



oris⁹⁹





Sloboda korištenja

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Philippe Ruault

portret
portrait

Lacaton & Vassal Architectes



Dominique Boudet

napisao
written by



Jean-Philippe Vassal

Anne Lacaton

arhitekti
architects



Što se više promatra slijed ostvarenja arhitekata Lacaton & Vassal to se više dolazi do uvjerenja da taj slijed ima neke sličnosti s glazbenim oblikom koji su posebno cijenili skladatelji glazbe klasicizma i romantizma: temom s varijacijama. Poznat je njezin princip: počevši od često jednostavne glazbene ćelije, razvija se niz gibanja koja imaju svoj vlastiti karakter, ali sva se nanovo vraćaju na početnu temu. Konzistentna umjetnost koristi sva sredstva koja nudi skladanje – ritam, tonalitet, kontrapunkt – kako bi izvorna glazbena ćelija doživjela višestruke transformacije, ali da ipak uvijek ostane

The more you observe the sequence of works of Lacaton & Vassal architects, the more there is a belief that this sequence has some similarities with a musical form that was particularly appreciated by composers of the music of Classicism and Romanticism: a theme with variations. Its principle is familiar: starting from an often simple musical cell, a series of movements develops that have their own character, yet all of them keep coming back to the starting theme. A consistent art, it uses all the means provided by composing, the rhythm, the tonality, the counterpoint, in order that the original musical cell can undergo multiple transformations, but nevertheless still remain recognizable. This is exactly the impression that we have with every new achievement by the architects Lacaton & Vassal. This is also the case with 59 social housing apartments completed last year in Mulhouse, a new and original variation of the same spatial concept conceived more than 20 years ago. It is significant that this concept was already implemented in their first built project, the House Latapie (1993). A modest building, but it would serve as a matrix of their entire subsequent work. In even more modest form, it contains two elements that make, one might say, its DNA that we can find in all their later achievements. On the one hand, it is the duality of





prepoznatljiva. Dakle, to je upravo onaj utisak koji imamo kod svakog novog ostvarenja arhitekata Lacaton & Vassal. To je slučaj i kod projekta 59 socijalnih stanova dovršenih prošle godine u Mulhouseu, koji je nova i originalna varijacija istog prostornog koncepta zamišljenog prije više od 20 godina. Značajno je to da je taj koncept ostvaren u njihovoj prvoj realizaciji – Kući Latapie (1993.). Skromna je to zgrada, no postala je matrica njihova cjelokupnog kasnijeg rada. U još skromnom obliku ona sadrži dva elementa koji čine, moglo bi se kazati, njezin DNK, koji će se pojavljivati u svim njihovim kasnijim ostvarenjima. S jedne strane, to je dualitet prostora – jedan termički kontroliran, drugi tek jednostavno zaštićen od vremenskih nepogoda – čije združivanje proširuje kapacitete uporabe, raznolikosti prostora i klimatskih okruženja. S druge strane, tu je gramatika konstrukcije koja spaja industrijske prefabricirane elemente (montažne betonske ploče) i lagane, ekonomične materijale (polikarbonat, valoviti aluminij), što odmah daje prepoznatljivi identitet svakom ostvarenju, bez obzira na program projekta. ¶ Nakon nekoliko obiteljskih kuća (koje će omogućiti testiranje uporabe industrijskih staklenika koji će postati učestala oprema u mnogobrojnim ostvarenjima), koncept će se isprobati u većim projektima. Kako u

space, one thermally controlled, the other just simply protected from bad weather – their partnership extends the usage capabilities, the diversities of space and climatic environments. On the other hand, there is the grammar of structure that combines industrial prefabricated elements (prefabricated concrete slabs) and lightweight, cost-effective materials (polycarbonate, corrugated aluminum), which provides the instantly recognizable identity of each achievement regardless of the program of the project. ¶ After several family houses (that would allow to test the use of industrial glasshouses which would become a common equipment in many built projects), the concept would be tested in larger projects. In residential projects, such as 12 social housing units in Cité Manifeste in Mulhouse (2003), the renovation of a residential skyscraper in Paris (2011), the expansion of a skyscraper in Saint-Nazaire (2011), the renovation of three buildings with social housing units in Bordeaux (2016), as well as in projects with very different requirements, such as the School of Architecture (Nantes, 2009), the Centre of Contemporary Art (Dunkirk, 2013) or the multi-purpose hall (Lille, 2015, cf. Oris No. 95). ¶ In Mulhouse, the project was again classic: to build 59 housing units in a neighborhood that is in the process of renovation. The solution is less classic. What

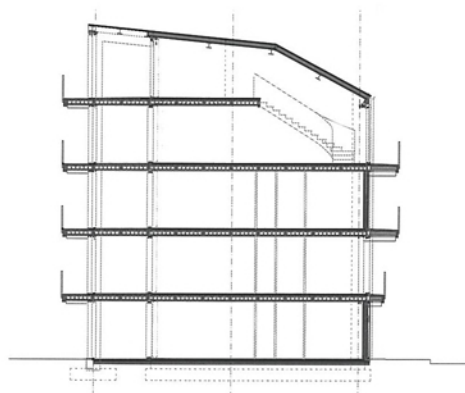


Istina je da se iza njihove na prvi pogled pomalo opore estetike nalaze stanovi izuzetne izvedbe

The truth is that behind their at first glance somewhat harsh aesthetics are flats of exceptional construction

presjek A – A ▶

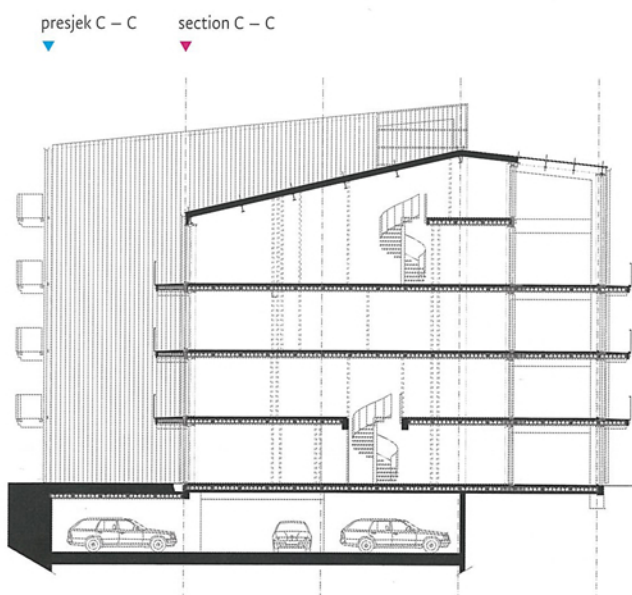
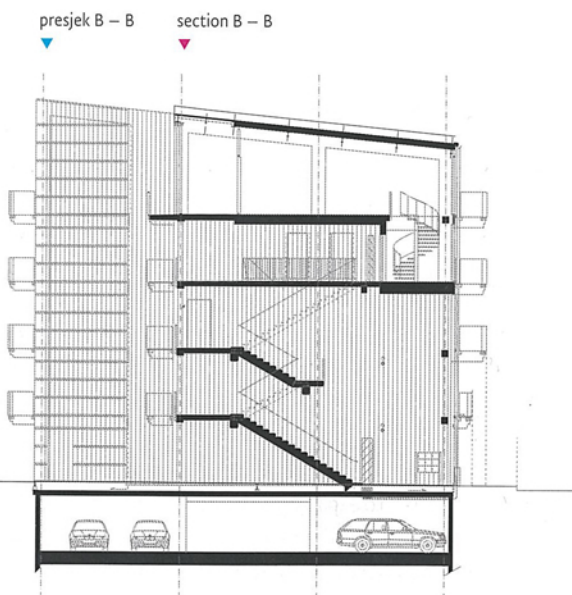
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was supposed to be only a banal construction of social housing flats reveals itself as a series of town houses. Through the luxury of exterior spaces (balconies, loggias, garden) that extend the interior spaces, the collective housing approaches the individual. With its aesthetic playing with transparency, the project abandons the traditional image of a social dwelling and the appearance of old workers' houses that provide a characteristic feature for this neighborhood. It is a change that was requested by the client, the SOMCO, one of the oldest social housing institutions in France. In this somewhat difficult neighborhood, mainly inhabited by immigrant population, the SOMCO's director wanted to expand the structure of the population. He thought that he would be able to achieve this by changing the image of social housing. His way of thinking was simple—he

stambenim projektima – 12 socijalnih stanova u Cité Manifeste u Mulhouseu (2003.), renoviranju stambenog nebodera u Parizu (2011.), proširenju nebodera u Saint-Nazaireu (2011.), renoviranju triju zgrada sa socijalnim stanovima u Bordeauxu (2016.) – tako i u projektima s vrlo različitim zahtjevima poput Arhitektonskog fakulteta (Nantes, 2009.), Centra suvremene umjetnosti (Dunkerque, 2013.) ili polivalentne dvorane (Lille, 2015., vidi Oris br. 95). U Mulhouseu projekt je bio ponovno klasičan: izgraditi 59 stambenih jedinica u četvrti koja je u procesu renoviranja. Rješenje je manje klasično. Ono što je trebalo biti tek banalna izgradnja socijalnih stanova pokazuje se kao niz gradskih kuća. Luksuzom vanjskih prostora (balkon, lođe, vrt) kojima se proširuju unutarnji prostori, kolektivno stanovanje približava se individualnom. Svojom estetikom koja se poigrava transparentnošću projekt prekida s tradicionalnom slikom socijalnog stana te s pojavnošću starih radničkih kuća koje četvrti daju obilježje. Promjena je to koju je tražio investitor, SOMCO, jedna od najstarijih ustanova za socijalne stanove u Francuskoj. U toj pomalo problematičnoj četvrti u kojoj uglavnom obitava populacija imigranata, njezin je direktor želio proširiti strukturu stanovništva. Mislio je da će to moći postići tako da promijeni sliku socijalnog stanovanja. Njegov način razmišljanja bio je jednostavan: s uobičajenim socijalnim stanovima, bio je siguran da će imati iste stanare. Ako je htio privući drugačije obitelji, trebalo je ponuditi drugačije stanove. Znao je komu se obratiti kako bi riješio svoj problem mješovitosti. Nekoliko godina ranije, u samom Mulhouseu, realizirao je Cité Manifeste. U tom tada naveliko komentiranom projektu, arhitekti Lacaton & Vassal napravili su 12 stambenih

was sure that, with the usual social dwellings, he would have the same tenants. If he wanted to attract different families, he had to offer different flats. He knew whom to contact to resolve his problem of heterogeneousness. A few years earlier, in Mulhouse, he completed the project of Cité Manifeste. In that project, widely commented at that time, Lacaton & Vassal architects made 12 housing units that were very quickly positively accepted by their tenants. So our client could establish the attractiveness of these housing units. A low rate of change of tenants testified that, when they once settled and became accustomed to that very specific architecture, the families adopted those large apartments that were full of light, and no longer wanted to replace them. Commissioned for a new project of 59 residential units, architects Lacaton & Vassal laid down their conditions. For them, a good flat is first of all a big flat and they needed to be allowed to design as large flats as possible. It meant that the investor would have to accept to determine the rent by the type of flat, from 1 room to 5 rooms, and not by the surface area, as is the rule in France in relation to social housing. Another condition was, in order to remain within the total allocated budget despite the increase in area, to be able to apply their usual construction protocol which results in a rather special architectural expression. But that was the goal to which the SOMCO aspired. The facts soon confirmed the strategy of its director: as soon as the project got off the ground, families who had the right to seek a social flat spontaneously applied for the project. It was possible to select those that allowed the change in the social balance of the neighborhood. The truth is that behind their at first glance somewhat





▲ tlocrt prizemlja
▲ ground floor plan

jedinica koje su njihovi stanari vrlo brzo pozitivno prihvatili. I naš je investitor mogao ustanoviti atraktivnost tih stambenih jedinica. Niska stopa promjene stanara svjedočila je o tome da kada su se obitelji jedanput smjestile i naviknule se na tu vrlo specifičnu arhitekturu, prisvojile su te velike stanove pune svjetla i nisu ih više htjele zamijeniti. Angažirani za novi projekt od 59 stambenih jedinica, arhitekti Lacaton & Vassal postavili su svoje uvjete. Za njih je dobar stan najprije veliki stan i trebalo ih je pustiti da projektiraju što je moguće veće stanove. To je pretpostavljalo da investitor prihvati utvrditi najamninu prema vrsti stana, od 1 prostorije do 5 prostorija, a ne prema površini, kako je to pravilo u Francuskoj vezano uz socijalni stan. Zatim, uvjet kako bi se ostalo u ukupnom dodijeljenom budžetu unatoč povećanju površina bio je da mogu primijeniti njihov uobičajeni protokol izgradnje, što rezultira prilično posebnim arhitektonskim izričajem. Ali takav je bio cilj kojemu je težila SOMCO. Činjenice su uskoro potvrdile strategiju njezina direktora: čim je izašao iz zemlje, za projekt su se spontano prijavljivale obitelji koje su imale pravo tražiti socijalni stan. Bilo je moguće odabrati one koje su omogućavale promjenu socijalne ravnoteže četvrti. ▲ Istina je da se iza njihove na prvi pogled pomalo opore estetike nalaze stanovi izuzetne izvedbe. Rezultat je to projektiranja koje obuhvaća kvalitetu



gradnje, racionalizaciju strukture i urbanističke propise, kako bi se dobio optimum površine po najnižoj cijeni. Zemljište, trokut s dvije strane omeđen ulicama, završavalo je na vrhu trošnom zgradom. Budući da je prijetilo njeno urušavanje, trebalo ju je srušiti i zamijeniti blokom koji je kompletirao cjelinu i omogućavao joj zamjetnost u središtu četvrti. Radi optimiziranja broja stambenih jedinica u odnosu na parcelu, gradnja se razlikuje prema ulicama: u jednoj se točno prati linija ulice i nadovezuje se na postojeću zgradu; u drugoj se primjenjuje struktura koja se odmiče od ulice. U unutrašnjosti čestice nalazi se zajednički vrt i mali vrtovi koji su pridruženi stambenim jedinicama u prizemlju. Stanovi su podijeljeni u blokove koji su odvojeni otvorenim prostorima sa stubištima. U tim praznim prostorima smješteni su potpornji bočnih krila zgrada, važni konstruktivni elementi, budući da se radi o seizmičkoj zoni. Rješenje je to koje oslobađa stanove svih konstruktivnih elemenata. Stropne ploče sastavljene su od prednapregnutih betonskih ploča tako da se može postići raspon od 12 metara bez potrebe za dodatnim nosivim elementima. Dvije vrste stambenih jedinica smješteno je na 5 etaža: *simplex* stanovi nalaze na svim etažama osim posljednje, a *duplex* stanovi na prva dva i zadnja dva kata. Takvim rasporedom moguće je izbjeći dizala koja su potrebna tek od 3. kata. Dvostruka ušteda – smanjenje

harsh aesthetics are flats of exceptional construction. It is a result of a design that encompasses the quality of construction, rationalization of the structure and urban design regulations in order to obtain optimum surface area at the lowest price. The land, a triangle with two sides bounded by streets, ended at the top with a dilapidated building. Since its collapse threatened, it needed to be demolished and replaced with a block that would complete the whole and enable it to be noticeable in the center of the neighborhood. To optimize the number of housing units in relation to the lot, the construction varies according to the streets: in one, the line of the street is exactly followed and appends to the existing building; in another, a structure is applied that moves away from the street. In the interior of the lot is a common garden and small gardens that are associated with residential units on the ground floor. The flats are divided into blocks separated by open spaces with stairwells. Struts of the side wings of the buildings are located in these empty spaces; they are important structural elements since it is a seismic zone. It is a solution that frees the flats from all structural elements. Floor slabs are composed of prestressed concrete slabs so that a span of 12 meters can be achieved without the need for additional load-bearing elements. There are two types of housing units located on 5 floors: the simplex





tlocrt prvog kata ▶
1st floor plan ▶



flats are located on all floors except the last one, while the duplex flats are on the first two and the last two floors. With such an arrangement it is possible to avoid the elevators that are required only from the third floor. It is a double saving that reduces both the construction costs and the costs for tenants. The project offers no less than 10 different types of housing units all of which are of equal quality. All flats have a double orientation. The living rooms are increased by a terrace and a balcony as true winter gardens; these terraces can be closed with large sliding doors, and make the buffer spaces that encourage the climatic balance of the flats. But, as with other works by architects Lacaton & Vassal, the light and the amount of space are amazing, especially considering that it is a social housing project. This quality here takes spectacular dimensions: in one flat, a living room with a kitchen on 60 sq. m, in another a large sliding window, 10 meters wide, in the duplex housing units loggias of almost triple height and large indoor volumes obtained thanks to the sloping roof structure. The constructions that could be achieved only through intelligence and determination of a *social* client who accepted to move away from the useless repressive rules. We have to ask ourselves why private clients, freer in their decisions, do not turn to these architects.



Luksuzom vanjskih prostora kojima se proširuju unutarnji prostori, kolektivno stanovanje približava se individualnom

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troškova gradnje i troškova za stanare. Projekt nudi ne manje od 10 različitih vrsta stambenih jedinica jednake kvalitete. Svi stanovi su dvostrano orijentirani. Dnevni boravci povećani su terasom i balkonom koji su pravi zimski vrtovi; ove se terase mogu zatvoriti velikim kliznim stijenama i čine tampon-prostore koji potiču klimatsku ravnotežu stanova. Ali, kao i kod drugih ostvarenja arhitekata Lacaton & Vassal, začuđujuća je svjetlost i veličina prostora, a posebno kada se radi o projektu socijalnih stanova. Ova kvaliteta ovdje poprima spektakularne dimenzije: u jednom stanu, dnevni boravak s kuhinjom na 60 m², u drugom veliki klizni prozor širine 10 metara; u duplex stambenim jedinicama lođe gotovo trostruke visine i veliki unutarnji volumeni dobiveni zahvaljujući nagnutoj krovnoj konstrukciji. Izvedbe koje su se mogle postići samo zahvaljujući inteligenciji i odlučnosti socijalnog investitora koji je prihvatio udaljiti se od beskorisno represivnih pravila potiču nas da se zapitamo zašto se privatni investitori, slobodniji u svojim odlukama, ne obrate ovim arhitektima.



