ne samo da kazališnu scenografiju možemo pripisati području arhitekture, nego su njeni autori vrlo često arhitekti – podsjetimo se da je arhitekt Božidar Rašica revolucionirao scenografiju u Hrvatskoj 50-ih i 60-ih godina. Specifične mogućnosti arhitekture došle su do izražaja osobito u filmskoj umjetnosti. Stari majstor Hitchcock obilato je koristio dramatični potencijal arhitekture. Podjovjenu ličnost Normana Batesa definiraju s jedne strane bezlični, modernistički motel, koji predstavlja njegovu svakodnevicu, a s druge je strane bajkovita viktorijanska vila mjesto njegove patološke

arhitekti
architects



Bettina Götz

Richard Manahl

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fotografije photographs by Bruno Klomfar

House as Stage and Audience

In the wide range of possibilities that architecture offers, a particular place belongs to its dramatic potential. In that sense it is not only scenography that can be attributed to the domain of architecture; its authors are also very often architects – it is worth mentioning architect Božidar Rašica who in the 1950s and 1960s brought about a revolution in Croatian scenography. Specific possibilities of architecture were especially seen in cinematography. The old master Hitchcock abundantly used the dramatic potential of architecture. Norman Bates's split personality is, on the one hand, defined by an impersonal modernist motel which represents his everyday life, and on the other hand, a fairy-tale-style Victorian villa, the place of his pathological subconscious and imagination. In contrast to the horrible events in *Psycho in North by Northwest* the plot is more ludic. The arena of dramatic events is a beautiful modernist villa made of glass and stone, near the famous Mount Rushmore. At the crucial moment of the movie Cary Grant succeeds in sneaking into the gallery of the duplex living room where Eva Marie Saint is imprisoned, sitting on a modernist sofa. Grant throws her a box of matches with a message and that moves the plot towards its dramatic climax. The ground-plan and cross-section views of a building can possess a potential for different scenarios. House Manahl, at the same time an audience and a stage, offers multiple possibilities of living with its spatial

MANAHL HOUSE, HÖRBRANZ-VORARLBERG, AUSTRIA



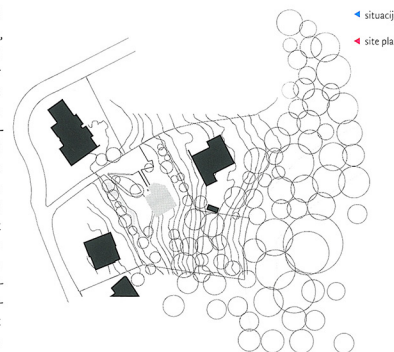


podsvijesti i imaginacije. Manje stravično nego u filmu *Psycho*, više ludistički, odvijaju se stvari u filmu *Sjever-sjeverozapad (North by Northwest)*. Poprište dramatičnih događaja je između ostaloga divna modernistička vila od lomljenog kamena i stakla, negdje blizu farnog Mount Rushmore. U presudnom se trenutku filmske priče Cary Grant uspije uvući u kuću, i to na galeriju dvoetažnoga dnevnog boravka u kome na modernističkom kauču sjedi zatočena Eva Marie Saint. Grant joj odozgo dobaci kutiju šibica s porukom što radnju pokreće prema dramatičnom finalu. Tlocrt i presjek građevine mogu dakle posjedovati potencijal poticanja različitih scenarija. ¶ Istodobno gledalište i prizorište, kuća Manahl svojom prostornom velikodušnošću dopušta višestruke mogućnosti boravljenja. Morfologija kuće, situirane na šumovitom obronku u malom mjestu blizu Bodenskog jezera, upravo je određena mogućnošću optimalnog pogleda na samo jezero. Specifičnost lokacije očituje se i u korištenju pada terena za dobivanje ulazne etaže, tek djelomično ukopane. Kao pozitivno svojstvo

generosity. The morphology of the house situated on a wooded hill in a small village near Lake Constance is defined by the perfect view to the lake. The specific quality of the location is shown by using the terrain's slope to make an entrance level just partly dug into the soil. A positive characteristic of the house is its contradictory nature—it is made from prefabricated load-bearing elements that could be used anywhere, but the way it is constructed makes it possible just on this particular location. ¶ The interior is a free fluid space without obstacles, with only absolutely necessary partitions which is possible due to the peripheral position of the load-bearing two-layered concrete prefabricated elements. The whole project is designed as a geometrically and constructionally reduced minimal house on a grid base of 280 cm. Deviation from the system's regularity gives a particular quality and individualism to a house for young people who are ready for an unconventional way of residing. ¶ In the Manahl house we can find constant elements known from the Artec architects' opus: the absence of visible constructive



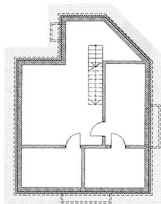
kuće pokazuje se njena kontradiktornost — sastavljena od prefabriciranih nosivih elemenata morala bi stajati bilo gdje, no način na koji je strukturirana moguć je samo na njenoj specifičnoj lokaciji. Unutrašnjost je slobodni fluidni prostor bez zapreka, samo s najnužnijim pregradama, što je moguće zahvaljujući perifernom položaju nosivih, dvoslojnih betonskih prefabriciranih elemenata. Čitav je projekt zamišljen kao geometrijski i produkcijski reducirana, minimalna kuća na bazi rastera od 280 cm. No tek je odstupanje od pravilnosti sustava donijelo specifičnu kvalitetu i individualnost boravištu mladih ljudi, spremnih na nekonvencionalne načine stanovanja. ¶ I u kući Manahl nailazimo na konstantne elemente poznate iz opusa ARTEC arhitekata: odsustvo vidljivih konstruktivnih elemenata, ostakljenja od poda do stropa, slobodnostojeće stubište, osobito kvalitetnu drvenu stolariju, otvoreno isticanje svojstava izabranih materijala. Tako su podovi brušene betonske ploče, a prozori i ograde oblikovani su poput komada pokušstva od masivnih ariševih dasaka. ¶ Kao što





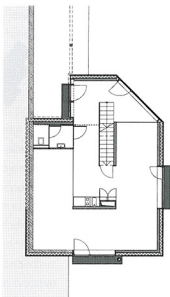
↓ tlocrt podruma ▶

↳ basement plan ▶



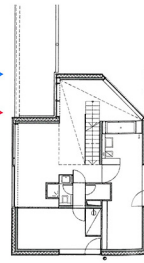
↓ tlocrt prizemlja ▶

↳ ground floor plan ▶



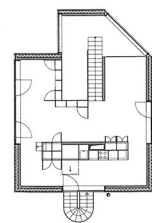
↓ tlocrt 1. kata ▶

↳ 1st floor plan ▶



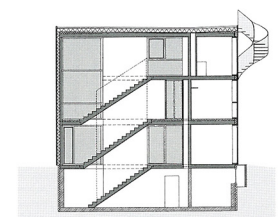
↓ tlocrt 2. kata ▶

↳ 2nd floor plan ▶



↓ presjek ▶

↳ section ▶





svaka pojedinost daje potporu cjelini, tako je i boravak na gotovo svakom mjestu kuće jednak boravku u cijeloj kući, što se osobito odnosi na relaciju obaju gornjih katova. Galerije i ostakljenja omogućuju niz iznenađujućih vizura i prostornih povezanosti – generatora osobite atmosfere lakoće i neograničenosti. Takvoj atmosferi pridonosi i promišljeno otvaranje vanjskom prostoru. Prozorski su otvori komponirani kao okviri za slike krajolika, posebno trokatna ukošena staklena stijena, koja sliku jezera uvlači u kuću na svim njenim razinama. ♣ Bez razlike je li riječ o socijalnoj stanogradnji ili o ipak privilegiranom, individualnom stanovanju, ARTEC arhitekti primjenjuju iste metode promišljanja projekta. Studiozan pristup konstruktivnim i tehnološkim čimbenicima, kao i beskompromisna materijalnost konstante su koje čine specifičnu kvalitetu prepoznatljivu i u kući Manahl.

elements, floor-to-ceiling glazing, a freestanding staircase, quality wooden carpentry, the unhidden display of the selected materials' nature, so the floors are made from grind concrete slabs and the windows and fences are designed as pieces of furniture from massive larch boards. ♣ In the same way that every detail supports the whole, being in nearly every part of the house is the same, as in the whole house referring especially to the relation between both upper floors. The gallery and glazing give a series of fascinating views and spatial connections with a remarkable atmosphere of great ease and limitlessness. This atmosphere is magnified by well-considered openings to the outer space. The window openings are composed as landscape picture frames, particularly the diagonal three-storey glass front which pulls the picture of the lake into the building on all its levels. ♣ No matter whether engaged on social or privileged, individual housing, the ARTEC architects use the same project design methods. Their meticulous approach to construction and technological factors as well as uncompromising materiality, are constants that make their specific quality recognizable in the Manahl house, too.

Kuća Manahl, Hörbranz-Vorarlberg, Austrija
Manahl House, Hörbranz-Vorarlberg, Austria

autori authors	Bettina Götz, Richard Manahl
arhitektonski ured architectural office	ARTEC Architekten
investitor client	Mira & Christoph Manahl
površina parcele site area	1574 m ²
izgrađena površina built up area	122 m ²
neto površina net area	191,6 m ²
projekt project	2008
realizacija completed	2010
cijena costs	nedostupna / undisclosed

