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**Rendezvous**  
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IE

**28/9 – 3/10/2015**  
Oris Kuća arhitekture  
Oris House of Architecture

međunarodna studentska urbanističko  
- arhitektonska radionica na temu  
**'Središnja zagrebačka os'**

international student  
urban - architectural workshop  
**'The central Zagreb axis'**



**Oris**  
KUĆARHITEKTURE  
HOUSE OF ARCHITECTURE

**Rendez**  
— vous

Festival Francuske  
u Hrvatskoj  
svibanj—rujan 2015.



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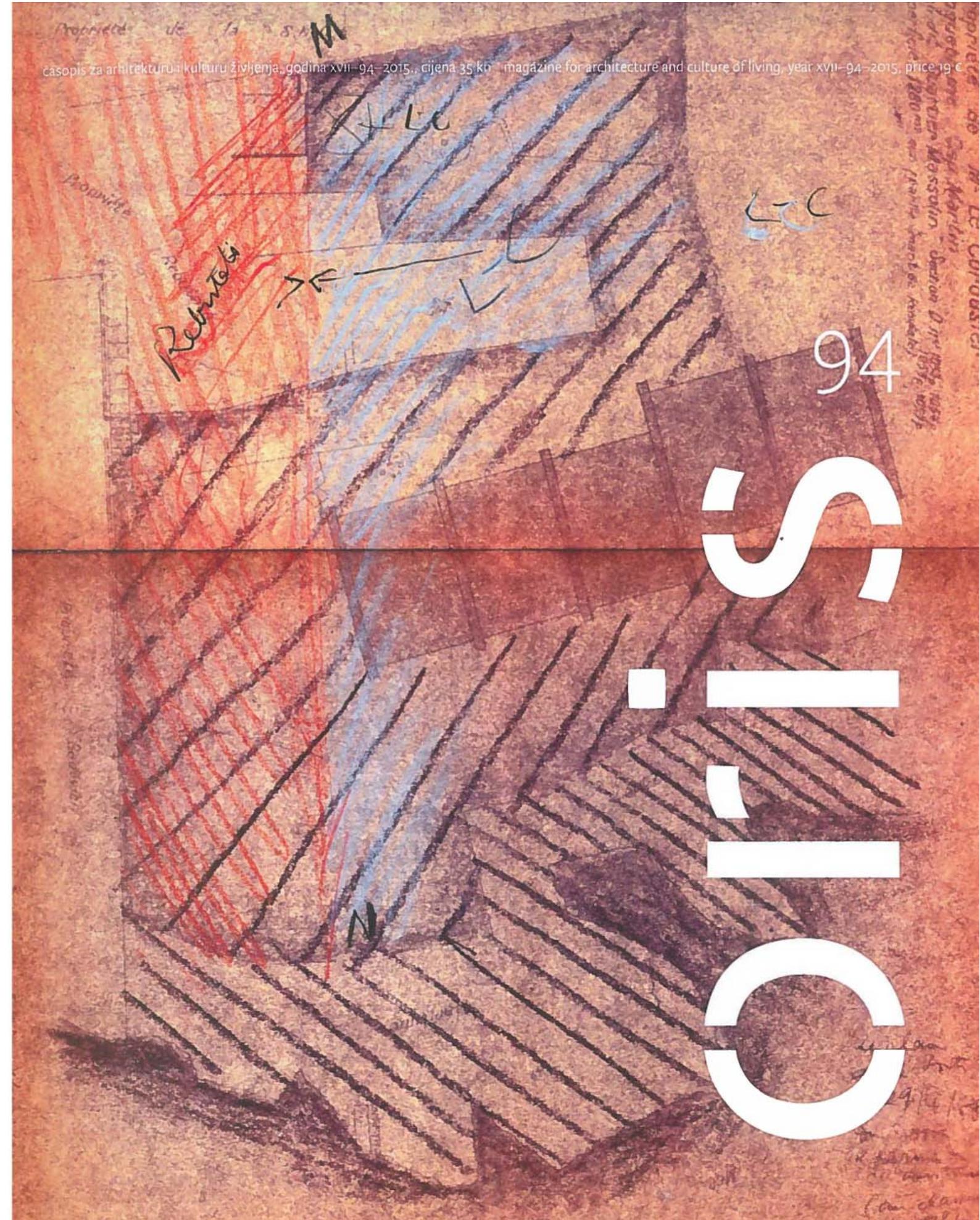
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## Jednostavnost kao destilat procesa

## Simplicity as the Distillate of Process

92 PROŠIRENJE HOTELA BELLEVUE, ZELL AM SEE,  
SALZBURG, AUSTRIJA

EXTENSION TO THE BELLEVUE HOTEL, ZELL AM SEE,  
SALZBURG, AUSTRIA

napisala  
written by



Vera Grimmer

fotografije photographs by  
portret portrait

Arhiva / Archive Henke Schreieck  
Architekten (HS); Paul Ott (PO)  
Heinz Schmölzer



Dieter Henke Marta Schreieck

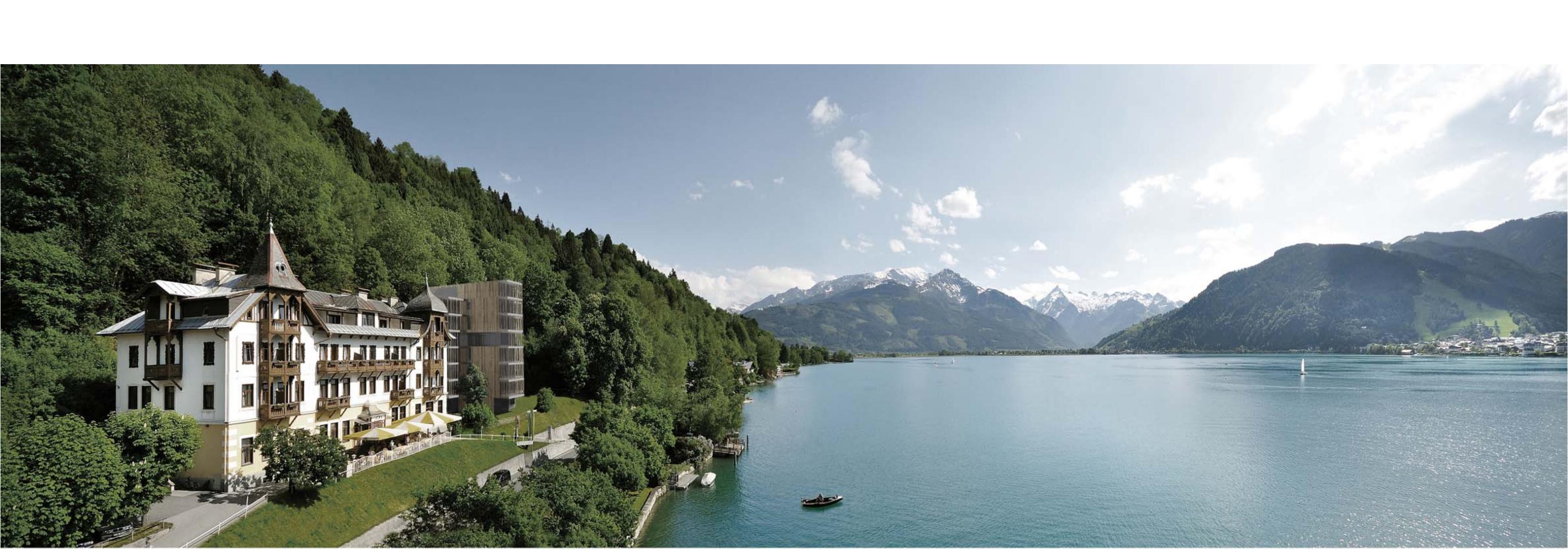
arhitekti  
architects

**¶** Riječ Sommerfrische (ljetno osvježenje) u austrijskom govornom području označuje privremeni boravak u šumovitim gorskim predjelima ili na obalama alpskih jezera, tamo gdje se tražilo osvježenje daleko od gradske prašine i sparine, u

**¶** In the Austrian-speaking parts, the term Sommerfrische (summer retreat) indicates a temporary residence in wooded, mountainous areas, or on the banks of Alpine lakes, where one seeks refreshment far from the city's dust and heat, in a kind

HENKE SCHREIECK ARCHITEKTEN, Proširenje hotela Bellevue

HENKE SCHREIECK ARCHITEKTEN, Extension to the Bellevue Hotel



Ovdje se ne radi dakako o jednostavnoj jednostavnosti, već o takvoj koja je destilat procesa prikupljanja i redukcije

Here, of course, it is not a matter of simple simplicity, but one that is a distillate of the collection and reduction process

nekoj vrsti zelene Arkadije. Izgradnjom željezničkih linija preko Semmeringa prema Trstu i Salzburgu, sredinom 19. stoljeća, privilegiranom građanstvu omogućeno je dosiranje ladanjskih destinacija, što je ranije bilo moguće tek aristokraciji. Krajevi oko Semmeringa, Salzburga te osobito gorskih jezera doživjeli su utemeljiteljsko doba — hoteli, vile i ljetnikovci s pripadajućom infrastrukturom izgrađeni su u relativno kratkom vremenu.<sup>1</sup> Za vrijeme ljetnih mjeseci društveni život preselio se na ladanje, njegovale su se društvene veze i sklapala dugo-trajna prijateljstva. Naravno, umjetnici su bili pozivani kao

of green Arcadia. In the mid-19th century, the construction of railway lines over the Semmering Pass to Trieste as well as to Salzburg allowed the privileged to reach countryside destinations, something previously possible only for the nobility. The surrounding areas of the Semmering, Salzburg, and, especially, mountain lakes, experienced a founding era—hotels, apartments, and villas with related infrastructure were built in a relatively short time.<sup>1</sup> During the summer season, social life relocated to the country where social ties were cultivated and lasting friendships made. Of course, artists were invited to

ukrasi takvih ljetnih društvenih događaja, ali su primjerice i Gustav Klimt ili Gustav Mahler tijekom ljetnih mjeseci tamo stvarali i nalazili inspiraciju za svoj rad. Mahlerova kućica za komponiranje na jezeru Attersee može se i danas razgledati. No i na područjima ljetovališta arhitektonská djela ukazivala su na kulturnu svijest društva te se u njima trajno i vidljivo pokazuje odnos prema kulturi. Tako je ranih 30-ih i u tim krajevima modernizam došao do snažnog izražaja pa tako tu nalazimo najznačajnije realizacije austrijskog modernizma, kao što je to kuća Gamerith (1933. – 1934.) na jezeru Attersee arhitekta Ernsta Plischkea, istaknutog modernista koji je 1938. godine morao emigrirati na Novi Zeland, ali se poslije rata vratio u Beč da bi vodio majstorskú klasu na Likovnoj akademiji. Profesor na istoj akademiji, Lois Welzenbacher, uz jezero Zellersee izradio je vilu Heyrovsky (1932.) i kuću Buchroithner (1930.), koje su određene topografskim uvjetima i odnosom prema okolišu, ostvarenom morfolojijom te prije svega mogućnostima vizura.<sup>2</sup> Slično svom modernističkom prethodniku rade također Martha Schreieck i Dieter Henke. S djelom Loisa Welzenbachers susreli su se izravno prigodom obnove i proširenja njegova Kurhotela (iz 1931.) u tirolskom gradiću Hallu.

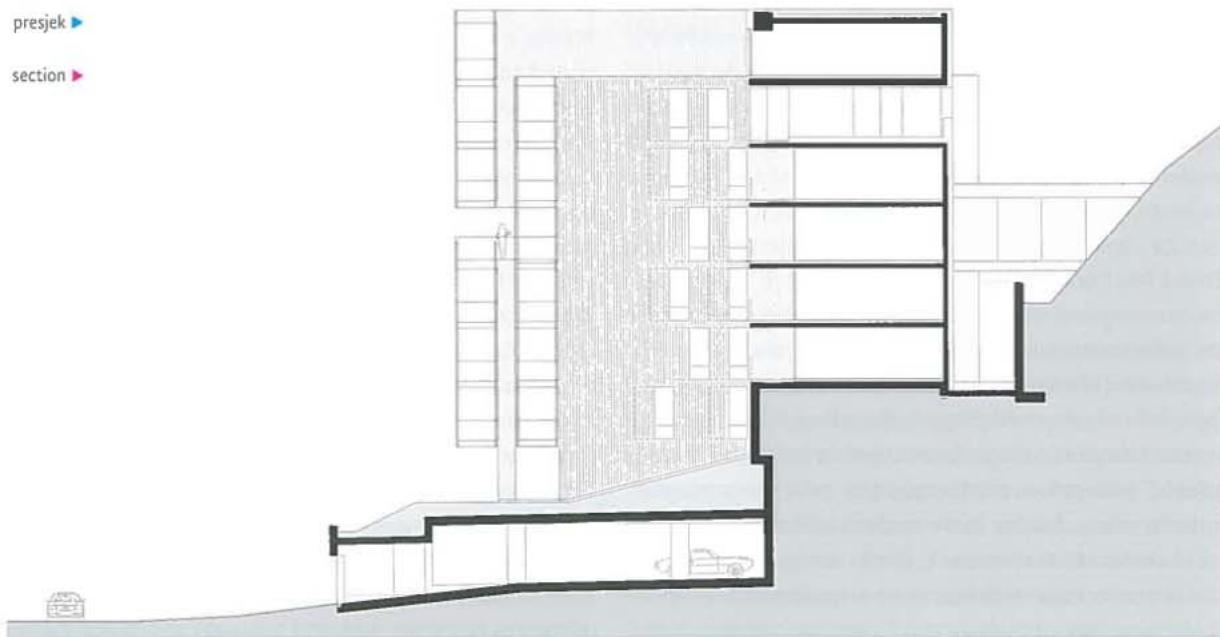
such summer social events as adornments, but they, Gustav Klimt or Gustav Mahler, for example, also created there and found inspiration for their work during the summer months. Mahler's composing cottage on Lake Attersee can still be visited today. But in the resort areas as well, architectural works pointed to the cultural consciousness of society, and they permanently and visibly reflected the relationship with culture. In the early thirties, modernism came to the fore in these parts as well. Here we find some of the most important realizations of Austrian modernism, such as the Gamerith House at Lake Attersee (1933/34) designed by architect Ernst Plischke.<sup>1</sup> He was a prominent modernist who had to emigrate to New Zealand in 1938, but returned to Vienna after the WWII to lead a master class at the Art Academy. Lois Welzenbacher, a professor at the same academy, built the Villa Heyrovsky (1932) and the Buchroithner House (1930) at Lake Zellersee. The buildings were defined by topographical conditions and relations to the environment, by their achieved morphology and, above all, their possibilities for views.<sup>2</sup> Similar to that of their modernist predecessor is the working process, in relation to landscape, of Marta Schreieck and Dieter Henke.

(PO)



projek ▶

section ▶



(PO)



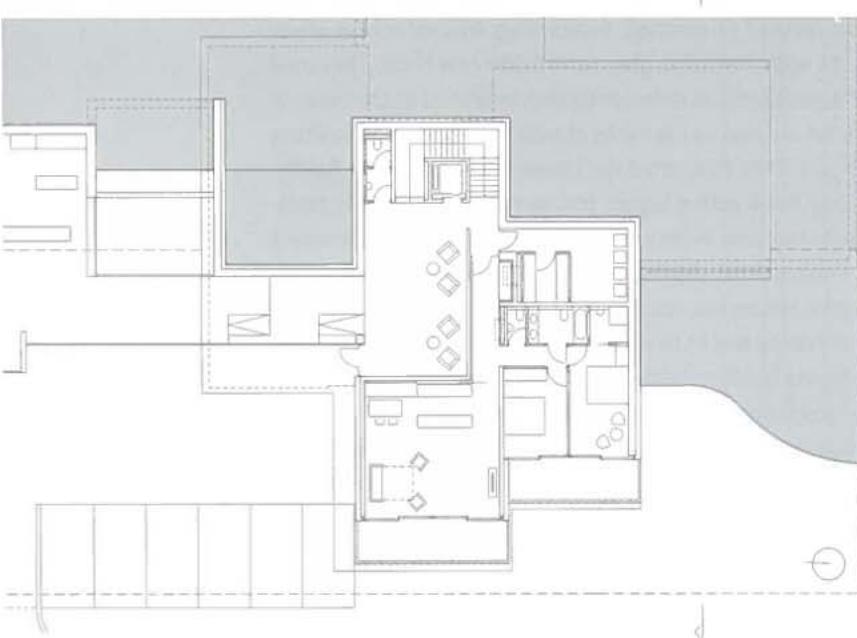
They encountered the work of Lois Welzenbacher directly, during their extension and renovation of his 1931-built spa hotel in the Tyrolean town of Hall. In doing so, they applied the method of contrast, confronting Welzenbacher's white cube with their black glass cone of the new hotel. They used the same method in designing their extension to the Bellevue Hotel, located on the banks of Lake Zellersee in the Salzburg region. They contrasted the closed horizontal of the fin-de-siècle hotel with a higher, horizontally and vertically partitioned volume. In the program sense, the expansion consisted of apartments sharing their common spaces, such as the lobby, restaurant, spa and the like, with the old hotel whose renovation was to be financed by their sale. ¶ In its morphology, the building is determined by topography – it grows out of and into a steep slope. Rather than an aspect of arbitrary picturesqueness, the displacement of the volume depth-wise serves to ensure the privacy for individual apartments. The major theme of the Bellevue is transparency through which Henke Schreieck conforms to another modernist ideal. One could describe this architecture by quoting from Giedion's

(PO)



(PO) Primjenili su pritom metodu kontrasta, suprotstavivši bijelom Welzenbacherovu kubusu crni stakleni stožac novog hotela. Istom metodom poslužili su se i prigodom proširenja hotela Bellevue na obali jezera Zellersee u salzburškom kraju. Zatvorenoj horizontali hotelu iz epohe *fin de siècle* suprotstavili su viši volumen, razveden horizontalno i vertikalno. U programskom smislu to su apartmani koji sa stariom hotelom, čija će se obnova financirati njihovom prodajom, imaju zajedničke prostore kao što su predvorje, restoran, wellness i slično. Građevina je u svojoj morfološkoj određena topografijom – izrasta

tlocrt nivoa 0  
0 level plan



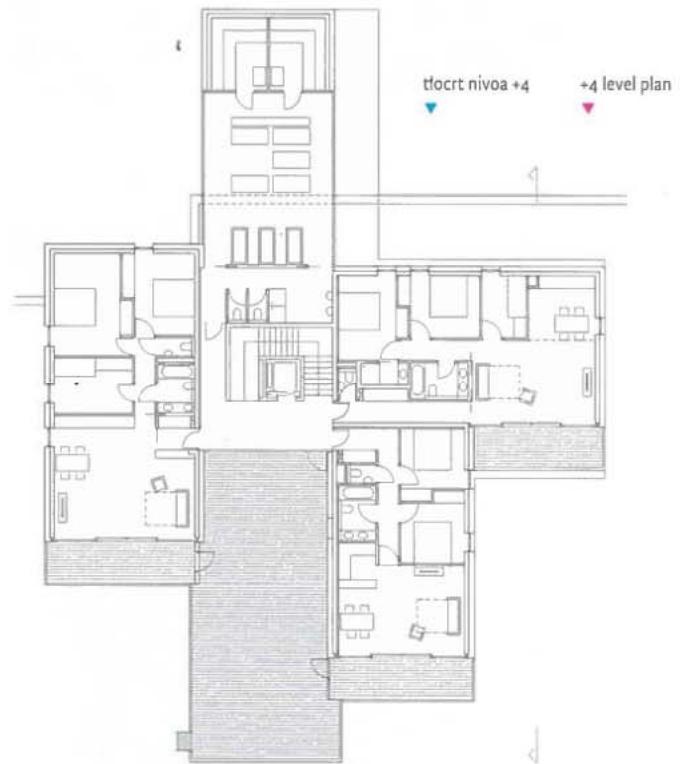
*Befreites Wohnen: A house is beautiful when it corresponds to our feeling of life. This means LIGHT, AIR, MOVEMENT, OPENNESS. A house is beautiful if it has light (glass walls) rather than shadows (window supports).* ¶ The external ceiling-high glass walls, balcony railings made of glass and with no horizontal handrails, facilitate the intertwining of the internal and the external, confrontation with the natural scene of the lake surrounded by Alpine peaks without borders or barriers. Clearly, transparency is followed by reflection as well. The reflection of the landscape on the glass walls makes the boundaries between the external and the internal unclear, creating an impression of fluidity and ambiguity. ¶ A seemingly simple system of vertical volumes consists of a whole range of discrepancies and sudden spatial situations. This is particularly the case on the fourth floor, dedicated to the areas of community, where a small bridge located between the tree tops, connects spacious covered terraces to a spa area, buried in the hillside. ¶ I've realized that only rarely do you encounter simplicity among the builders of our times. I've also understood that it is difficult, but necessary to find it again. (Álvaro Siza, Abitare 545, June 2015) The simplicity to which Siza is referring can be found in the works of Marta Schreieck and Dieter Henke, right from the beginning of their work: from their residential building in Frauenfeldergasse to the Bruno Kreisky School in Vienna to one of their latest realizations—the Bellevue Hotel. It is, of course, not a matter of simple simplicity, but one that is a distillate of the collection and reduction process. The decisions in this process also apply to materialization, conditional on constructive measures that

(PO)

iz strmog obronka i urasta u njega. Izmještenost volumena po dubini služi osiguranju privatnosti pojedinih apartmana, a ne nekoj arbitarnoj pitoresknosti. Velika tema Bellevuea je transparentnost, čime Henke Schreieck ispunjavaju još jedan

are not shown in a bombastic or declarative way, but left invisible. They are part of the measures of the architectural process directed to promoting the wellbeing and improving the life situation of users.

(PO)



Građevina je u svojoj morfologiji određena topografijom – izrasta iz strmog obronka i urasta u njega

In its morphology, the building is determined by topography – it grows out of and into a steep slope

modernistički ideal. Ovu arhitekturu moglo bi se opisati koristeći jedan Giedionov citat iz knjige *Befreites Wohnen*: Kuća odgovara našem životnom osjećaju koji traži SVJETLO, ZRAK, POKRET, OTVORENOST. Lijepa je ona kuća koja umjesto sjene (pojedinačni prozorski otvori) ima svjetlo (prozorske stijene). Vanjske staklene stijene u visini prostorija i balkonske ograde od stakla bez horizontalnog rukohvata omogućavaju prožimanje vanjskog i unutarnjeg, konfrontaciju s prirodnim priroštem jezera okruženog alpskim vrhuncima bez granica i zapreka. Jasno, zajedno s transparentnošću ide i refleksija. Odraz krajolika na staklenim stijenama čini granice vanjskog i unutarnjeg nejasnima, a time nastaje dojam fluidnosti i nejednoznačnosti. Naoko jednostavni sustav vertikalnih volumena sadrži čitav niz odstupanja i iznenadnih prostornih situacija. Osobito je to slučaj na četvrtoj etaži posvećenoj prostorima zajedništva, gdje mostić, smješten između krošnji, povezuje prostrane natkrivene terase sa zonom wellnessa ukopanom u obronak. Spoznao sam da se među današnjim graditeljima tek rijetko susreće jednostavnost, također vidim da je teško, ali neophodno opet je pronaći (Álvaro Siza, Abitare, broj 545, 06. 2015.). Jednostavnost, o kojoj Siza govori, moguće je pronaći u radovima Marte Schreieck i Dietera Henkea već od samog početka njihova djelovanja: od stambene zgrade u Frauenfeldergasseu i škole Bruno Kreisky u Beču sve do jedne od posljednjih realizacija – hotela Bellevue. Ne radi se dakako o jednostavnoj jednostavnosti, već o takvoj koja je destilat procesa prikupljanja i redukcije. Odluke u tome procesu odnose se i na materijalizaciju uvjetovanu konstruktivnim mjerama, koje se ne pokazuju na bombastičan i deklarativen način, već ostaju nevidljive. Dio su mjera u arhitektonskom procesu usmjerenom prema postizanju dobrobiti i poboljšavanju životne situacije korisnika.

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