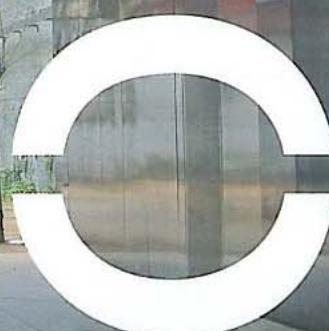
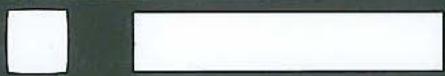
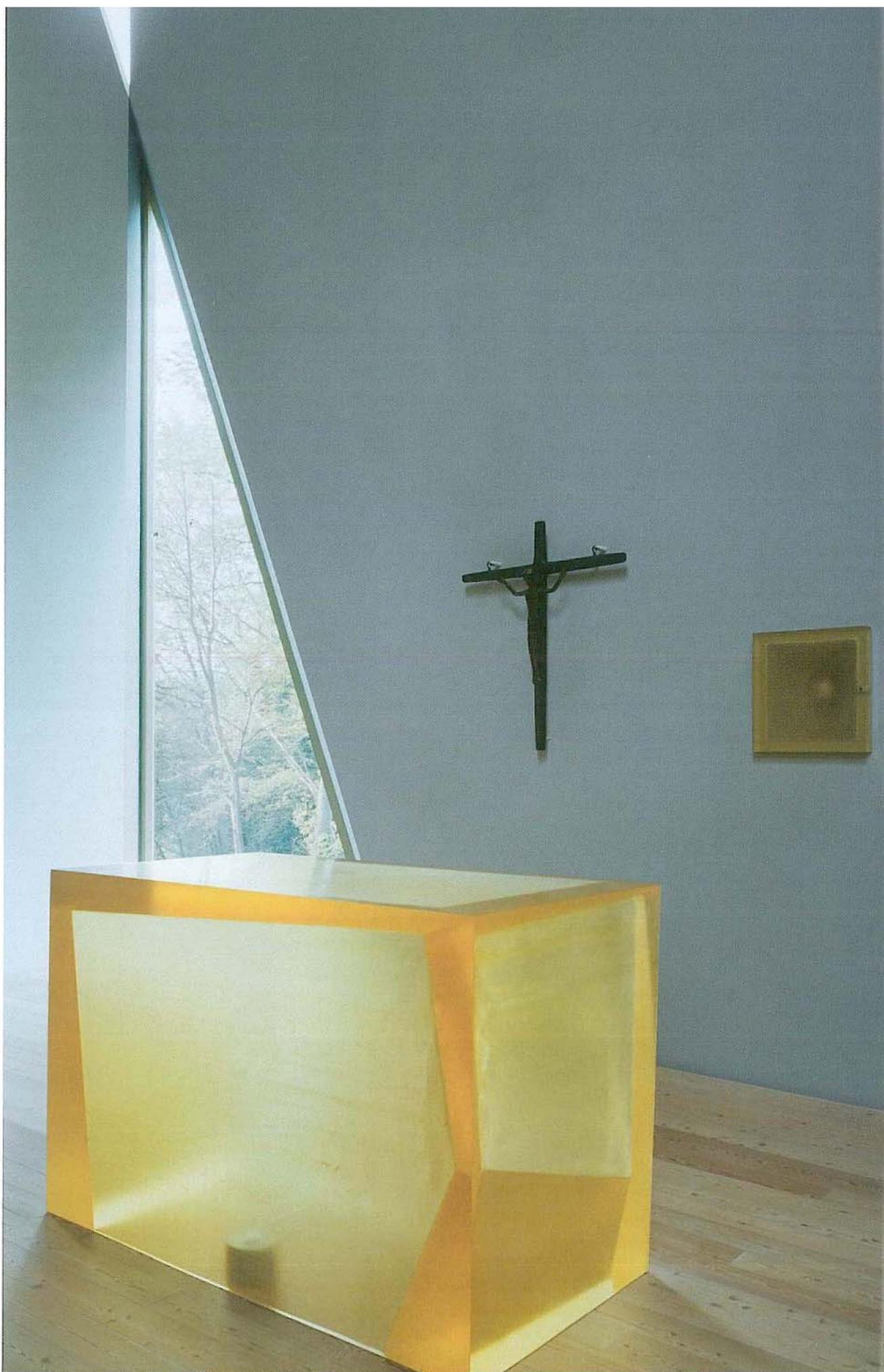


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# Čulnost i duhovna snaga građenja

# Sensuality and Spiritual Power of Building

¶ Teško je reći ima li u arhitekturi napretka. Općenito ima više komfora, tu je činjenicu nemoguće zanemariti. To je napredak, ali ne arhitekture kao takve. ¶ Teško je također reći što jest, što bi mogao ili morao danas biti samostan. Stari samostani, kod kojih je s vremenom sve bilo posve jasno, prazne se. Traga se za novim namjenama. Rijetko se grade novi samostani. ¶ Nedavno je samo još šaćica praških benediktinki stanovala u velikom dvoru Berchtoldstein u Štajerskoj, koji su dobile na poklon i nastanjivale od 1919. godine. Život među starim zidovima postajao je sve tegobniji što su opatice bivale malobrojnije. Postupno se veliki poklonjeni dvorac pretvorio u danajski poklon, otmjeno prebivalište postalo je tegobnom nekretninom. ¶ Opatice su se odlučile na prodaju dvorca i traženje novog doma, zaista novoga, modernog, udobnog samostana. Samostančića. Bilo ih je i još uvijek ih je samo dvanaest. Njihov novi dom stoji sada usred i na rubu sela St. Johann kod Herbersteina. Usred i na rubu, jer selo je tako malo i njegov položaj na vrhu brežuljka je takav da su sredina i rubovi uvijek jedno te isto. Takav i onakav, da ne kažemo ambivalentan, jest međusoban odnos novogradnje i njene stare okoline. Nova zgrada, bez ikakvih rustikalnih značajki, djeluje tu dakako upadljivo. Sve što je novo, mora biti upadljivo ako je dobro. Ovdje upadljivost djeluje posve

¶ It is difficult to say whether there is progress in architecture or not. In general, there is more comfort, it is impossible not to notice this. It is progress, but not of architecture as such.

¶ It is also difficult to say what a convent is today, or what it could or should be. Old convents, where everything was becoming totally clear with time, are becoming empty. New functions are sought. New convents are rarely built. ¶ Recently, only a few Prague Benedictine nuns<sup>were still living in the large castle of Berchtoldstein in Styria that was given to them as a present. They have resided there since 1919. Life among the old walls was becoming more and more difficult as the</sup>



Dieter Henke

Marta Schreieck

arhitekti  
architects



(MS) prirodno (da ne napišemo pravu besmislicu: napadno neu-padljivo), u smislu – ovako, a ne drugačije. Da te moderne benediktinke iz St. Johanna kod Herbersteina nisu smjerne katolkinje, uporabio bih nadasve heretički citat neprijatelj im Luthera: 'Ovdje stojim i ne mogu drugačije. Neka mi Bog pomogne. Amen.' ¶ Kako su bečki arhitekti Marta Schreieck i Dieter Henke došli do projekta samostana u Štajerskoj, nedokućivo je poput putova Božjih i općenito dobivanja mnogih arhitektonskih narudžbi. Slučaj, veze ili providnost...? Tražeći za sebe novo mjesto boravka, naišle su opatice na dom za žene u St. Johannu kod Herbersteina. Nekadašnja samostanska zgrada je jednostavnoga, gotovo lapidarnog obličja stare austrijske upravne zgrade, a neposredno uz nju stoji velika barokna crkva. To je odmaralište poljoprivrednica, koje inače jedva imaju mogućnosti za odmor ili opuštanje. Isprva su benediktinke imale namjeru adaptirati potkovlje. Henke i Schreieck su bili zamoljeni samo za savjet. To ih je međutim navelo na promišljanje smislenosti podizanja kata te čulnosti i duhovne snage građenja. Podizanje kata se zbog problema sa statikom, velikih troškova i teškoća vezanih uz vrijedni spomenički objekt pokazalo kao suviše komplikirano. Henke i Schreieck su potom predložili najlogičnije rješenje – pokraj stare zgrade podići novu, u neposrednom susjedstvu, no jasno odvojenu puteljkom. Opatice su pristale. ¶ S ceste dvokatna zgrada djeluje nisko, ali s druge strane, neposredno uz rub šume, skrivena od pogleda, zgrada je trokatna. Kako

nuns became fewer in number. Gradually, the large castle given as a present turned into a double-edged gift, the nice residence became an estate of hardship. ¶ The nuns decided to sell the castle and start looking for a new home, a really new, modern, comfortable convent. A small one. There were and still are only twelve of them. Their new home now stands in the centre and on the edge of the village of St Johann bei Herberstein. In the centre and on the edge, because the village is so small and its position on the peak of a hill is such that the centre and edges are always one and the same. Like this and like that, not to say ambivalent, is the interrelationship of the new building and its old surroundings. The new building, without any rustic features, is certainly prominent here. Everything that is new has to be striking if it is good. Here, being striking seems entirely natural (to avoid writing real nonsense: strikingly inconspicuous), in the sense: like this, and not differently. If these modern Benedictine nuns from St Johann bei Herberstein were not humble Catholics, I would use a totally heretical quote of their enemy Luther: 'Here I stand, I can do no other, so help me God. Amen.' ¶ How the Viennese architects Marta Schreieck and Dieter Henke got the project of construction of the convent in Styria remains as mysterious as God's ways, and as how many architectural commissions are obtained in general. Coincidence, connections or foresight...? While looking for their new place of residence, the nuns came across the house for women in St Johann bei Herberstein. The building is of the simple, almost terse form of an old Austrian administrative building, and there is a big Baroque church right next to it. It was a rest home for female farmers who otherwise barely have the opportunity to rest or relax. At first, the Benedictine nuns intended to convert the attic. Henke and Schreieck were asked to provide only advice. Nevertheless, this led them to contemplating whether adding a storey made sense, as well as to contemplating the sensuality and spiritual power of building. Adding a floor proved to be too complicated due to problems with the structural design, extensive costs, and difficulties related to this being a valuable heritage building. Henke and Schreieck then suggested the most logical solution – to erect a new building next to the old one, immediately next-door but nevertheless unambiguously separated by a path. The nuns agreed. ¶ From the road, the three-storey building leaves the impression of being low, but on the other side, right on the edge of the forest, hidden from view, the building has four levels. Due to the very steep slope, here it looks almost like a tower. Only when looking from the side can one see that the building is inserted in the narrow edge of a small hill. The building's appearance is such that it is

obronak strmo pada, tu izgleda gotovo kao toranj. Samo se sa strane vidi da je kuća ugrađena u uski rub jednog brežuljka. Izgled kuće je takav da se ne može sa sigurnošću reći je li to mali pansion, mali samački dom ili pak mala stambena kuća za više obitelji. Sve bi to moglo biti da nema masivnog kvadra u uglu otraga. ¶ Tako je lijep, tako dobar, tako jednostavan i udoban taj mali samostan. Vrlo komforan, suzdržan; očita je odmjerena i teško izborena jednostavnost. Desno od ulaznog prostora nalaze se vrata koja vode u kapelicu. Ona je uvijek i svakome dostupna. Mala je dvorana gotovo prazan prostor dimenzija 8x8 metara, a izgledala bi kao kao white cube da nije jedan ugao naprsto odrezan. Svjetlost prodire kroz trokutno izrezane, dijagonalno postavljene zastakljene otvore. To osvjetljenje daje ovom jednostavnom sakralnom prostoru neobično intenzivni meditativni ugođaj. Odluci za ovako originalno rješenje osvjetljenja prethodilo je više desetaka pokusa na modelima. No, koso odrezani ugaoni zid nastao je slučajno. Izvorno posve pravilni kvadar morao je na tom mjestu biti odrezan jer je stršio u put. Dojam koji prostor izaziva, ovisi o osvjetljenju u razno doba dana i u razna godišnja doba, a pridonose mu i zlatna boja te polutransparentni karakter oltara i ambona izrađenih od žute umjetne smole. Translucentnošću tih umjetničkih objekata kipara Kurta Strasnitzkog, čiji su radni materijali umjetna smola i svjetlost, prostor poprima zlatni ton ovisno o danjem svjetlu. Ursula Aichwalder je u istom duhu dizajnirala stolice za sjedenje odnosno klečanje, pomalo ironično zvane 'stolice pokore'. Jednostavne su i ravne od čeličnih šipki i prevlakama od raznobojnih, tamnih tkanina nalik na brokat. Strogog su izgleda, ali udobne za sjedenje.

difficult to say with certainty whether this is a small boarding house, a small home for singles or a small housing building for several families. It could be all of these, were a massive volume not rising in the corner at the back. ¶ This small convent is so nice, so good, so simple and comfortable. It is comfortable and restrained, while the measured and difficultly achieved simplicity is obvious. To the right of the entrance space there are doors leading into the chapel that is always accessible to everyone. The small hall is an almost empty space, 8 x 8 metres in size. It could be marked as the White Cube if one corner was not simply cut off. Light penetrates through triangular, diagonally placed glass openings. This illumination provides the simple sacral space with unusually intense meditative ambience. The decision to create such an original solution for illumination was preceded by several dozens of experiments on models. Nevertheless, the corner wall that is cut off at an angle was made accidentally. Originally the entirely regular parallelepiped had to be cut off there because it protruded into the path. ¶ The impression of the space depends on the light at different times of the day and in different seasons. It is also enhanced by the golden colour and semi-transparent character of the altar and ambo made of yellow artificial resin. Due to the translucency of these artistic objects, works of sculptor Kurt Strasnitzky whose working materials are artificial resin and light, the space is filled with different shades of gold depending on the hour of the day. Ursula Aichwalder congenially designed chairs for sitting or kneeling, with the somewhat ironic name 'the Chairs of Penance'. They are simple and straight, made of steel bars and with coverings made of dark textile similar to

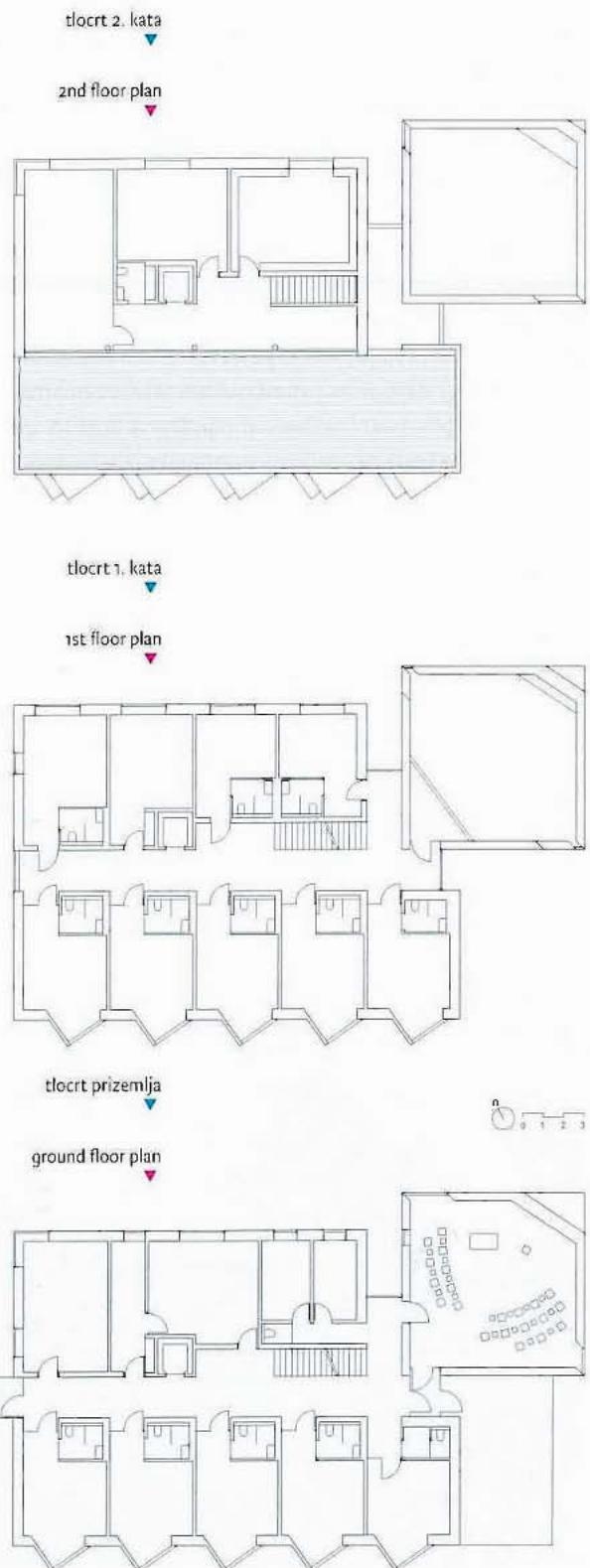
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HENKE UND SCHREIECK ARCHITEKTEN, Samostan Sv. Gabrijela

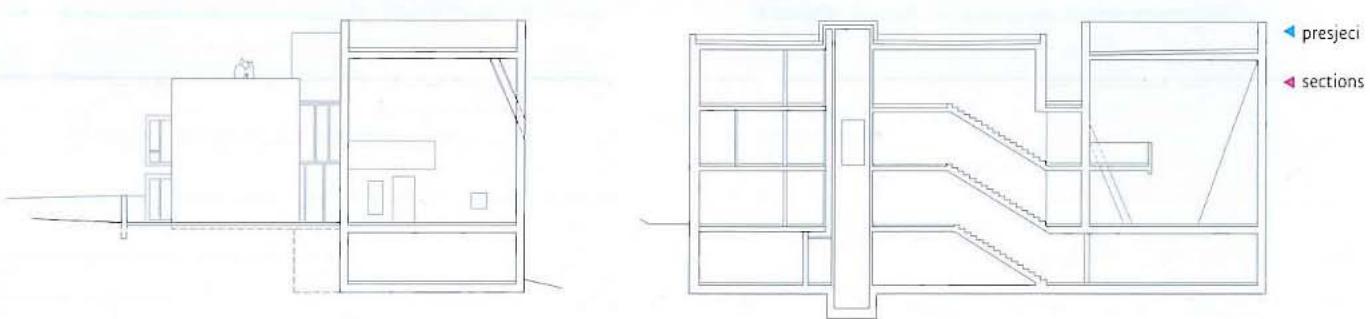


HENKE UND SCHREIECK ARCHITEKTEN, Convent of St Gabriel





(RK)



Dizajnerica namještaja ima neobično fini osjećaj za taktilno djelovanje tkanine, a sudjelovala je u izboru materijala, tonova i haptičkih kvaliteta u cijeloj kući. Vrlo suptilne i fino podešene kombinacije te materijalnosti nalaze se posvuda, a na vrlo neupadljiv način. To je arhitektima bilo najvažnije. Sve drugo, uključujući oblike, rezultiralo je iz toga. Sami kažu da su u St. Johannu kraj Herbersteina iskoristili priliku da nešto opet isprobaju i provedu, što je nekada u arhitekturi bilo uobičajeno, a danas je u vrijeme normativnoga građenja teško moguće jer menadžeri za upravljanje zgradama odlučuju i uvijek inzistiraju na jednostavnom održavanju objekata. Arhitektura kao materijalizirana čulnost. To nije bilo lako postići, a onda uz dvanaest samostanskih investitorica i provesti. Mala zgrada je na kraju iziskivala veće napore od kakvoga velikog projekta. Ali išlo je, zapravo je išlo dobro. ¶ Tko provede neko vrijeme u kapelici te zatim posjeti i dom benediktinki, pa se izloži haptičkoj snazi i karizmatičnom djelovanju boja, a onda stoji vani pred tom jednostavnom zgradom te se osvrne, taj zna: naravno, to je samostan. Ja, koji sam jakobinac, pak mislim – da, ali mogao bi to biti i sjajan dječji dom.

brocade in different colours. They look austere, but they are comfortable for sitting. The designer of the furniture has an unusually fine feeling for the tactile impact of a textile. She participated in the choice of materials, shades of their colours and haptic qualities in the entire building. Very subtle and finely tuned combinations of this materiality are to be found everywhere, but in a very inconspicuous manner. This was most important to the architects. Everything else, including the forms, resulted from this. They say themselves that they used the opportunity in St Johann bei Herberstein to test something again and carry it out, which used to be standard in architecture in the past while it is barely possible today in the time of standardized building when facilities managers decide and always insist on simple care and maintenance of a building. Architecture as materialized sensuality. It was not easy to achieve this, and then to carry it out, with twelve nuns as clients. The small building in the end required greater efforts than a large-scale project. Nevertheless, things went all right; actually, things went just fine. ¶ Whoever spends some time in the chapel and then also visits the home of the Benedictine nuns, followed by exposing oneself to the haptic power and charismatic impact of the colours, and then stands outside in front of this simple building and then turns around, this person will know: of course, this is a convent. I, however, and I am a Jacobin, think – yes, but this could also be a great home for children.

**Samostan Sv. Gabrijela, St. Johann bei Herberstein, Austrija**  
Convent of St Gabriel, St Johann bei Herberstein, Austria

autor/ authors	Dieter Henke, Marta Schreieck
arhitektonski ured/ architectural office	henke und schreieck Architekten
projekt/ni tim/ project team	Pedro Augusto de Azambuja Varela, Andreas Hampl, Torsten Klöppelt
koncepcija boje i namještaj/ color concept and furniture	Ursula Aichwald
investitor/ client	Opatija Sv. Gabrijela / St Gabriel's Abbey
površina parcele/ site area	1484 m <sup>2</sup>
izgrađena površina/ built up area	407 m <sup>2</sup>
neto površina/ net area	942 m <sup>2</sup>
projekt/ project	2006
realizacija/ completed	2008
cijena/ costs	nedostupna / undisclosed

