

BETTINA GÖTZ I RICHARD MANAHL

Novi programi omogućuju novu arhitekturu

BETTINA GÖTZ AND RICHARD MANAHL

New Programs Make New Architecture Possible

razgovarali
interviewed by



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Arhiva / Archive Artec Architekten (AA); Bruno Klomfar (BK); Nikolaus Schletterer (NS); Margherita Splittini (MS); Rupert Steiner (RS); F. Achleitner, G. Kaiser, S. Mattl, S. Pisarik, U. Waditschatka, K. Wilhelm, Arbeitsgruppe 4, Mury Salzmann, Salzburg, 2010. (44) Heidi Berkensträcker

portreti portraits

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U fokusu dugogodišnjeg zajedničkog rada Artec arhitekata (Bettine Götz i Richarda Manahla) je istraživanje mogućnosti tipologija i materijala i konstrukcije, prije svega prostora. Između ostalog, to je potaknuto i njihovim studijem u specifičnim uvjetima arhitektonske škole u Grazu, dobrim dijelom određene tada avantgardnim Güntherom Domenigom. Konstruktivistički i oslobađajući pristup arhitekturi Helmuta Richtera, kao i radovi austrijskih modernista 50-ih i 60-ih godina, u velikoj su mjeri odredili smjer razmišljanja Artec arhitekata. Najveći dio njihova opusa odnosi se na stanoogradnju, najčešće onu poticanu. No bez obzira radi li se

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In the focus of a joint practice of Artec architects, which Bettina Götz and Richard Manahl have been running for many years, is the research of the possibilities of typologies, as well as materials, structures and, above all, space. Their work was greatly affected by their studies in the specific conditions of Graz University of Technology, much under the influence of the then avant-garde Günther Domenig. The direction of their approach to architecture was greatly determined by the constructivist and liberating work of Helmut Richter, as well as the works of Austrian modernists of the '50s and the '60s. The largest part of their work relates to housing projects, especially subsidized housing. However, no



o socijalnom stanovanju ili stanovima luksuzne kategorije, primjenjuju jednake principe koji sintezom relevantnih čimbenika vode optimizaciji životnih uvjeta. Vrijedan je prilog Artec arhitekata tematizaciji odnosa između privatne i javne domene, s naglaskom na stvaranju komunikacijskih prostora višestrukih programskih mogućnosti. Određena skulpturalnost njihovih radova nikad nije arbitrarna gesta, već proizlazi iz niza relevantnih parametara pri čemu oni oblikovni nisu zanemarivi. Radi se o nehijerarhijskoj, otvorenoj arhitekturi u kojoj svaka pojedinost podupire cjelinu. Artec arhitekti pokazuju uvijek poštovanje prema kontekstu, ali nikad na direktan, mimetički način. Procesom redukcije dolaze do konceptualne srži svojih projekata.

matter if they design social housing projects or luxurious apartments, they apply the same principles which are the result of the synthesis of relevant factors and aim for optimum living conditions. The work of Artec architects which focuses on the relation between private and public domain, especially communication areas which have multifunctional programmes, is especially valuable. A certain sculptural quality of their works is never arbitrary, but is the result of many relevant parameters, including shaping parameters. Their architecture is un-hierarchical and open with every particular detail supporting the whole programme. Artec architects always show respect to the context, but never in a direct and mimetic way. They get to the conceptual core of their projects by the process of reduction.



ORIS — Kod svih vaših radova riječ je o istraživačkom pristupu pa i stavljanju postojećeg pod znak pitanja. Podsjetimo na vaš rani rad, *Kuću Manahl*, tamo stvari poprimaju drugo značenje; primjerice, krov se mijenja u vanjski zid. Što je bio poticaj ovakvom kritičkom preispitivanju? ARTEC — Uvijek nas je zanimao konceptualni rad. Iz koncepta se razvija tipologija, preko tipologije polažemo uvjete lokacije, iz čega se razvija pojedinačni objekt. Kod *Kuće Mahnal*, koja je bila jedna od prvih koje smo projektirali, slučaj je bio ponešto drugačiji. Građevni propisi su zahtijevali dvostrešni krov, stoga smo preko koncepta položili taj formalni uvjet. S jedne strane, to je bio izazov; raditi drugačije nego što je za nas bilo uobičajeno. Tragali smo za rješanjem tako dugo dok dvostrešni krov više nije bio dvostrešni krov, već je opet proizašao iz koncepta koji smo takoreći unatrag odveli. Kao što ste točno kazali, važno nam je u prvom redu istraživanje prostora, prostornih struktura i nastojimo za sebe same pronaći odgovore. Pri istraživanju naš interes uvijek je usmjeren na rezultat, koji treba biti korak koji vodi daljem razvoju. U slučaju ove kuće zaista se radi o igri između odnosa, dimenzija, volumena i unutrašnjeg prostora, koji se zatim prevrće u vanjski prostor. U naselju koje je ekstremno heterogeno, gdje ima svega samo ničeg specifičnog, kuća izaziva izvjesni iritaciju. To je doduše slučaj i u unutrašnjosti, ali na drugačiji način.

ORIS — There is an analytical approach in all your works, as well as the review of the existing values. Let us recall your early work, the *Haus Manahl*, where things acquire a different meaning, e.g. the roof changes into the exterior wall. What motivated such a critical review? ARTEC — We have always been interested in the conceptual work. Typology evolves from the concept, and over the typology we set the conditions on the location, which in turn result in a specific building. *Haus Manahl* was one of the first buildings we had designed, and was a somewhat different example. Building conditions demanded a gable roof. We included this formal condition in the concept. On the one hand, working differently than we had used to, was a challenge for us. We sought for a solution until the gable roof ceased being a gable roof, thus once again resulting from a concept we have wound backwards, so to speak. As you correctly said, the exploration of space and spatial structures is for us the most important, and we are trying to find our own answers. We are always focused on the result, which should be a step towards further development. This house really is a play of relations, dimensions, volumes and the interior space, which is then inverted in the exterior. In an extremely heterogeneous settlement, where there is everything, yet nothing specific, the house invokes certain irritation. The same is true of its interior, yet in a different way.

ORIS — Otto Kapfinger je u katalogu *Beyond the Minimal* o vašem radu napisao: *Usporednost autonomnog, brutalističkog govora konstrukcije i materijala te suptilne interpretacije konteksta*. Smatrate li još uvijek ovu sažetu i preciznu definiciju važećom? Druga je stvar, možete li vi prihvatiti okvir nekog stilskog pravca, nekog trenda? ARTEC — Trend je nešto s čime ne bismo baš htjeli biti povezani, jedino ako je to trend traganja za novim, ali ne u klasičnom smislu oblika nekog stila. Vjerojatno se to vidi i kod naših radova, vrlo su različiti i ne mogu se kategorizirati. Uvijek isprobavam nešto novo bez da znamo kuda će nas to dovesti. Osobito u stanogradnji nastojimo pronaći pravac; postoje tako brojne mogućnosti odabiranja tog pravca, mogući su posve različiti rezultati.

ORIS — Pa ipak, prepoznatljiv je izvjesni zajednički nazivnik. Kod vas nije riječ o nakupljanju, o dodavanju, već o izostavljanju, o reduciranju na putu do bitnog u konceptu. ARTEC — Naposljetku, idemo u tom smjeru, no pitanje prepoznatljivosti i kategorizacije projekata te osnovnog koncepta jest zanimljivo. Koncept nam je važan, no on može, ovisno o zadaci, imati različite izvore: tipološke, topografske, a može se raditi i o nekoj novoj interpretaciji.

ORIS — Dakle, nema strogih pravila koja primjenjujete, svaka zadaća zahtijeva nova promišljanja, koja u kontekstualnom smislu čine potrebna nove parametre. ARTEC — Upravo tako, i možda se može obistiniti tek pri realizaciji, a nama je izrazito važno da se projekti i grade. Razmatramo tretman materijala te što jednostavnija tehnička rješenja. Često, kada nam postane jasno da je tehnička realizacija suviše složena, provjeravamo ponovo koncept i nastojimo problem izbjeći novom interpretacijom tog koncepta. Apstrahiranjem pokušavamo doći do supstance koncepta.

ORIS — To znači eksperiment pri svakom projektu. Početak je poznat, ali ne zna se kuda vodi. Takav je put karakterističan za istraživački rad. Znanstvenik fizičar zna koje je njegovo polje istraživanja, ali ne zna koji će biti rezultat njegova rada. To je imanentni problem, traženje uvijek novog puta i novih mogućnosti, sve to nije sigurno. Odluke nisu jednoznačne, posljedice su višestruke. ARTEC — Odluka dakle nije jednoznačna, jedna je od više mogućih, konačno se odlučujemo za jedan moguć put, koji napokon završava u jednoj kompleksnoj građevini. Mnogo toga ostaje i dalje otvorenim, ima i slijepih ulica. Radimo već prilično dugo, radimo brojne natječaje, godišnje i do 20 natječaja, tako smo već mnoge probleme promišljali i projektirali. Već imamo izvjesni fondus pomoću kojega možemo operirati te kombiniranjem razviti novo.

ORIS — Još nešto o apstrahiranju; kako postizete snagu iskaza materijalnosti? Materijal prepoznajemo, nije maskiran, tako

ORIS — In the catalogue titled *Beyond the Minimal* Otto Kapfinger described your work as: *Parallelism of autonomous brutal language of construction and materials, and the subtle interpretation of the context*. Do you still consider this concise and precise definition valid? The other question is whether you can accept the framework of a style or a trend? ARTEC — A trend is something we would not like to be associated with; only if it is a trend of searching for the new, but not in the conventional meaning of the word. This probably comes clear in our works; they are very different, and cannot be categorised. We are always trying out a new way, without knowing where it would take us. Especially in housing design we are trying to find a direction; there are so many possibilities of choosing the direction, and so many different possible results.

ORIS — A certain common denominator can, however, be discerned. With you it is not about collecting and adding, but about omitting and reducing to what is important in the concept. ARTEC — In the end we go after that, but the question of recognisability and categorisation of projects, and the basic concept is interesting. The concept is important to us but, depending on the task, it can have different sources; typological or topographic, or it can be about a new interpretation.

ORIS — So, you are not applying strict rules; each task requires a new analysis which in turn requires new parameters contextually. ARTEC — Exactly, and perhaps it can be recognized only through actual construction, it is very important for us that our projects be built. We deliberate the treatment of the material, and try to reach the simplest possible technical solutions. Often, when we realise that technical realisation is too complicated, we review the concept, and try to avoid the problem by reinterpreting it. We try to get to the substance of the concept through the process of abstraction.

ORIS — It means experimenting with every project. The beginning is familiar, but you do not know where it will lead. Such a path is characteristic for research. A physicist knows his field of research, but does not know what the result of his work will be. The ongoing quest for a new path and new possibilities is imminent to the process; it is all very vague. Decisions are not unambiguous, and consequences are multiple.

ARTEC — The decision then is not unambiguous; it is one of several possible paths. Finally, we decide on one possible path, which eventually ends in a complex building. Much still remains open and sometimes we even reach an impasse. We have been working for a long time now; we do many competitions, up to 20 competitions per year, so we have contemplated numerous problems, and have come up with a lot of



▲ Raum Zita Kern, Raasdorf, 1998.
▲ Raum Zita Kern, Raasdorf, 1998
(MS)



solutions; we already have a certain corpus of solutions we can use and combine to produce something new.

ORIS — Let us go back to the process of abstraction — how do you achieve the strength of the expression of materiality? We recognize the material; it is not camouflaged, and the concept is thus far more transparent. How do you achieve this materiality or immateriality? Has it always been so, or is this a translation of the concept? ▲ ARTEC — First, we try to find a simple material appropriate for the content. There are reasons, for example, not to work with marble. They are often of financial nature.

ORIS — You do not seem to care much about the attractiveness or glorification of detail. Instead we can talk about a specific austerity which leads to poetic potential and expression, as in the example of Raum Zita Kern. I believe that in recent European architecture this work can be qualified as a masterpiece. Poetic quality and atmosphere have to be acknowledged, they go beyond research, systematic quality and methodology. What inspired you to create the building in question? ▲ ARTEC — It is definitely the context of a farm, and also the fact that only one space was required. The theme was a definition of space, the changeability of light, and the

je koncept daleko jasniji. Kako postižete tu materijalnost ili nematerijalnost? Je li to uvijek bilo tako ili se radi o prevodnoj konceptu? ▲ ARTEC — Isprva nastojimo naći jednostavni materijal koji odgovara temi. Postoje razlozi, na primjer, zašto ne radimo s mramorom. Često su financijske naravi.

ORIS — Ni dopadljivost niti veličanje detalja nisu vaša stvar. Prije bismo mogli govoriti o izvjesnoj oporosti koja, kao u slučaju Raum Zita Kern, vodi poetskom potencijalu i izražaju. Mislim da taj rad u novijoj europskoj arhitekturi možemo označiti kao remek-djelo. Mora se kazati da su nastali poetski i atmosfera, a to nadilazi istraživanje, sustavnost i metodologiju. Što su bili poticaji za nastajanje upravo ovakvog objekta?

▲ ARTEC — To je svakako kontekst seoskog gospodarstva, a zatim i činjenica da je bio potreban samo jedan prostor. Tema je definicija prostora, promjenjivost svjetlosti i kvaliteta površine. Izvana je naprosto lična ovojnica, a unutra je adekvatno drvo primijenjeno u istim velikim formatima. Promišljali smo gdje treba razrezati površine i dati svjetlu mogućnost da uđe, tako je u najširem smislu nastalo nešto poput atmosfere. Radilo se o jednakovrijednosti starog i novog; staro je posve jasno staro, a novo isto tako jasno novo, naglašeno je kvalitetama staro, to stvara atmosferu.

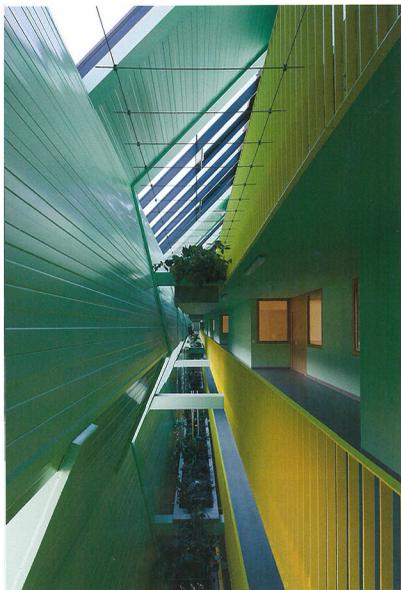
ORIS — To me podsjeća na Koolhaasove misli o nekim objektima iz 90-tih godina. Rekao je: Ne radim detalje, radim objekte bez detalja pa gledam kako će oživjeti. ▲ Kod

quality of the surfaces. A sheet metal envelope was on the outside, and equally large formats of appropriate wood were applied in the interior. We deliberated where to cut the surfaces, and allow the light to enter. Thus, in the broadest sense of the word, something resembling atmosphere happened. It was also about the equivalence of the old and the new; the old was clearly old, and the new was clearly new, but the new was emphasized by the qualities of the old; and this created the atmosphere.

ORIS — This reminds me of Koolhaas's thoughts on some of the buildings from the 1990s. He said that he does not do details; instead, he designs buildings without details, and then watches them come to life. In housing projects it has become increasingly important to design interspaces, not private areas only. We would be interested to hear where the borderline is; what is urbanism, what is architecture, and what other potentials are there? ▲ ARTEC — Housing has been an important part of our work from the very beginning; through the projects that were completed, as well as those which were not realised. Here in Vienna we have subsidized housing construction, we know all the rules, and the size of the apartments has to be relatively small. The requirements for apartments are quite clear; they have to be of decent spatial quality, they need to be decently lit and airy, there has to be a separate exterior space. However, what the apartments cannot have,



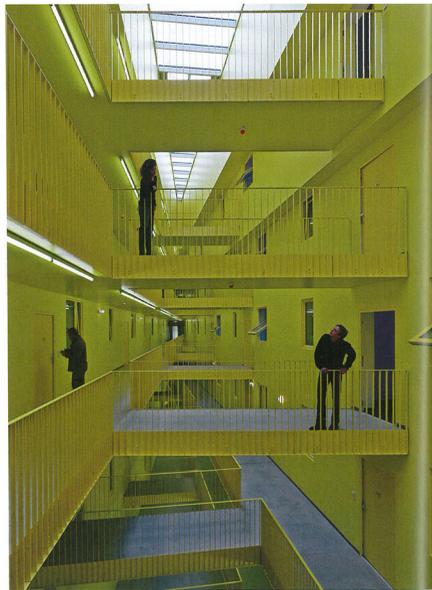
▲ Stambena kuća, Nüziders, 1989.
▲ Residential building, Nüziders, 1989
(AA)



(BK)

Generations Wohnen am Mühlgrund, Beč, 2012.

Generations Wohnen am Mühlgrund, Vienna, 2012.



(BK)

Raxstrasse, Beč, 2013.

Raxstrasse, Vienna, 2013.



(AA)

Tokiostrasse, Beč, 2010.

Tokiostrasse, Vienna, 2010.

stanogradnje postaje sve važnije da nemamo više samo privatno, nego pravimo i međuprostore. Interesiralo bi nas gdje se nalazi granica, što je urbanizam, što arhitektura, koji su tu još potencijali? ARTEC — Stanogradnja je važan dio našeg rada već od samog početka, kako kod nerealiziranih tako i kod realiziranih objekata. Ovdje u Beču postoji poticane stanogradnja, poznamo sve propise i stanovi moraju biti relativno mali. Zahtjevi su prilično jasni: stanovi moraju biti dobre prostorne kvalitete, pristojno osvijetljeni i prozirni, mora postojati posebni vanjski prostor. Ono što stanovi ne mogu imati, iz ekonomskih razloga, jest veličina, zrak, širina; kod poticane stanogradnje to jednostavno nije moguće. Mi smo, takoreći,

for economic reasons, are large dimensions, air, width; that is simply not possible in subsidized housing. In a way, we have transported the luxury of space in front of the apartments. The buildings do not have a dark staircase which you climb when you enter the building, and try to get to your apartment, but actual spaces on the borderline of the public and the private, stretched as wide as possible, thus becoming an extension of the city. We want the tenants of large residential complexes to have the possibility to choose from more than one possible path in getting to their apartments, to use several entrances. It improves the situation, and makes the context versatile.

ORIS — Not only do these extensive communication areas pull

pred stanove promjestili luksuz prostora. Zgrade nemaju neko tamno stubište preko kojeg se penje do svog stana, već stvarne prostore, granične zone između javnog i privatnog koje trebaju biti maksimalno prostrane i zapravo su proširenja gradskog prostora. Upravo kod većih stambenih kompleksa važno nam je da stanar može birati između više mogućnosti kako bi stigao do svog stana, da može koristiti više ulaza. To situaciju obogaćuje, kontekst je promjenjiv.

ORIS — Nisu to samo ti opsežni komunikacijski prostori koji ulicu uvlače unutra, postoje i zajedničke prostorije. Primjer je Tokiostrasse, tu postoje zajedničke prostorije, kao i mogućnost korištenja ulazne hale za različite programe. Nedavno je

Uvijek nas je zanimalo konceptualni rad. Iz koncepta se razvija tipologija, preko tipologije polažemo uvjete lokacije, iz čega se razvija pojedinačni objekt

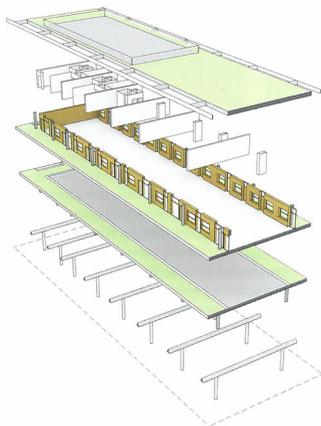
We have always been interested in conceptual work. Typology evolves from the concept, and over the typology we set the conditions on the location, which in turn result in a specific building

the street inside; there are also common rooms, such as in the Tokiostrasse, as well as the possibility of using the entrance hall for different events. The Viennese theoretician Christian Kühn wrote in a newspaper article recently that he went back to see the complex three years later. He noticed that the common areas have not been fully accepted, and that there are possibilities which have not been fully used, whose form and structure, however, play a significant role in the configuration of the building. Do architects conceive, plan, design more than the tenants can accept, use, internalise? ARTEC — The future perspective is extremely important concerning our housing projects. Nobody knows what demands will be in 30 or 50 years. So, at least with the topic of future development we are trying to carry the street area on into the interior, and not determine it in any way. We have to allow the opportunity that something which we know nothing about at the moment, can be done sometime in the future. The possibility of combining the areas is important. Rooms 2,5 m high are still a problem; that is the real drama.

ORIS — In Tokiostrasse you used loggias over two levels to compensate for the low height. Generosity is a precondition of dignified living. ARTEC — It is, of course, not our invention; it has been used by Corbusier and his people already in



▲ Artec Architekten, Wimmer und Partner, Raum und Kommunikation; Bausysteme Wohnbau
▲ Artec Architekten, Wimmer und Partner, Raum und Kommunikation; Bausysteme Wohnbau



L'Habitation and Casablanca, or in Switzerland, where Patrick Gmür uses it, too. We merely developed the pattern.

ORIS — Russians use it as well; the Wesnin brothers, Ginsburg; Corbusier also knew them. ARTEC — Housing projects in Vienna support only the construction of apartments, but in a developing city, apartments have to be built so that they contain an urban component. The implementation mechanisms, however, do not anticipate that. Therefore, we believe that we have to introduce precautionary measures which will allow a consequent upgrade. The structure needs to have a reserve of space for the functions presently missing, thus guaranteeing a city not only being built through apartments, which would result in the creation of dead neighbourhoods. There has to be a room for additions, and this the structures need to remain unfinished at this time.

ORIS — Developing neutral spaces with several possible references is probably the right strategy. The question is where in subsidized housing projects an architect should plan the unknown purpose, where is urbanism or a comprehensive view of the issue? Corbusier used to say that nothing should be planned; one merely needs to allow for the possibility of things developing spontaneously. ARTEC — That is impossible without following such strategies. The rules are so rigid,

bečki teoretičar Christian Kühn u jednom novinskom članku opisao kako je nakon tri godine opet posjetio taj kompleks. Mogao je utvrditi da ima prihvaćanja zajedničkih prostorija, ali ne u potpunosti. Nisu iskorištene sve mogućnosti koje zajedničke prostorije nude, koje međutim također u konfiguraciji zgrade, svojom formom i strukturom igraju značajnu ulogu. Nije li tako da arhitekti razmišljaju, planiraju, programiraju više negoli su stanari spremni koristiti, prihvatiti, internalizirati?

ARTEC — Perspektiva budućnosti iznimno nam je važna u projektima stanogradnje. Nitko ne zna kakvi će biti zahtjevi za 30 ili 50 godina. Stoga bar kod tematike razvoja u budućnosti želimo provesti nastavljanje uličnog prostora u unutrašnji u što većoj dimenziji i nipošto ga ne determinirati. Mora naprosto postojati mogućnost da jednom netko može napraviti nešto o čemu mi sada ništa ne znamo. Važna je mogućnost spajanja prostora. Problem ostaje visina prostorija od 2,5 metra, to je prava drama.

ORIS — U slučaju Tokiostrasse kompenzirali ste nisku visinu lođama koje se protežu preko dvije etaže. Velikodušnost je preduvjet dostojnog stanovanja. ARTEC — To nije dakako naš pronalazak; već su Corbusier i njegovi ljudi to radili od *L'Habitation de Casablanca*; u Švicarskoj to također radi Patrick Gmür. Mi smo samo razvili tu temu.

ORIS — Također Rusi, braća Wesnin, Ginsburg; njih je Corbusier također poznao. ARTEC — U bečkoj stanogradnji potiču se samo stanovi, ali u gradu koji raste stanovi moraju biti građeni tako da sadrže i urbanističku komponentu. Međutim, provedbeni mehanizmi to ne predviđaju. Zato mislimo da moramo poduzeti mjere predostrožnosti kako bi se kasnije moglo dograđivati. Mora biti dovoljno prostora u strukturi za funkcije kojih danas još nema, što će osigurati da grad ne bude izgrađen samo stanovima jer tako nastaju mrtve četvrti. Mora postojati mogućnost da se nešto dodaje pa sada strukture moraju ostati nedovršene.

ORIS — Vjerojatno je razvijanje neutralnih prostora koji imaju više mogućih referenci, ispravna strategija. Pitanje je, gdje u slučaju poticanih stanova arhitekt treba planirati nepoznatu svrhu, gdje je urbanizam, gdje je cjelokupni vid stvari — Corbusier je govorio da ništa ne treba planirati, treba samo ostaviti mogućnost da se stvari mogu razvijati same od sebe.

ARTEC — To je nemoguće ako se ne prate takve strategije. Pravila su tako rigidna, djelatnici ograničeni; tu pomaže samo strategija. Urbanizam je uvijek putovanje u nepoznato i to je u redu. Pogledamo li urbanističke planove i zoniranja, vidjeti ćemo da predviđaju vrlo konkretne zgrade, a to je totalna kontradikcija. Bilo bi potrebno razviti urbanizam koji predstavlja katalog pravila kao kod šaha. Međutim, to se u potpunosti

the employees so constrained; only a strategy could improve things. Urbanism is always a journey into the unknown, and that is all right. If we have a look at the master plans and the zoning plans, we shall see that they foresee very specific buildings, which is completely contradictory. It would be far more necessary to develop urbanism as a catalogue of rules, as in a chess game. That, however, stands in opposition to the Central European mentality, which wants to know everything about the project; its definition, its beginning, and its end. We should leave that in the past.

ORIS — Vienna is under a lot of pressure since the expected annual population growth is between 30.000 and 40.000 people, which implies the construction of 8.000 to 10.000 apartments per year. Models are being developed, such as the model of densification which is applied on the new central station, and on the northern station. Relatively new cooperative approaches can be noticed there. There is also the example of the new city district Seestadt Aspern, where idyllic conditions are trying to be created, and the city displaced. However, certain communication structures are already there. This is one of the first projects with the public sector already existent. To increase density or to displace, which possibility is the right one, perhaps both of them? ARTEC — They are both interesting. A city such as Vienna is very centrally organised; there can be some densification, but it cannot go much further. Displacement will be necessary, but we think it is being done in a wrong way. Aspern is going to attain the density of the Viennese town centre, but with no advantages of the city, only its disadvantages. A person who lives there cannot do anything about it. New strategies which would improve the quality of life in the new neighbourhoods comparable to central Vienna or other Central European cities need to be developed. It is about the architectural qualities of both, the interior, and the exterior space. The expansion of the city should be architecturally so successful that people come there voluntarily. It does not seem to be the actual task of developers today. Nothing will be changed until the master plans are changed. There are two models with cooperative approaches at the central and the northern station. It is a completely different way of defining the city than before, when it was thought that something could be achieved only by building corpora. Multi-functionality is imperative. If financial means do not allow anything but housing projects, apartments should not be built on more than 60% to 70% of the site; in that way building can be continued later. However, it does not happen; housing projects take up 100% of the area; that cannot work. That is the way mono structures are created.

protivi srednjoeuropskom mentalitetu. Tu se naprosto hoće znati što je to, gdje je početak i kada je gotovo. Od toga bi se trebalo oprostiti.

ORIS — Beč stoji pod pritiskom jer se očekuje godišnji prirast stanovnika od 30 000 do 40 000, a to znači da bi godišnje trebalo graditi od 8000 do 10 000 stanova. Nastoji se razviti modele; model zgušnjavanja primjenjuje se kod novog centralnog kolodvora i kod sjevernog kolodvora. Tu su zapaženi i relativno novi kooperativni pristupi. Imamo i primjer novog gradskog dijela Seestadt Aspern, tamo se pokušava uspostaviti idilične prilike i grad se nastoji izmjestiti. Doduše, već postoje određene komunikacijske strukture. To je jedan od prvih projekata kod kojih je javni sektor bio tu već unaprijed. Zgusnuti ili izmjestiti, koja je mogućnost ispravna, možda obje? **ARTEC** — Objje su interesantne. Jedan grad poput Beča centralno je organiziran, moguće je još malo zgusnuti, ali to neće voditi daleko. Bit će potrebno izmjestiti, međutim mislimo da se to odvija na posve pogrešan način. Aspern se gradi gustoćom kao u bečkoj gradskoj jezgri, međutim bez prednosti koje grad pruža, već s manama. Čovjek tamo stanuje i ne može ništa poduzeti. Trebalo bi promisliti strategije kako je moguće u novim četvrtima postići kvalitete Beča ili nekog drugog srednjoeuropskog grada. Radi se o arhitektonskim kvalitetama unutarnjeg, ali i vanjskog prostora. Gradsko proširenje bi

ORIS — This leads us to sustainability, a term which has become overused because wrong parameters have been taken into account. It is about social sustainability, the resources of the landscape, and urbanism, and the role of an architect, which is again being forwarded. What is the path that should be taken in order to avoid the Asian scenario? **ARTEC** — As far as architecture is concerned, the basic requirement is having good architects, next, moral and ethical preconditions have to be met, as well. Architecture as a service industry is not possible. Investors should share the same attitude; the positions of architects and investors need to be equal. In certain areas it can only be about the politics. The politicians should know that these are their fundamental tasks. That should be demanded from the politicians, and urban planning should be implemented. We do not see that happening in Vienna today. **ORIS** — We are also faced with the work of international architectural stars in Vienna. How can an architect resist the allure of this expressive world of forms? How to pursue one's path firmly? It may be a problem for some younger architects. Does the answer lay in professional ethics? **ARTEC** — I believe that these special buildings are also necessary; that should, actually, not be a problem. These city icons are here, and the city needs them, too. However, that does not have anything in common with typical city structures we are interested in. There are no arguments against the international architects designing for Austria, perhaps Austrian architects of our generation do not design enough abroad. You are probably referring to the new campus. From the outside Zaha Hadid's building looks completely impossible. The inner space is true surrealism, and I am, in general, very interested in surrealism. Generally, I would expect higher quality, and less formalism. **ORIS** — I would like to refer to a theoretical text of yours where you say that *Architecture inevitably ends in sculpture*. When I think of the *Wohnen am Mühlggrund* residential complex, I am reminded of that sentence. I believe it also applies to the Tokiostrasse complex, but that is a town on a small scale, with numerous rich structures, while *Mühlggrund* is a monolith. **ARTEC** — Their very dimension is a sufficient reason for the buildings to be given a more or less sculptural quality. Whenever there is the question of more or less, I plead for more. Buildings characterise our environment, and are city's landmarks, which breaks the uniformity of the city. Appearance can and should result in significance. Naturally, it cannot be applied to each individual building. **ORIS** — The sculptural quality of *Mühlggrund* did not occur accidentally, but as a result of different parameters. It stands as a fort which protects the settlement behind it.

Raxstrasse, Beč, 2013. (AA)



Tokiostrasse, Beč, 2010. (AA)

moralo u arhitektonskom smislu biti tako dobro da ljudi tamo dobrovoljno dolaze. Nema spoznaje da je to stvarna zadaća danas. Ništa se neće izmijeniti dok su urbanistički planovi takvi kakviji su. Na centralnom i na sjevernom kolodvoru postoje dva modela s kooperativnim pristupima. Mora se kazati da je to posve drugačiji način definiranja grada, negoli ranije kad se mislilo da se samo pomoću građevnih korpusa nešto može postići. Višefunkcionalnost je neophodna. Međutim, ako financijska sredstva dostaju samo za stanogradnju, onda stanove treba posve pragmatično graditi na ne više od 60 % do 70 % zemljišta, tako se kasnije može graditi dalje. Međutim, to se ne događa, stanogradnja zauzima 100 %, to neće funkcionirati. Tako nastaju monostrukture. **ORIS** — Dolazimo do pojma održivosti, koji je doduše već otporan. Međutim, računa se uvijek s pogrešnim parametrima. Radi se o socijalnoj održivosti, o resursima krajolika, o urbanizmu, opet se postavlja pitanje uloge arhitekta. Kojim putem treba krenuti kako i ovdje ne bi nastale azijske prilike? **ARTEC** — Što se arhitekture tiče, osnovno je da su s jedne strane arhitekti dobri, također moraju postojati pretpostavke moralno-etičke naravi. Arhitektura kao uslužna djelatnost nije moguća, no takav stav je potreban i na strani investitora, moraju se sresti na ravnopravnoj osnovi. Na određenim područjima to

ARTEC — The design of such houses is not planned. It is the result of its opening towards the south, and closing towards the north, and of the extent of the unbelievable route of the underground train which transects the area at the height of 12 meters. You have to react in such a special location, which, with all the preconditions, leads towards something that cannot be designed in advance, but has a very interesting impact on the environment. **ORIS** — It is definitely a landmark in the environment. **ARTEC** — From the outside. We are always trying to create a special spatial quality in the interior. The building may seem unusual from the outside, but there is a big lit hall in the interior, a certain spatial quality which would not be possible without these necessities in the exterior. This external form, which is difficult to comprehend, is possible only where everything is so heterogeneous; it would be impossible in a neighbourhood dating back to the founding period. **ORIS** — There is yet another important characteristic of your work; the tendency towards bold structures which are sometimes on the edge of the possible, not accidental, but with the aim of increasing housing or spatial quality. You collaborated with the structural engineer closely. How do you see the role of a structural engineer in terms of authorship?



▲ Generationen Wohnen am Mühlgrund, Beč, 2012.
▲ Generationen Wohnen am Mühlgrund, Vienna, 2012

(AA)

može biti samo politika. Političari bi morali spoznati da su to njihove suštinske zadatke. To bi trebalo zahtijevati od političara, a urbano planiranje bi to moralo provoditi u djelo. Danas toga nema u Beču.

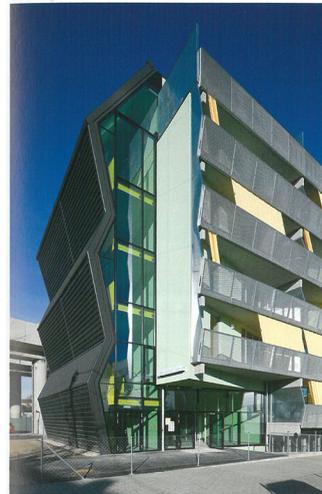
ORIS — U Beču smo također već konfrontirani s arhitekturom internacionalnih zvijezda. Pitanje je, kako se arhitekt može oteći zavodljivosti tog ekspresivnog svijeta formi? Kako nepokolebljivo ići svojim putem? Možda je to problem za neke mlađe arhitekta. Leži li izlaz u profesionalnoj etici? **ARTEC** — Mislim da su te specijalne zgrade također potrebne, to zapravo ne bi smio biti problem. Te su ikone tu, a gradu su i potrebne. Međutim, to nema ničeg zajedničkog s normalnim gradskim strukturama koje nas zanimaju. U principu nema argumenata protiv činjenice da inozemni arhitekti grade u Austriji, možda arhitekti naše generacije premalo grade u inozemstvu. Vjerojatno govore o novom Campusu. Zgrada Zahe Hadid izgleda izvana posve nemoguće. U unutrašnjosti je čisti nadrealizam, a mene, u principu, nadrealizam jako zanima. U cijelosti bih očekivao veću kvalitetu, a manje formalizma.

ORIS — Podsjeltja bilh na jedan vaš raniji teoretski tekst u

ARTEC — If we have a choice, which is not always the case, we try to work with professionals in specific areas. When you work with specialists, new opportunities arise, which we could not have handled on our own. We set the conditions, and then we think about them together. Sometimes it is only about large spans. The town authorities in Innsbruck have been unsuccessfully searching for the land for the nursing home in the Olympic Village neighbourhood for a decade. Then they made an important decision; they decided to build in a park situated between the construction zone and the river. We had to build in the air in order to preserve the park, and still get a construction site. It is a dream job which requires many solutions. There is also the question of adequacy of structure; a first-rate structural engineer was required. One had to think in terms of structure. Later on, the importance of the supporting structure fades, as is the case with the role of details. The point is not to recognize a fantastic cantilever. No, it was always about the generosity of space.

ORIS — Do you appreciate architecture which radically differs from your work? Your appreciation of Hans Hollein is well

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kojem jedna rečenica glasi: *Arhitektura neizbježna završava u skulpturi. Kad sada pomišljam na stambenu zgradu Wohnen am Mühlgrund, mislim da tamo ta rečenica važi, također za kompleks Tokiostrasse, no to je grad u malom s brojnim bogatim strukturama, dočim je Wohnen am Mühlgrund monolit.*

ARTEC — Već njihova dimenzija dovoljan je razlog da zgrade imaju manje-više skulpturne kvalitete. Kad se postavlja pitanje manje ili više, zagovaram više. Činjenica je da zgrade obilježavaju naš okoliš i predstavljaju orijentir u gradu, tako da sve ne izgleda jednolično. Preko pojavnosti može i treba nastati signifikantnost. To naravno ne vrijedi za svaku pojedinu zgradu.

ORIS — Upravo u slučaju Mühlgrund skulpturni karakter nije nastao iz hira, već na osnovi različitih parametara. Stoji poput bedema koji štiti naselje iza sebe. **ARTEC** — Takva se kuća ne projektira jer se htjelo projektirati baš takvu kuću. Nastaje zbog otvaranja prema jugu, zatvaranja prema sjeveru, zbog razmjera nevjerojatne trase podzemne željeznice koja tu promiče na visini od 12 metara; tu se mora reagirati. Ta specijalna lokacija sa svim predujetima vodi k nečemu što se unaprijed ne može nacrtati, no djeluje interesantno na okoliš.

BETTINA GÖTZ, RICHARD MANAHL, Interview

known. **ARTEC** — We appreciate Hollein as a person, the way he thought about architecture, and presented it in his extensive lectures. In some of his works it came out a bit different. We believe that his intervention on St. Michael's Square in Vienna is brilliant, although it is not particularly appreciated. It is a work in an urban context where a lot of city layers are present. It is a very unusual work and only he, with his intellectual background, could have done it.

ORIS — We discussed the points of convergence with other disciplines; it is a process of mutual learning. There is also the work with the students. The realization of space, however, also has a pedagogical component. One of the turning points in your career was the Zehdengasse School in 1996. A powerful person was especially significant in that context — Hannes Swoboda, the Viennese city councillor at the time, in charge of urban planning and development, who gave the young people the opportunity to build. The school is a good example of the topics we have discussed; materiality, inter-spaces, neutral areas, diversity of typologies within a project. We would like to know how you won the project, but also your view of education in the light of different pedagogical models.

ARTEC — Indeed, we can compare the Zehdengasse School with our residential projects, the cells and the way that common areas are organised. It was related to the programme of school buildings at the time. It was quite clear then that if we wanted to build a school, one had to accept the conditions of the programme according to which the classrooms had to be 9 x 7 m. That could never be brought into question. In the classrooms we opened the wall towards the hall with windows in order to free the concept. The interesting thing in architecture is that it can become new only if it has a new programme. Having in mind the pedagogical changes and the ever new programmes, it is paramount that the possibility to build new spatial complexes be accommodated for. A review of functional programmes and processes is interesting. We have attempted to make the building a single creation, not merely a series of classrooms. You have mentioned that we have been awarded the project although we were young, and, actually, runners-up in the competition. That was initiated by Hannes Swoboda, who was in charge of urban planning in the city government lead by Mayor Zilk. He was a politician with a specific interest in architecture, who sought advice, and tried to push the construction of schools with the best people in the city at the time. That was a politician aware of his responsibility to develop interest. Swoboda became known, not only for the construction of schools, but also for traffic measures; he forbade parking on city squares and on

BETTINA GÖTZ, RICHARD MANAHL, Interview

▲ Generationen Wohnen am Mühlgrund, Beč, 2012.

▲ Generationen Wohnen am Mühlgrund, Vienna, 2012 (BK)

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Wohnheim
Olympisches Dorf,
Innsbruck, u izgradnji

ORIS — Svakako je orijentacijska točka u okolini. **ARTEC** — To je prema van. Prema unutra naš je cilj uvijek razvijanje specijalne prostorne kvalitete. Zgrada možda izvana djeluje neobično, ali unutra se nalazi velika osvijetljena hala, nastaje prostorna kvaliteta koja bez tih vanjskih nužnosti ne bi bila moguća. Ta teško shvatljiva vanjska forma moguća je samo tamo gdje je sve tako heterogeno, bila bi nemoguća u nekom kvartu iz utemeljiteljskog doba.

ORIS — Još je nešto vrlo značajno za vaš rad, to je sklonost prema smjelim konstrukcijama koje su ponekad na rubu mogućeg, također ne iz hira, već vode k povećanju stambene kvalitete ili prostorne kvalitete. Tu ste tjesno surađivali sa starićarom. Kako procjenjujete udio starićara u smislu autorstva? **ARTEC** — Ako možemo birati, a to nije uvijek slučaj, nastojimo uvijek dobiti specijaliste iz određenog područja. Tijekom suradnje sa specijalistima otvaraju se mogućnosti koje sami ne bismo mogli riješiti. Recimo, mi dajemo uvjete, a onda se o njima razmišlja. Katkad se radi samo o velikim rasponima. U Innsbrucku je grad bezuspješno tražio zemljište za starački dom u kvartu Olimpijsko selo tijekom 10 godina. Onda je grad donio važnu odluku, odlučio se za gradnju u parku koji leži između zone izgradnje i rijeke. Bilo je potrebno graditi u zraku, tako da park ne bude izgubljen, a da se svejedno dobije gradilište. To je zadaća iz snova, potrebna su brojna rješenja. Postavilo se je pitanje adekvatnosti konstrukcije, tu je potreban prvorazredni starićar. Nužan je bio konstrukcijski način razmišljanja. Kasnije, kao i u slučaju uloge detalja, značenje nosive konstrukcije više nije bitno. Stvar nije uopće u tome da se prepozna vrijednost sjajne istake. Ne, uvijek se radi o velikodušnosti prostora.

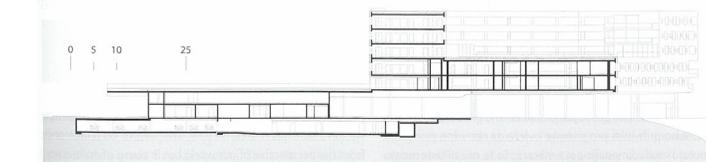
ORIS — Uvažavate li arhitekturu koja se posve razlikuje od vašeg rada? Poznato je da vrlo cijenite Hansa Holleina. **ARTEC** — Poštujemo osobu Hansa Holleina, kako je razmišljao o arhitekturi i kako je u svojim opsežnim predavanjima znao posredovati što je arhitektura. Djelomično je to u njegovim radovima ispalo drugačije. Njegovu intervenciju na bečkom *Michaeler Platzu* nalazimo sjajnom, iako općenito nije naročito cijenjena. To je jedan rad u gradskom kontekstu u kojem je prisutno mnogo slojeva grada. Rad je vrlo neobičan, mogao ga je napraviti samo on sa svojom intelektualnom pozadinom.

ORIS — Govorili smo o suradnji s drugim disciplinama, radi se također o uzajamnom učenju. Onda je tu još i rad sa studentima. Međutim, realizacija prostora posjeduje također pedagošku komponentu. Jedna od prekretnica u vašoj karijeri bila je škola *Zehdengasse*, 1996. Značajna je u tom kontekstu bila jedna snažna osoba; Hannes Swoboda, koji je tada bio bečki

street corners. The extent of the intervention at the time is beyond our imagination at present. In the current political discussions architecture is secondary. It brings no votes to the politicians, because the voters have no understanding of architecture. It is these buildings which we consider important and valuable, that the population does not accept at first. The pedagogical quality of the areas in which you grow up is also important. I grew up in Bludenz in Halde housing estate designed by architect Hans Purin, Rainer's student. It really did influence me; if I had not grown up there, I would have become a completely different architect, or would even have chosen a different profession.

ORIS — The Dutch have been dealing with these issues for a long time; the work of Herman Hertzberger was particularly important in that aspect. **ARTEC** — He completed so many noteworthy projects. A great deal of people who acquired certain spatial concepts grew up in the areas that he had designed.

ORIS — We had the opportunity to meet Herzberger last October at Days of Oris. He was extremely successful — the reactions to his lecture were as if he were a pop star. It was very nice to see that the young recognized his engagement; it was a really positive experience. **ARTEC** — Does the architect also need to be a mediator? What should be the form and the direction of work with future architects? How can personal experiences be conveyed? **ARTEC** — It is not so simple, but teaching is a very interesting topic; teaching architecture is, in a way, completely different from practicing architecture. I have been doing it for quite a while, and Richard has been involved in the review of student works. At first I designed projects with the students resembling those for competitions. However, I soon realised that it is boring to design projects at the university in the same way as in a bureau. So I set a primary concept which we have been continuously working on for more than four years. It is titled *Abstract City*, we work on an abstract term every semester, it can be a street or a location, and students have to develop concrete projects. First they have to develop a programme, consider the issues — what is a school, what qualities can a street have, what is important, and how it can be achieved? When we have money, which is not always the case, we organise an accompanying conference, and invite experts in different fields to give a lecture, which is followed by a panel discussion. That is how a theoretical background of a certain concept is created. All of the above is included in the map of the *Abstract City*; the basic knowledges of the city are combined, and the developed designs are filled in this map like inlays. The topics are integrated and range from



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gradski vijećnik zadužen za gradsko planiranje i razvoj te je mladim ljudima davao mogućnost da grade. Ta je škola dobar primjer za temu o kojima smo govorili; materijalnost, međuprostori, neutralni prostori, također raznovrsnost tipologija unutar jednog projekta. Pitanje je kako ste došli do tog projekta, ali također kako danas vidite temu edukacije u svjetlu različitih pedagoških modela? **ARTEC** — Zaista možemo uspoređivati školu *Zehdengasse* s našim stambenim objektima, čeljama i načinom na koji su organizirani zajednički prostori. To je bilo povezano s tadašnjim programom školskih zgrada. U

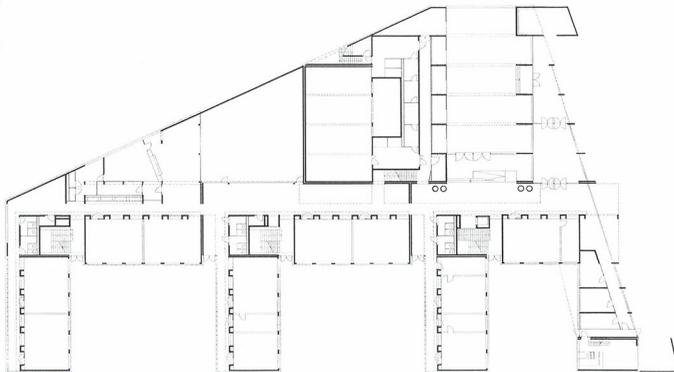
urbanism to the smallest objects. The map has been growing over the years, and a great number of students participated in the programme. Looking ahead is equally interesting in this process as looking backwards. It is also interesting to see our projects from a different perspective; to reflect on them. The interesting thing in teaching is that you have to look at your work from the outside, and, as an architect, you have to be able to objectively classify your own projects. When you explain your work as a researcher, you do it automatically from the outside; you start from a situation preceding your

Škola Zehdengasse, ▶

tloort prizemlja

School Zehdengasse, ▶

ground floor plan



Škola ▶

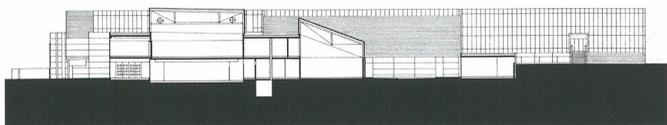
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ono je vrijeme bilo posve jasno: ako želimo graditi školu, onda moramo prihvatiti programske uvjete da razredne prostorije moraju imati dimenzije 9 x 7 metara. To se nije nikada moglo dovesti u pitanje. Na zidu učionica prema hodniku otvorili smo prozore kako bi se koncept oslobodio. Zanimljivo je da arhitektura postaje nova samo ako ima novi program. S pedagoškim promjenama i uvijek novim programima važno je da je kod školskih zgrada moguće graditi uvijek nove prostorne sklopove. Zanimljivo je preispitivanje funkcionalnih programa i procesa. Pokušali smo da cijela zgrada bude jedna tvorevina, a ne samo niz razreda. Spomenuli ste da je bilo moguće da mi kao mladi biro dobijemo takvu narudžbu, iako smo na natječaju bili tek drugoplasirani. To je inicirao Hannes Swoboda koji je tada u gradskoj vladi gradonačelnika Zilka rukovodio gradskim

project, and you include your work in the continuity. When we have to explain architecture, we have to do it not only from the perspective of our work, but in terms of continuity, as well. Developing concrete objects in specific situations as radically as possible is what students also find helpful. **ORIS** — Taking about professional orientation of youth, how did you choose architecture? We are not referring to role models, but would like you to say what the works of Alyson and Peter Smithson meant to you or, closer to home, those of Helmut Richter? **ARTEC** — We have dealt with the works of the Smithsons rather late: we already knew a lot about architecture at the time, and were introduced to their work via our previous knowledge. In our profession, a lot of background knowledge is required in order to understand issues properly.



Trend je nešto s čime ne bismo baš htjeli biti povezani, jedino ako je to trend traganja za novim, ali ne u klasičnom smislu oblika nekog stila

A trend is something we would not like to be associated with; only if it is a trend of searching for the new, but not in the conventional meaning of the word

planiranjem. Bio je političar koji se je decidirano interesirao za arhitekturu, tražio je savjete i trudio se da s tada najboljim ljudima u gradu forsira izgradnju škola. To je bio slučaj političara koji shvaća da nosi odgovornost, da mora razviti interes. Swoboda se profilirao ne samo izgradnjom škola, već također i prometnim mjerama; na trgovima i uličnim uglovima zabranio je parkiranje. Koliko je to bio tada veliki zahvat, više ne možemo zamisliti. U današnjim političkim raspravama, arhitektura ima posve sporednu ulogu. Političarima ne donosi glasu, jer kod birača nema razumijevanja za arhitekturu. Upravo te stvari koje mi smatramo dobrima, stanovništvo isprva ne prihvaća. **VAŽNO** je također pedagoško značenje prostora u kojem se odrasta. Na primjer, ja sam odrasla u Bludenzu u naselju Halde, arhitekta Hansa Purina, Rainerovog učenika. To

Let us take Plečnik, for example, whose grandiosity of work is beyond expression; a lot of work is required to be able to understand its peculiarity and extraordinary quality. It takes experience and background knowledge. At the beginning of my career in Graz, Domenig was the one who, from the point of view of an architect, showed me how to work with a firmly expressed attitude, and how to execute projects. It was probably the most important thing for me to experience that. Then there was Helmut Richter in Vienna, who also introduced us to Prouvé, who had become extremely important to us. When we talk about Richter, we also need to mention Heidluf Gerngross; they worked together at the time. One of our first journeys led us to La Tourette, Corbusier was very formative. Very early, we also had the opportunity to see the

▶ Škola Zehdengasse, Beč, 1996.

▶ School Zehdengasse, Vienna, 1996

(85)

me je zaista obilježilo. Da nisam tamo odrasla, postala bih, ako uopće, vjerojatno posve drugačija arhitektica.

ORIS — Tim su se stvarima i Nizozemci već vrlo dugo bavili, naročito važan u tom pogledu bio je rad **Hermana Herzbergera**. **ARTEC** — On je ostvario vrlo mnogo značajnog; u prostorima koje je Herzberger gradio odraslo je mnogo ljudi koji su tako stekli naročite prostorne predodžbe.

ORIS — Herzbergera smo prošlog listopada doživjeli na Danima Orisa, bio je nevjerojatno uspješan. Našujući je kao pop star, naime reakcije su bile takve. Bilo je vrlo lijepo da su mladi spoznali njegov angažman, zaista je bilo pozitivno.

ARTEC — Treba li arhitekt također biti posrednik? U kojem obliku i u kojem smjeru ide rad s budućim arhitektima? Kako se mogu prenositi vlastita iskustva? **ARTEC** — To nije tako jednostavno, ali nastava je interesantna tema; na određen je način posve različita od bavljenja arhitekturom. Ja to radim već duže vremena, a Richard je isto tako uvijek uključen, također u smislu kritike studentskih radova. U početku sam sa studentima naprosto radila projekte kao za natječaj, ali ubrzo sam uvijedala da je dosadno ako se na sveučilištu rade projekti na isti način kao i u biro. Onda sam postavila jedan primarni koncept na kojem sada permanentno radimo, već više od četiri godine. Naziva se Abstract City; svakog semestra obrađujemo jedan apstraktni pojam, to može biti primjerice ulica ili lokacija, studenti moraju raditi konkretne projekte. Na početku moraju izraditi program, promišljati — što je škola, koje kvalitete može imati jedna ulica, što je važno i kako se to može napraviti. Kad imamo novaca, što nije uvijek slučaj, onda imamo odgovarajuću pozadinsku konferenciju, pozivamo eksperte iz raznovrsnih područja kao predavače, a nakon toga je panel diskusija. Tako nastaje teoretska pozadina određenog pojma. Sve to

Puchenau garden city designed by Roland Rainer. It was very influential, and it determined our attitude towards the housing projects. Naturally there are numerous alternatives to the dense and low housing construction of Puchenau, but the qualities of space, guaranteed privacy, structure, landscape, beauty... it was absolutely impressive.

ORIS — Bettina, in 2008 you were a commissioner of the Venice Biennale. You dedicated a part of the exhibition to Josef Lackner, who also belongs to the modern tradition. Can you imagine your work without this tradition? **ARTEC** — Lackner was also very important to us in our beginnings; he, too, had that conceptual approach.

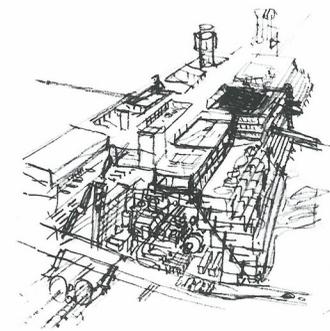
ORIS — Lackner was innovative, but the *Arbeitsgruppe 4* (Holzbauer, Kurrent, Spalt) was also active at the same time, though in a different way. **ARTEC** — We appreciate the work of the *Arbeitsgruppe 4* a lot; they were the first modern architects in this area, but Lackner introduced the concept into Austrian architecture. In the unique examples from Innsbruck, the school of the Ursuline Sisters, or the swimming hall of Paul Flora's villa, we can see the conceptuality, the programme, and the analytical process. Lackner practically left for a backcountry, where he could work continuously, which is surprising. Privately he explored space and created unusual works, which were always a result of a conceptual process. In the 1980s we were all fascinated by his work. He designed churches, but mostly housing projects, and a business building in Salzburg where he designed unique areas for work on computers; he developed a very specific type by applying the *Raumplan*. Concerning the *Arbeitsgruppe 4*, they did not build enough. In some projects Kurrent and Spalt achieved very unusual outlines of buildings with the help of the structure. Unfortunately,

unosimo u mapu Abstract City; osnovna znanja o gradu se preklapaju i dodaju se izrađeni projekti. Integrirane su teme u rasponu od urbanizma do najmanjih objekata. To raste sve više i u međuvremenu su tijekom godina sudjelovali već vrlo brojni studenti. U ovom je procesu interesantan pogled unaprijed, ali i unazad. Zanimljivo je da prilikom podučavanja vlastiti rad moramo promatrati izvana, a kao arhitekti moramo vlastiti rad objektivno klasificirati. Kada objašnjava svoj rad, istraživač ga automatski promatra izvana, počinje kod situacije prije svog rada i onda se svrstava u kontinuitet. Kada moramo objasniti arhitekturu, primorani smo to činiti ne samo iz perspektive vlastitog rada, već u smislu kontinuiteta. Studentima također pomaže izrađivanje konkretnih objekata, u određenim situacijama radikalno koliko je moguće.

ORIS — Kada je riječ o orijentaciji mladih ljudi, kako je to bilo kod vas? Ne govorimo o uzorima, ali što su vama značili radovi Alyson i Petera Smithsona ili u austrijском prostoru Helmuta Richtera? **ARTEC** — Kasno smo se bavili radovima Smithsonovih, u to doba o arhitekturi smo već mnogo znali pa smo preko tog znanja došli do njih. U našem zvanju je, kako bi stvari dobro shvatili, vjerojatno potrebno mnogo rada u pozadini. Primjerice Plečnik — čija se grandioznost ne može izreći, dugo je potrebno raditi da se spozna i neobičnost i nevjerojatna kvaliteta. Potrebna su i iskustva i pozadinsko znanje. Na mom početku u Grazu, Domenig je bio taj koji mi je kao arhitekt pokazao kako se radi s posve izraženim stavom i kako je moguće provesti svoje projekte. Za mene je vjerojatno bilo najvažnije to doživjeti. Zatim Helmut Richter iz Beča, koji nas je uputio na Prouvéa, koji nam je postao zaista važan. Kad govorimo o Richteru, tu spada i Heidulf Gerngross, tada su zajedno radili. **ARTEC** — Jedno od naših prvih putovanja vodilo nas je u La Tourette. Corbusier je bio naprosto vrlo formativan. Također, vrlo rano smo razgledali naselje Puchenau Rolanda Rainera. Bilo je jako uvjerljivo i odredilo je naš stav prema stanogradnji. Naravno da postoji niz drugih mogućnosti nego što je zagusnuta niska izgradnja, kao što je to slučaj naselja Puchenau, ali kvalitete prostora, omogućena privatnost, struktura, krajolik, ljepota... Bilo je apsolutno impresivno.

ORIS — Bettina, imali ste funkciju povjerenika na Bijenalu u Veneciji 2008. Dio izložbe ste posvetili Josefu Lackneru koji također pripada modernoj tradiciji. Je li vaš rad zamisliv bez te tradicije? **ARTEC** — Lackner nam je također bio značajan kad smo počinjali, i on je imao konceptualni pristup.

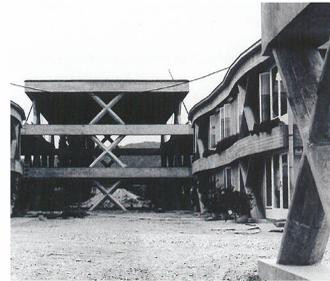
ORIS — Lackner je predstavljao novost, ali i *Arbeitsgruppe 4* (Holzbauer, Kurrent, Spalt) je djelovala istovremeno, ali drugačije. **ARTEC** — Nadasve cijenimo *Arbeitsgruppe 4*, oni su ovdje zaista bili prvi moderni arhitekti, međutim Lackner je



ARTEC — *Arbeitsgruppe 4* (Kurrent/Spalt); Wohnberne, 1964.

ARTEC — *Arbeitsgruppe 4* (Kurrent/Spalt); Wohnberne, 1964.

(A4)



ARTEC — *Arbeitsgruppe 4* i Georg Gsteu; Pastoral Centre Steyer-Ennsleiten u gradnji, 1969.

ARTEC — *Arbeitsgruppe 4* and Georg Gsteu; Pastoral Centre Steyer-Ennsleiten during construction, 1969.

(A4)

only a few projects have been completed. But their work in the 1950s and 1960s was a basis for subsequent development of Austrian architecture.

ORIS — Josef F. **ORIS** — You do that, too, in social housing projects such as the *Alxinger Gasse*, and in individualised luxurious housing projects of the privileged such as those in *Höbranz* in *Voralberg*. **ARTEC** — Yes, that is all the same. The only difference, as Nouvel has already said, is the size of the apartment. For the quality of living it does not matter if the apartment has only 40m², the quality has to be good. It has to be so good to make us want to live in it.

Josef Lackner; Amthorstraße, Innsbruck, 1990. Josef Lackner; Amthorstraße, Innsbruck, 1990.

(AA)



Josef Lackner; Bad Flora, Innsbruck, 1969. Josef Lackner; Bad Flora, Innsbruck, 1969.

(NS)



Koncept nam je važan, no on može imati različite izvore: tipološke, topografske, a može se raditi i o nekoj novoj interpretaciji

The concept is important to us but it can have different sources; typological or topographic, or it can be about a new interpretation

uveo koncept u austrijsku arhitekturu. Na jedinstvenim primjerima iz Innsbrucka, škole uršulinki ili male hale za pivanje Paula Flore, možemo vidjeti tu konceptualnost, program i problemsko-analički proces. Lackner je takoreći otišao u provinciju gdje je mogao kontinuirano raditi, što iznenađuje. Posve privatno je istraživao prostor i napravio je neobične radove koji su uvijek bili rezultat konceptualnog procesa. 80-ih godina bili smo time fascinirani. Radio je i crkve, ali u prvom redu stanoogradnju, zatim poslovnu zgradu u Salzburgu gdje je projektirao posve vlastite prostore za radna mjesta na kompjutoru, razvio je posve specifični tip primjenjujući prostorni plan (*Raumplan*). Arbeitsgruppe 4 nije dovoljno gradila. Kod nekoliko projekata Kurrent i Spalt su pomoću konstrukcije dobili posve neobične likove zgrada. Nažalost, jedva što je realizirano. Međutim, to što su oni radili 50-ih i 60-ih godina predstavljalo je bazu daljnijeg razvoja austrijske arhitekture.

oris — Postoji odgovarajuća misao Josefa Franka, kako je potrebno principe luksuznog stanovanja primijeniti na skromnije stanovanje. To vi također radite, bez obzira je li riječ o socijalnoj stanoogradnji kao Alkinger Gasse ili pak individualiziranom luksuznom stanovanju privilegiranih, kao na primjer u Höbranzu u Vorarlbergu. ARTEC — Da, to je svejedno. Jedina razlika je, što je već i Nouvel rekao, veličina stana. Ali za kvalitetu stanovanja svejedno je ima li stan samo 40 m², kvaliteta mora biti dobra. Mora biti tako da bismo i sami rado tamo uselili.

