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SYMBIOSIS OF OLD AND NEW ARCHITECTURE IN URBAN CONTEXT OF HISTORICAL ENVIRONMENT - EXAMPLES FROM AUSTRIA

HANS HOLLEIN:

Museum in the Rock - The Salzburg Guggenheim Museum Salzburg - 1989-present

This ambitious project, a museum of fine arts, is one of Hans Hollein's most singular works. It assumes the monumental task of filling a void in Salzburg's cultural climate by carving a void in the mountain of Mönchsberg, a site particularly interesting because of its central location in the city.

A sequence of spaces takes the visitor from the bustling city to the tranquil courtyard of the Bürgerspital, a hospital complex. The Bürgerspital courtyard leads to the museum's main entrance, with additional access from the parking area and the top of the Mönchsberg plateau. Administrative offices are situated near the entrance an adjacent buildings. Illumination is the destination of this journey through the rock: The circulation path leads up through the interior spaces toward the outdoors and the light. The visitor can choose between a shorter, more direct route through the museum and a more extensive one (by notes DIMSTER Frank: The new Austrian Architecture, First published in the United States of Amerika in 1995 by Rizzoli International Publications, ISBN- 0-8478-1757-1). The direct route runs through main spaces to the "sunk" a natural depression of the plateau. Here a rotunda with a bubblelike skylight extends from city level to the top of the mountain. The longer route includes a matrix of additional exhibition rooms inviting in-depth study and

contemplation. At the end of the tour the visitor steps outside onto a lush green plateau.

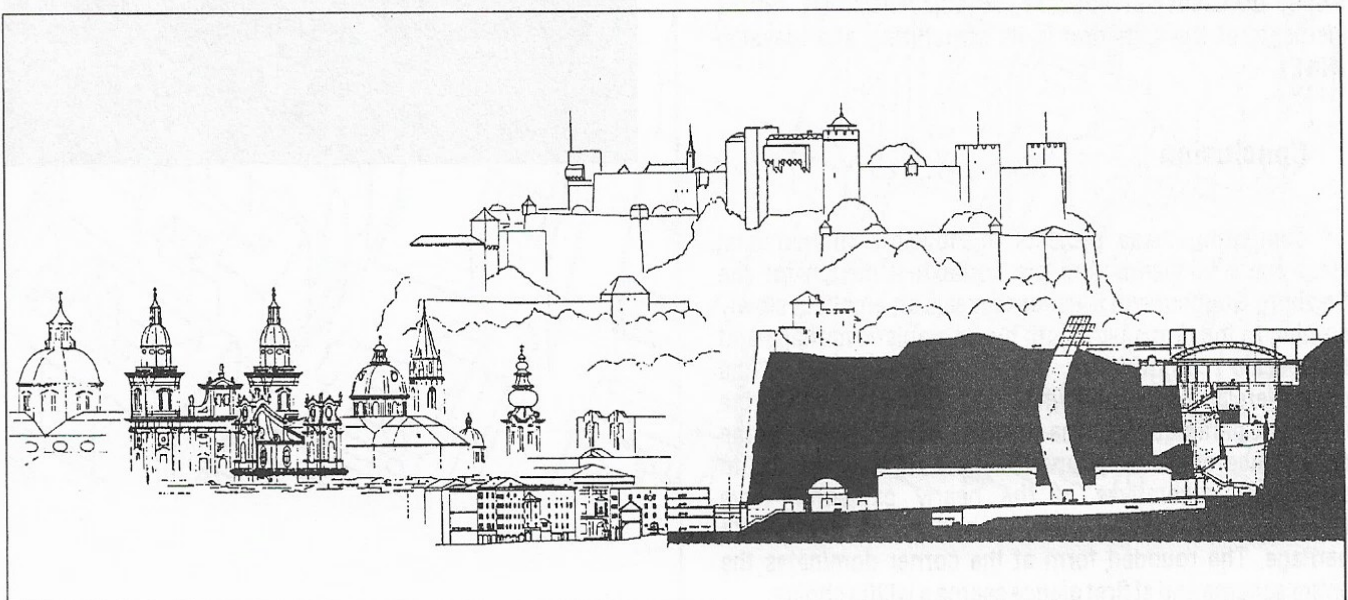
Via a system of ramps, the visitor gradually approaches the rotunda. From there, one staircase leads to a top-lit, lozenge-shaped level around which galleries are grouped. The special exhibition area can be reached by stair, ramp, escalator, and elevator from the main lower level. This area consists of a two-story hall with adjoining exhibition rooms and is close to the surface of the sunk, ensuring optimum daylight. In certain areas the natural rock surface will be exposed in accordance with the requirements of each space and its contents. However, most of the rooms will be fitted with a neutral second shell that creates a clear and simple setting for their presentations.

The city side of the museum will be completely inconspicuous. On the Mönchsberg plateau pavilions housing air conditioning and lighting equipment will be integrated into the natural landscape. The domes of the skylights nestle in the sunk's natural depression (picture No 1).

HANS HOLLEIN:

Haas Haus o Vienna o 1990

The center of Vienna requires architectural solutions that are significantly contextual, placing great demands on new construction. Vienna's long evolution has produced no perfect urban solution, and designs that confront major issues still are not easily achieved in this historic city. Hans Hollein's Haas Haus addresses some of the long-



standing deficiencies of the open spaces of Stephansplatz, stock in Eisen-Platz, and links to the Graben a pedestrian promenade, by Hans HOLLEIN: Haas Haus o Vienna o 1990

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Stock im Eisen-Platz provides a poorly defined connection between Stephansplatz and the Graben area. Because of the subway structures below, few design options were available. The Haas Haus's rounded facade originated from the curved form of Roman structures below. A setback in the building facade, together with a projecting element, create tension between Stock im Eisen-Platz and Stephansplatz. This projection establishes a definite corner for Stephansplatz, visually connecting it to the cathedral. The Haas Haus also served as a termination point to the Kärntnerstrasse axis.

The building interior reveals a similar multiplicity and layering of functions. Fourteen shops and small eating areas are connected through an atrium extending more than five floors. This atrium is set back at ground level and is accessible through passages from both the Stock Eisen-Platz/Stephansplatz and the Graben. Above the atrium are three levels of offices, crowned by a restaurant with an exquisite view of the city and cathedral. Although the cathedral remains the focus around which everything centers in this area, individual buildings appear as singular constructs, marked by their respective styles, epochs, and purposes. Haas Haus's highly differentiated silhouette takes into account the expressive roof shapes of the surrounding buildings.

The nontectonic, membranelike material used on the curved facade facing the Graben is reinforced by the diagonal pattern of the stone, offering yet another transition element from the Graben to Stephansplatz. The Graben's dominant fenestration patterns are reflective and smoothly terminated in a stepped composition on this facade. The facade on Goldschmiedgasse, an adjacent street, recalls elements of the cathedral in its structuring and massing (No 2).

Conclusion

Comparing these projects to Hollein's monumental Haas Haus in Vienna and his contextual design for the Salzburg Guggenheim Museum reveals an architect slowly coming to the terms with both his humanistic heritage and large-scale commissions. This factors merge in the controversial Haas Haus, where Hollein's response to the stringent parameters of the curbed corner site facing the open space of the Stephansplatz and the Graben, and to contextual imperatives of the nearly cathedral, have confirmed his skill as a designer and his familiarity with heritage. The rounded form at the corner dominates the entire scheme and at first glance seems a willful choice.

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