

Vor allem haltet fest an der Liebe zueinander, erst so richtig zusammengewachsen. — Angst, Sorge. In einer einzigen Träne fließt und ich am Sonntag zu meiner Oma zum deinen Vater und deine Mutter, damit du nicht; solange er lebt. — Es ist wichtig, dass zum Leben im Glauben brauchen? — Mir schweigt, solange es geht. Angst ist wichtig, dass Eltern nicht mehr zukünftig nach Hause kommen. — Mein Papa ist schon eingezogen, der die Eltern ist immer lustig. — Nach Hause kommt er. Die Familie ist für mich das Allerwichtigste. Das ist immer lustig. — Ich will nicht, dass Angst / es ist aussichtslos / sagt die Einsicht. — Die Familie ist für mich das Allerwichtigste. — Inhalt der Babyklappe: 1/3 nie vor



lichtblau . wagner architekten

SLOJEVI SVJETLA

LAYERS OF LIGHT

ŽUPNI CENTAR / THE PARISH CENTRE, PODERSDORF,
AUSTRIJA / AUSTRIA, 2002.

tekst / written by **Vera Grimmer**
fotografije / photo by **Bruno Klomfar**

Atmosfera započinje očito onđe gdje prestaje konstrukcija. Ona okružuje zdanje, utisnuta je u njegovu materiju. Čini se kao da atmosfera zrači iz objekta.

Atmosfera jedne građevine čini se da proizlazi iz njene fizičke forme. Ona je osjetilima spoznata emisija zvuka, svjetla, topline, mirisa i vlage, užvitlano ozračje efekata koji se ne mogu dodirnuti, a koje proizvodi jedan stacionarni objekt. Konstruirati jedno zdanje znači konstruirati takvu atmosferu.

Mark Wigley

Atmosphere seems to begin where construction stops. It surrounds the structure; it is pressed into its matter. The atmosphere seems to radiate from the structure.

The atmosphere of a building emanates from its physical form. In a stationary structure, the senses detect the emission of sound, light, warmth, smell and humidity, the turbulent effects that cannot be touched. To construct a structure means to create such an atmosphere.

Mark Wigley





fotografija / photo by Margherita Spiluttini

Prolazeći glavnom ulicom gradičanskog mesta Podersdorfa, na obali Nežiderskog jezera, odjednom će vas zablijesnuti sjajna, prozirna, staklena stijena s odblješcima zlatnih slova kojima je prekrivena. Iza tog urbanog paravana nazire se zdanje novog župnog centra, koji zrači atmosferom sasvim drugačjom od svog okoliša – atmosferom propusnosti, prozračnosti – na kraju jednim ozračjem poetski interpretirane humanosti.

Arhitekti lichtblau.wagner, autori župnog centra, dobitnici su 1998. godine raspisanog natječaja, proizašlog iz novih potreba župe Podersdorf. Naime, mjesto od 2000 stanovnika ugošćuje u sezoni (od travnja do rujna) i do 10.000 turista, što ne ostaje bez posljedica, pa i negativnih, kao što je to neprimjerena izgradnja obale turističkim sadržajima, neiskorištenim izvan sezone. Relativno mala, jednobrodna mjesna barokna crkva postala je, osobito nedjeljom, premalena za uvećani broj vjernika, pa je arhitektonskim natječajem zatraženo rješenje za izgradnju "nedjeljne crkve" i župnog dvora. Rješenje koje su ponudili lichtblau.wagner bilo je u svakom pogledu – urbanističkom,

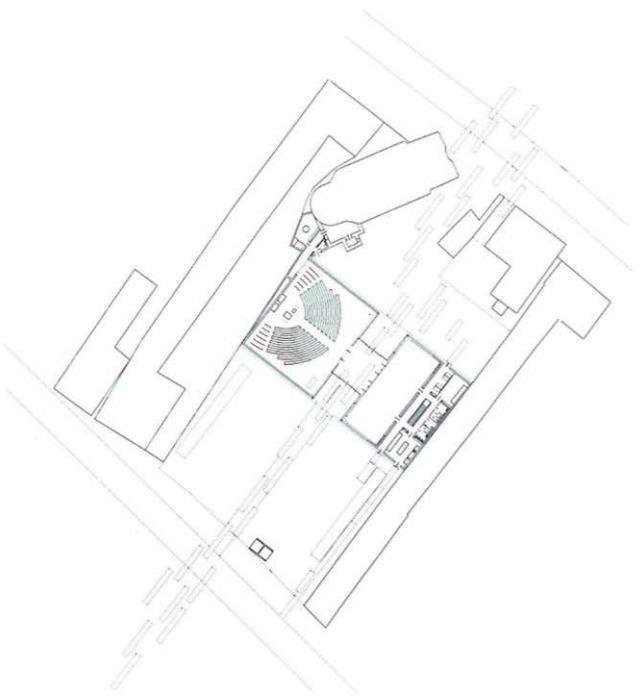


Walking along the main street of Podersdorf, a town situated on Neusiedler Lake in Burgenland County, one is suddenly dazzled by a shimmering, transparent glass wall covered with gold lettering. Behind this urban screen wall one glimpses the structure of the new parish centre that radiates an atmosphere quite unlike anything in its surroundings. It is an atmosphere of airiness and transparency that breathes with a poetically interpreted humanity.

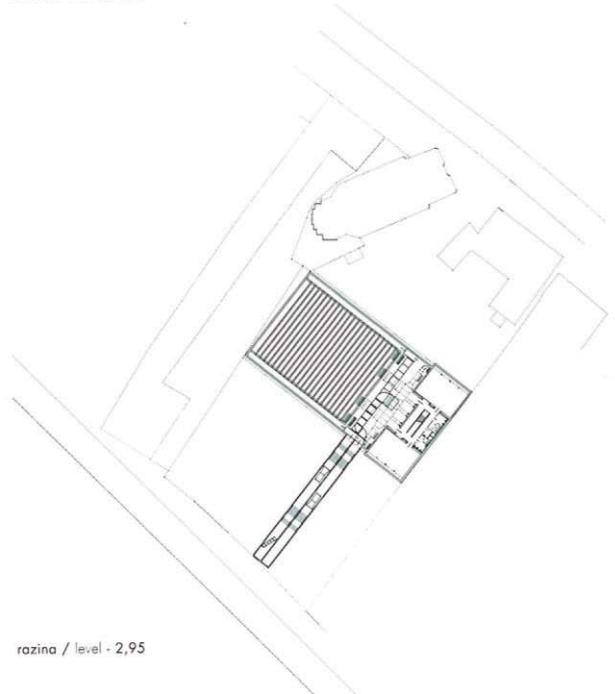
Architects lichtblau.wagner, the authors of the parish centre design, are the winners of the 1998 competition held to fulfil the new needs of the Podersdorf parish. Between April and September, the town, with its population of only 2000, is host to up to 10,000 tourists, a fact that bears a series of consequences, some quite negative. A point in case is the haphazard tourist development on the lakeshore that stands empty outside the main tourist season. The existing, relatively small, single-nave baroque church became, especially on Sundays, too small to receive the increased number of people. The competition was to respond to the request for the construction of a "Sunday church" and a rectory. The solution submitted by lichtblau.wagner, was in every respect functional town planning as well as formal, surprising, and innovative.



situacija / site-plan



razina / level ± 0,00



razina / level - 2,95

Burgenland towns are structured according to a model which comprises a wide main street, occasionally with central green zones, and long, narrow plots on each side bordering with the arable land behind. In this project, the architects positioned their structure transversally on the plot, as a transitional element between the urban and the rural part of the town. By receding the building into the farther end of the site, they created a relatively protected, small town square, closed on three sides. The square functions as a gathering place for the parishioners before and after the Sunday service. The central, entirely glazed segment, connects the two separate structures, the new "Sunday church" and the Parish Centre. Sliding walls open to create a public passageway between the church square, which is accessed from the main thoroughfare, and the meadows at the back of the site that serve as an events ground and is bordered by a parallel tangential road. However, the building in question does not have a main and a secondary façade front. They are, if it is possible to speak of façade fronts, equally important and treated with equal care. The bell tower of the old church remains a dominant vertical feature of the new complex and a town landmark. Only the volume of the new sacristy is not hidden behind the glass screen but stands as a linking element between the old and the new church.

The architecture of the Parish Centre is determined by the introduction of daylight into its complex spatial layers. A slightly simpler method was adopted for the church space where the floor is sunken and the ceiling raised towards the altar wall, while the pews are arranged in a semi-circle that gives the space the character of an amphitheatre, quite in keeping with the Austrian post-war Modern Movement. (We might mention the religious structures by architects Kurrent and Spalt, Lackner, Domenig and Huth, Tesar.) The moment the visitor enters the central glazed hall, he perceives the altar wall crucifix, the only narrative element in the parish centre interior. The entrance glass wall is now behind him and he can freely focus on the liturgical proceedings. Only a narrow slit between the ceiling and the altar wall aims a directed beam of light onto the baroque crucifix, while the glass band that separates the concrete church walls from the ground contributes to the transcendental atmosphere of the church interior, so removed from the everyday.

On the other hand, the architectural approach to the design of the Centre is somewhat more complex,

funkcionalnom, oblikovnom – iznenadujuće i inovativno.

Gradišćanska su naselja urbanistički strukturirana tako da se uz glavnu široku ulicu, katkad i sa zelenim površinama u sredini, pružaju dugačke, uske parcele koje graniče s poljima. Arhitekti su, međutim, svoje zdanje stavili poprečno na parcelu, kao tranzicijski element između urbanog i ladanjskog dijela naselja. Povlačenjem kuće u dubinu parcele nastao je relativno zaštićeni, trostrano zatvoreni, mali urbani trg – mjesto okupljanja župljana prije i poslije nedjeljnih misa. Središnji, sa svih strana ostakljeni element centra, koji povezuje dvije cjeline – novu, "nedjeljnu crkvu" i sam župni centar, kliznim se stijenama može otvoriti, pa postaje javni prolaz između crkvenog trga, dostupnog s glavne mjesne ceste, i livade za priredbe, koja zauzima stražnji dio parcele omeđen paralelnom tangencijalnom cestom. No, zdanje o kojem govorimo nema naravno glavnu i sporednu fasadu. One su, ako je uopće moguće govoriti o fasadama, jednako vrijedne i jednakо tretirane, pri čemu zvonik stare crkve uvijek ostaje vertikalna dominanta novog kompleksa, kao i čitavog mjesta. Jedino volumen nove sakristije nije prekriven staklenim paravanom te predstavlja povezni element stare i nove crkve.

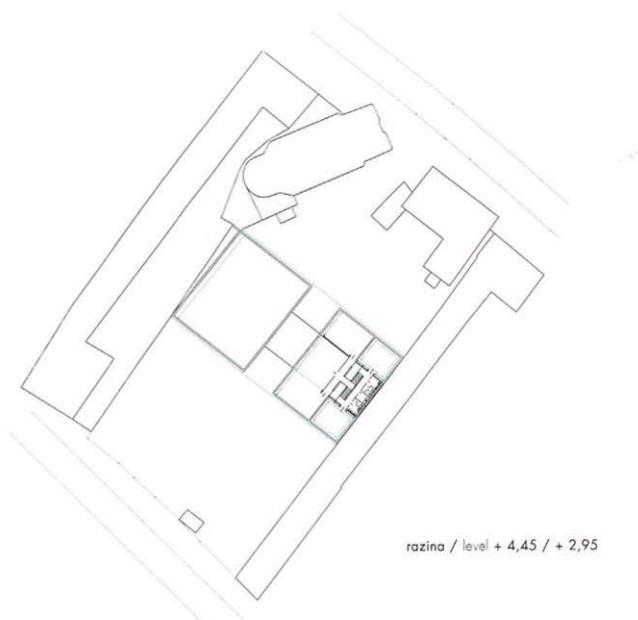
Moglo bi se ustvrditi da je arhitektura župnog centra određena uvođenjem dnevног svjetla u njegove kompleksne prostorne slojeve. Relativno jednostavniji postupak primijenjen je u crkvenom prostoru, koji spuštanjem poda i podizanjem stropa prema oltarnom zidu te polukružnim razmještajem klupa dobiva amfiteatralni karakter, u skladu s tradicijom poslijeratnog austrijskog modernog pokreta (mogle bi se u tome smislu navesti crkvene građevine arhitekata Kurrenta i Spalta, Lacknera, Domeniga i Hutha, Tesara). Čim posjetitelj uđe u središnju ostakljenu dvoranu vidjet će raspelo na oltarnom zidu – jedini narativni element unutrašnjosti župnog centra. No staklena ulazna stijena ostaje mu iza leđa te se on može koncentrirati na liturgijska zbivanja. Tek uski prorez između stropa i oltarnog zida baca usmjereni snop svjetla na barokno raspelo, dok staklena traka, koja betonske zidove crkve odvaja od tla, pridonosi transcendentnoj atmosferi crkvenog prostora, odmaknutog od svakodnevice.

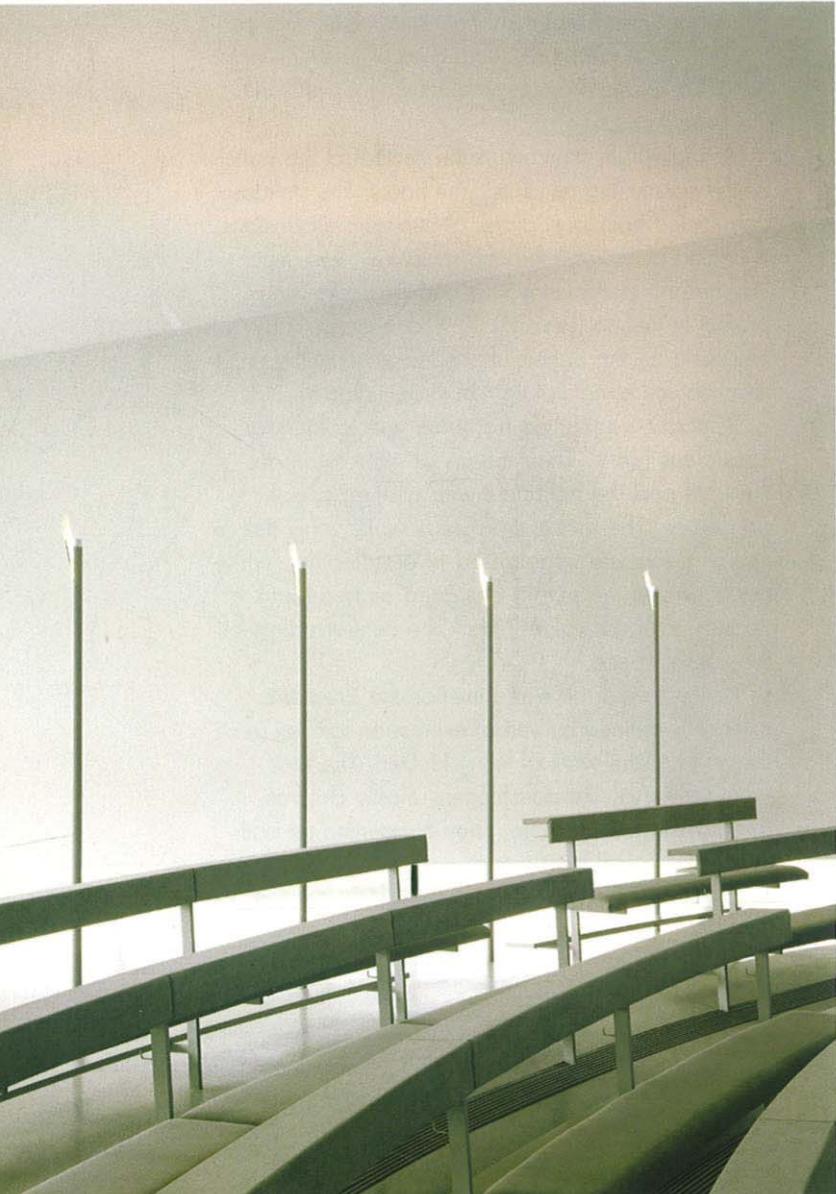
as the building, although practically windowless is nevertheless imbued with light. Only the ground floor glazed hall is open to the surroundings while the other spaces are lit by the zenith light that floods the individual rooms through the ceiling and wall openings. This system of natural light distribution supports the architects' idea that "what is essential is the complexity of relations among the individual parts and the overall structure".

A single-flight staircase is the nucleus of the parish centre connecting all of its three floors. The staircase, constructed from steel plates of minimum dimensions, is treated as a "walk-through sculpture", very much like the one in the innovative Diehlgasse housing project in Vienna (see Oris 7). The staircase, covered with ceiling panels of sanded-glass, is the primary source of natural light in the building.

lichtblau.wagner do not work with colours or capricious forms. Their means of expression are the light and the materials with all their specific properties. The entire structure is white, only the church pews are upholstered in grey leather, while the altar and the pulpit, designed as two black "stones of equal value", mark the central points of the sacral space.

Unlike the narrative-free interior, the structure's exterior is defined by verbal expression familiar in the art (e.g. the work of Jenny Holzer). The texts were written by the parishioners, mostly children, and have a family theme. They are printed on both of the transversal front screen walls. These simply





formulated statements contain sincere and often painful meaning. They stand side by side with quotations from the Bible and their presence not only indicates the church's openness to the parishioners' daily problems but it is also a way for the small-town people to identify with their radically designed parish centre.

To architects lichtblau.wagner, the heating and ventilation, i.e. the technical aspects of the building, are as important as the design itself. They invented a ventilation system for the Podersdorf centre that heats or cools the air and ensures an adequate supply of fresh air during working hours. The outdoor air is sucked in and filtered through a tower with lamellas, erected on the lawn behind the building. The air is then blown into the rooms via a system of floor channels. The users' body temperature and the heat developed by light fixtures and electric appliances is calculated into the system, and the used-up air is replaced by fresh air blown in from the outside. The energy of the used-up air is by way of a regenerator heat exchanger again fed into the system. During the stand-by period, the ventilation system can maintain the desired temperature or be closed off from the external air in order to prevent heat loss. The tower serves to level out the external air temperature extremes by means of a bottom surface in contact with the ground (a cooling effect in summer, and warming one in winter).

Otto Kapfinger, the Viennese architecture critic, says of lichtblau.wagner's work: "Their own buildings are regarded in Austria to be among the most advanced examples proving that modern consumer technology and modern building forms are a perfect synergy and that energy efficient designs do not have to be synonymous with dungarees and greenhouse aesthetics... Their buildings are clear and

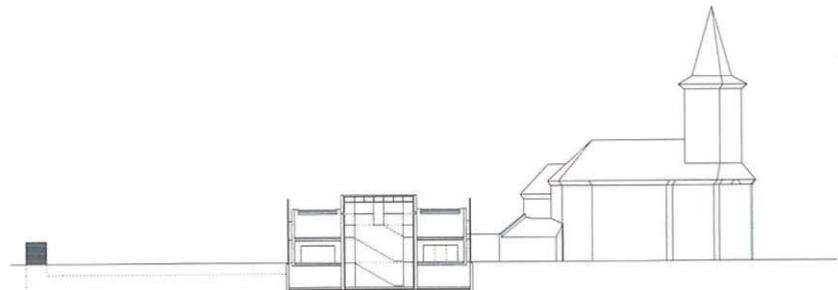


Međutim, arhitektonski postupak kod župnog centra već je ponešto složeniji, budući da se radi o kući gotovo bez prozora, koja je unatoč tome prožeta svjetлом. Tek prizemna dvorana za pripredbe staklenim se stijenama otvara okolišu, dok su ostali prostori osvijetljeni zenitalnim svjetлом, koje se preko stropnih i zidnih proreza slijeva u pojedine prostorije. Ovakav sistem raspodjele prirodnog svjetla podupire ideju arhitekata da su "bitni kompleksni odnosi između individualnih dijelova i cjelovite sekvence".

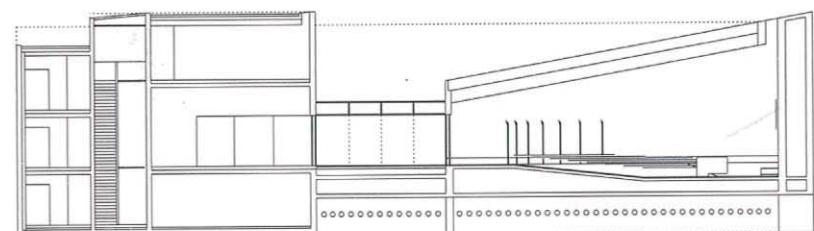
Jezgru župnog centra čini jednokrako stepenište koje povezuje sve njegove tri etaže. Stepenište od minimalno dimenzioniranih čeličnih ploča tretirano je kao "prohodna skulptura", slično kao u inovativnom stambenom projektu Diehlgasse u Beču (vidi *Oris* broj 7). Budući da je stepenište prekriveno stropnim pločama od pjeskarenog stakla, ono je i glavni distributer prirodnog svjetla u kući.

lichtblau.wagner ne rade bojama niti samovoljnim formama. Njihova sredstva su svjetlo i materijali čija su bitna svojstva iskorištena. Cijela je kuća obojena u bijelo, tek su crkvene klupe tapecirane sivom kožom, a oltar i propovjedaonica, oblikovani kao dva "jednakovrijedna kamena", svojom crnom bojom označuju težište sakralnog prostora.

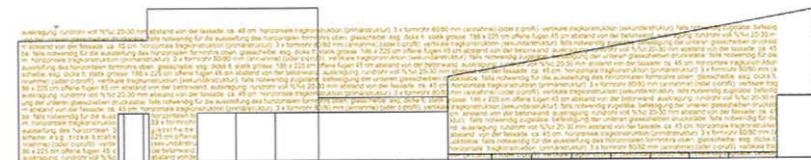
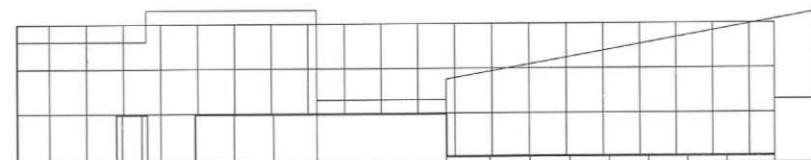
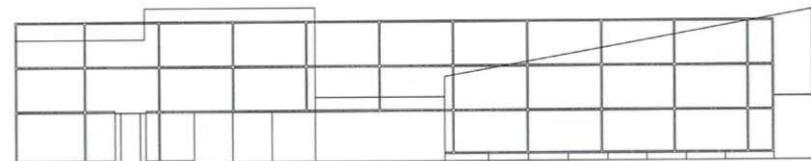
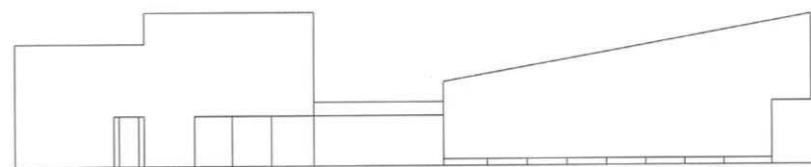
Koliko god je unutrašnjost centra lišena naracije, njezina je pojavnost prema vani određena verbalizacijom, kakva nam je poznata iz likovnih umjetnosti, primjerice iz radova Jenny Holzer. Tekstovi, otisnuti na oba poprečna fasadna paravana, tematiziraju pojam obitelji, a potječeći od samih župljana i u najvećem broju napisala su ih djeca. Ta su jednostavno formulirana saopćenja vrlo iskrena, često i bolna. Ove ispisane stijene na kojima se izričaji župljana pojavljuju ravnopravno s biblijskim citatima ne



presjek župnog centra / cross section of the Parish Centre



presjek župnog centra i crkve / cross section of the Parish Centre and Church



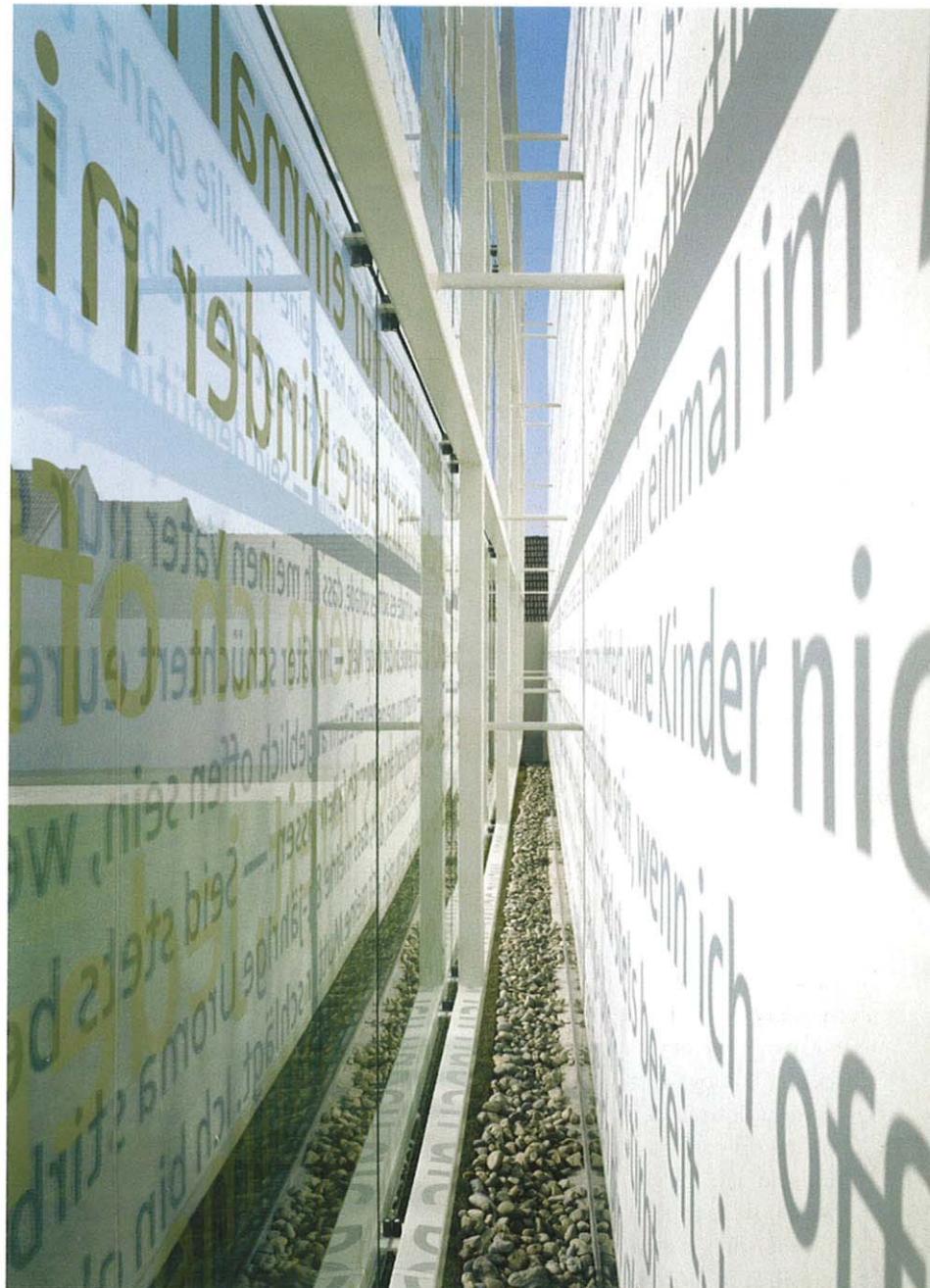
slojevi fasada / façade layers

ukazuju samo na otvorenost crkve za životne probleme svojih župljana nego predstavljaju i mogućnost identifikacije stanovništva sa svojim, ipak za oblikovne pojmove male sredine, radikalno oblikovanim župnim centrom.

Vrlo veliko značenje, gotovo ravnopravno oblikovnim rješenjima, imaju za arhitekte lichtblau.wagner energetska i tehnološka rješenja. Za župni centar Podersdorf osmislili su ventilacijski sustav koji zagrijava, odnosno hlađi zrak te osigurava strujanje svježeg zraka tijekom uredovnih sati. Vanjski zrak usisava se i filtrira preko tornja s lamelama, smještenog na livadi iza kuće, te se podnim kanalima preko ventilacijskog sustava upuštuje u pojedine prostorije.

Tjelesna temperatura korisnika, toplina što je razvijaju osvjetljenje i razni aparati, dodaje se sistemu, a potrošeni zrak se zamjenjuje svježim. Energija potrošenog zraka se preko regeneratora mjenjača topline opet pripušta u sustav. Tijekom *stand by* vremena ventilacijski sustav može ili održavati bazičnu temperaturu ili se zatvoriti prema vanjskom zraku kako bi se spriječio gubitak topline. Preko tornja se izjednačavaju temperaturni ekstremi vanjskog zraka, i to preko plohe njegova dna koja je u kontaktu s tlom (efekt hlađenja ljeti i zagrijavanja zimi).

Bečki kritičar arhitekture Otto Kapfinger kaže o radovima lichtblau.wagner: "Njihove su građevine u Austriji među najnaprednijim primjerima koji dokazuju da moderna tehnologija i moderne građevne forme čine savršenu sinergiju te da projekti koji su u energetskom pogledu efektivni ne moraju imati estetska svojstva staklenika... Njihove





su građevine jasno i savršeno oblikovane, svijetle i otvorene, bez pretjeranih formalnih definicija."

Literatura:

1. Otto Kapfinger, "Emerging Architecture", AZW, 2001.
2. Isabella Marboe "Wohnzimmer Gottes" [God's living room], Architektur Aktuell, 9/ 2002.
3. Mark Wigley: "Die Architektur der Atmosphäre", Daidalos, 68/ 1998.
4. lichtblau.wagner: tehnički opis župnog centra u Podersdorfu

perfectly formed, light and open, without formal over-definitions".

References:

1. Otto Kapfinger, "Emerging Architecture", AZW, 2001.
2. Isabella Marboe "Wohnzimmer Gottes", [God's Living Room], Architektur Aktuell, 9/ 2002.
3. Mark Wigley: "Die Architektur der Atmosphäre", Daidalos, 68/ 1998.
4. lichtblau.wagner : Technical Description of the Podersdorf Parish Centre

