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## lichtblau.wagner SKRIVENA KOMPLEKSNOŠT HIDDEN COMPLEXITY

OBNOVA KATEDRALE / RENOVATION OF THE  
CATHEDRAL EISENSTADT, GRADIŠĆE /  
BURGENLAND, AUSTRIA / 2003.

tekst / written by **Vera Grimmer**  
fotografija / photo by **Bruno Klamfar**

### Floor / plan

1. župni dvor i kanonitska kuća / parish center and deansery
2. biskupska palata / Bishop's Palace
3. biskupski vrt / Bishop's garden
4. gradčke zidine / ramparts
5. kula / tower
6. katedrala / Cathedral
7. nova sakristija / new sacristy
8. novi trg / new square

Najnoviji rad arhitekata lichtblau.wagner u gradičanskom Eisenstadtu obuhvaća obnovu i proširenje katedrale, te urbanističko rješenje trga oko crkve. No između arhitekture i urbanizma tu nema granice – jedno praznjava iz drugog, jedno je bez drugog nezamislivo.

Katedrala sv. Martina, smještena na najvišoj kolici grada uz gradске zidine i kulu, do danas je sačuvala karakter utvrđene crkve. Na mjestu današnjeg prezbiterija već je oko 1200. godine postojala mala Kapela sv. Martina oko koje je crkva nadogradjivana sve do kraja 16. st., da bi kasnije doživjela faze barokizacije i historicizma.

Eisenstadt je gradska prava stekao 1373. godine, a glavnim gradom pokrajine Burgenland (Gradisće) postao je 1925., nakon što je pokrajina 1921. pripala Austriji [za vrijeme Monarhije bila je ugarskoj polovini Carstva]. Biskupskim sjedištem grad je postao tek 1960., čime je Crkva sv. Martina dobila status katedrale, pa je odmah

The most recent work by lichtblau.wagner architects in Eisenstadt, in the province of Burgenland, is the architectural project of the renovation and extension of the cathedral and the urban renewal of the square around the cathedral. There is no boundary between architecture and urban planning: one stems from the other, and one is inconceivable without the other.

The Cathedral of St. Martin, located at the top elevation of the town and close to the ramparts and the tower, has retained its fortified church character up to the present day. A small Chapel of St. Martin existed as early as 1200 on the site of the present-day presbytery. The church was continuously extended until the 16<sup>th</sup> century around that core; it also underwent changes during the Baroque and Historicism.

Eisenstadt received its town charter in 1373 and became the capital of Burgenland (Gradisće) in 1923, after having been annexed to Austria in 1921 [during the Empire it belonged to Hungary]. It became the seat of the diocese only in 1960, and the Church of St. Martin



nastala i potreba za njenom pregradnjom i "modernizacijom". U izduženom korpusu s ulazom na zapadnoj, a oltarnom apsidom na istočnoj strani [kao u većini srednjovjekovnih crkava orijentiranih prema Jeruzalemu] probijen je novi ulaz na sjevernoj fasadi kako bi prilaz s pješačke ulice bio izravniji. Uz novi ulaz je, dakako, isla i prigradnja novog vjetrobrana, dok su u interijeru izvršeni prepravci u smislu transformacije izdužene trobrodne bazilike u centralni prostor, sukladno promjenama u liturgijiiniciranim Drugim vatikanskim koncilom.

Već pomalo zaprašeni interijer iz 60-ih godina više nije odgovarao suvremenim potrebama, pa je raspisan pozivni natječaj za rješenje obnove crkvenog prostora i prigradnju nove sakristije. Uspjeh je na natječaju postigao arhitektonski duo lichtblau.wagner, autori osobito jasnog i radikalnog projekta Župnog centra u nedalekom Pödersdorfu (vidi ORIS, br. 19).

Za novi koncept eisenstadtske katedrale ključna je bila odluka da se ulaz opet vrati na njegovo povijesno mjesto - na užu zapadnu fasadu uz toranj. Time je s jedne strane u unutrašnjosti uspostavljena jasnoća kasnogotičke trobrodne bazilike, dok je u vanjskom prostoru određen slijed prostornih sekvenci trga oko crkve.

Sa fasade i iz interijera su odstranjeni svи talozi prijašnjeg razdoblja, izravnane sve visinske razlike u podu. Tek je apsida s obrednim uredajima odignuta za dvije stepenice. Novi pod od svijetlih kamenih ploča (u Austriji često upotrebljavan Sollnhofener kamen) podignut je na nivo vanjskog prostora kako bi hendičepiranim bio omogućen nešteman pristup, a novonastala šupljina iskorištena je za podno grijanje.

Toploj boji podnih ploča od prirodnog kamena u interijera odgovara obojenost pijeskarenih betonskih ploča na trgu. Ploče relativno velikih dimenzija (4,0x1,0 m) posložene su na dva različita načina – paralelno sa sjevernom fasadom crkve ili okomito na nju, čime su označene dvije različite sekvence prilaznog trga. Samo opločenje ne pokazuje nikakve uredaje za odvodnju – voda se slijeva kroz uske fuge između ploča u donji drenažni nivo, odakle se drenažnim cijevima odvodi u kanal. Pad

gained the status of cathedral, which immediately called for its renovation and "modernization". In order to make a direct entrance from the pedestrian-only street a new entrance was introduced in the northern part of the longitudinal body of the church, with the customary west entrance and the altar apse on the eastern part [as usual in medieval churches oriented towards Jerusalem]. A new entrance called for the construction of a new windbreak. The interior underwent transformation from a basilica with nave and two aisles to a centralized space, which is in concordance with the liturgical changes initiated by the 2<sup>nd</sup> Vatican Council.

The dusty interior of the 60's could not meet all the modern requirements and an invited competition for the renewal of the church and the new sacristy annex was announced. The architectural duo lichtblau.wagner, authors of the espe-





cially clear and radical solution for the new parish center in the nearby Podersdorf (ORIS, no. 19), won the competition.

The key decision in the new concept of Eisenstadt Cathedral was the return of the entrance to its historical position on the narrow west facade, close to the tower. In this way, on one side in the interior the clarity of a Late Gothic three-aisle church was reestablished, while the outer space is determined by the succession of spatial sequences of the square around the church.

All the different layers of former phases were removed both from the facade and from the interior and floor height differences were leveled. Only the apse, with its liturgical facilities, is raised by two stairs. The new pavement of lightly colored stone slabs (Sollinhofener stone is often used in Austria) is raised to the level of the outer space thus enabling entrance for the handicapped. A newly created cavity is used for the floor heating.

The warm color of the natural stone slabs in the interior is matched by the color of the sanded concrete slabs of the square. Rather large slabs (4.0 / 1.0 m) are arranged in two different ways, parallel to the north facade of the church or vertical onto it. This allows the two different sequences of the square to be marked. The paving does not show any signs of drainage; the water passes through the narrow slab joints into the lower drainage layer, which is connected to a sewer by pipes. The paving is slanted so the water is quickly drained away from the church walls.

Though there are no lamp-posts on the square it is still blazing at night. Spots are mounted on the neighboring

opločenja je koncipiran tako da voda brzo otječe od crkvenog zida.

Na trgu nema ni ikakvih rasvjetnih tijela, ali on ipak blješti u noći. Reflektori, montirani na susjednim zgradama, osvjetljavaju bijeli korpus katedrale, što i trgu donosi dovoljno svjetla. Pogledamo li tri osnovna elementa oblikovanja javnih prostora, možemo utvrditi da je opločenje najjednostavnije, bez višebojnisti, uzoraka i tome sličnog, da je odvodnja neprimjetna i da rasvjetnih tijela nema. Ali nema ni traga kompromisima ili bilo kakvoj dopadljivosti. Postupak arhitekata odgovoran je, a u

houses and are directed towards the white corpus of the cathedral lighting up the whole square. If we analyze three basic elements of the design of the public space we may conclude that the paving of the square is very simple, that there are no multicolored solutions or patterns, that the drainage system is invisible, and that there are no lamp-posts. There are no traces of compromise, or of any kind of catering to popular taste. The architects' procedure is a responsible one, and the design is totally compressed and reduced to the Miesian "almost nothing"



oblikovnom pogledu krajne komprimiran i reduciran do mjesovskog "gotovo ničega".

Druga ravnina projekta je uspostavljanje novog prostornog reda koji uključuje protočnost, jasnoću, povezivanje dotada odvojenih skrivenih područja.

Crkva i s njom povezane zgrade – biskupska palača, kanonička kuća i župni dvor čine prostorni sklop čija je složenost potencirana velikim visinskim razlikama. Katedrala je zadržala karakteristike položaja srednjovjekovne crkve, dakle uvučena je u ulični splet. Na sjevernoj strani trg izlazi na ulicu koja vodi prema središnjoj pješačkoj zoni grada. Tu se nižu u silaznom smjeru kanonička kuća i župni dvor, koji su vrtom povezani s biskupskim dvorom na južnoj strani.

Važna okolnost za projekt baš je velika visinska razlika između crkvenog trga i biskupske vrte.

Da bi se ocijenio značaj novog zahvata na crkvenom trgu, treba znati da je uz sjeverni ulaz iz 60-tih bio tek mali predtrg ograničen zidom na zapadnoj strani. Rušenjem zida s jedne je strane znatno povećana ploha trga, a s druge se otvorio pogled prema crkvenim građevinama i nižem, ozelenjenom "trgu". Na ideološkom planu taj bi postupak odgovarao demokratizaciji i otvaranju crkve prema vjernicima.

Prostrani trg koji sa sjeverne i zapadne strane okružuje katedralu omogućuje sada i veće skupove vjernika u prigodama svetkovina ili obreda.

Kako bi naglasili karakter trga kao postolja na rubu visinskog skoka terena, arhitekti su projektirali konzolnu ploču kao proširenje trga, zapravo kao gradski balkon.

S južne i istočne strane crkva je okružena vrtom, čiju granicu čine gradske zidine i srednjovjekovna kula za pohranu baruta (njenu obnovu arhitekti također imaju u planu). Vrt je zeleni okvir za novu sakristiju – transparentni kubus koji je staklenim "mostovima" što čine atrij za stablo bijele magnolije povezan sa crkvenim prostorom i prezbiterijskom u skladu sa svojom dvostrukom funkcijom – sakristije i isповjedaonice. Između dva izlaza na trg vijuga staza od staklenih krhotina koju prati raznobojni cvjetni sag – pandan višebojnom sagu što u unutrašnjosti crkve povezuje prostor vjernika s prostorom oltara. Između tvrdog gradskog opločenja trga i mekog vrtnog zelenila "nova" katedrala pripada istodobno i gradu i ladanju.

The second layer of the project erects a new spatial order, which includes free flow, clarity, and connection to areas previously separated and hidden.

The church and all the buildings connected to it – Bishop's Palace, Deanery and parish center make up a spatial assembly whose complexity is intensified by great differences in height. The cathedral has the characteristics of a medieval church, making part of the street pattern. On the north part, the square opens to the street leading to the central pedestrian zone of the town. In the descending direction the Deanery and the parish center follow, joined by a garden to the Bishop's Palace on the south side.

An important element of the whole project is the great height difference between the church square and the Bishop's garden.

In order to appreciate the importance of the new church square to the full one should know that in the 60s, along the north entrance, there was only a small square walled in on its west side. Through the demolition of the wall on one side the square was enlarged, and a view of the church buildings and the lower green "square" was opened up, on the other side. This method might correspond to the democratization process, the opening up of church to its congregation.

A rather spacious square, which encircles the cathedral from the north and from the west, enables large gatherings of the faithful during church feasts and various ceremonies.

Architects designed a cantilevered slab as a square extension, in fact a town balcony, so as to stress the character of the square as a pedestal on the very edge of a jump in the height of the terrain.

The church is surrounded by a garden from its south and east side; its boundaries are the walls and the medieval tower once used as a powder magazine (the renovation of the tower is also under way). The garden is a green framework for the new sacristy – a transparent cube, which is by its glass "bridges", which form the atrium for a white magnolia tree, connected to the church and presbytery in accordance with its dual function – a sacristy and a confessional. A path made of glass fragments meanders between two exits to the square; it is followed by a flower carpet – a counterpart to the multicolored carpet that connects the altar and the area for the congregation in the church. The "new" cathedral, placed between the hard urban paving of the square and soft garden greenery, belongs to town and to country at the same time.

