



Der Haupteingang mündet in ein fast sechs Meter hohes Foyer, das wie eine Hotellobby wirkt.
The main entrance leads into an almost six-metre-high foyer that resembles a hotel-lobby.





Der Luftraum mit der umlaufenden Galerie in der Mitte wird von einem Atrium erhellt, das über dem Foyer verglast und darüber offen ist. The void at the centre, which is surrounded by a gallery receives light from the internal atrium.

BUWOG Client and Administration Centre, Vienna

Gentle response Number 1
Rathausstraße in Vienna is a tricky address: it is on the border between Vienna's inner city, a part of the UNESCO world cultural heritage, and the protected suburban zone. Schuberth und Schuberth / Stadler Prenn / Ostertag filled this corner, which is highly significant in urban design terms, with a calm, unagitated new building.

Important history Urban planning is the basis for everything else, the growth of a city follows its overarching principles. In the Gründerzeit period urban design was rigorous – and Vienna still profits from this today. The Glacis, a popular green area between the inner city and the suburbs, was sacrificed to build the Ringstraße. In the process the new, severely orthogonal development grid was adapted to the older urban patterns in order to integrate it in the existing city. The plot with the address 1 Rathausstraße illustrates this process very clearly. Together with nonconform Architektur architect Erich Raith produced a very precise analysis of this location on site. It lies on the border between the inner city and Vienna's 8th municipal district, on the western edge of the 19th century Rathauscarée. The centre of the latter development is the Rathaus (Town Hall), which stands on an axis with the imperial Burgtheater on the far side of the Ringstraße. On either side of this axis and starting in line with the main facade of the Rathaus there is a grid of three by three blocks. On the eastern side, closer to the Ringstraße, the symmetry is perfect but the last row on the western side takes up the line of the older suburbs, which also determines the direction of Auerspergstraße. This creates a very narrow plot between Stadiongasse in the north and Doblhofgasse in the south.

Sensitive location The position on the border of the inner-city UNESCO world cultural heritage zone and the protected zone adjoining it is therefore very special. A building known as the “Glaspalast” (Glass Palace) designed in 1980 by architect Harry Glück for the computer centre of the City of Vienna stood there until it was demolished. The technology in this building had become hopelessly outdated and it was highly inefficient in energy terms. The building was a typical child of its time: completely gridded, with brown anodised metal, mirrored glass, low rooms with suspended ceilings, brown wall claddings, and a dark central zone. A complete renovation seemed senseless. In 2013 an open international architecture competition was set up for a new office building at this sensitive location. From among the 145 teams that entered the competition the working partnership of Schuberth und Schuberth/Stadler Prenn/Ostertag Architekten emerged as winners. The jury found that “The solution promises the calmest and probably most logical development of the Rathauscarée. A volume that does not need to use trendy stylistic elements or exaggerated volumetric developments to impress.”

Discreet appreciation The new building that now marks this corner does not shout. It impresses through its discreet restraint, which comes from a great appreciation of Gründerzeit qualities. It subtly translates many of them into a present-day idiom. Analogous to urban planning, which determined the shape of plots, the new building also

respects the existing building lines. Although the internal central atrium is rectangular in shape, in the west the building swings out slightly towards the junction of Auerspergstraße/Stadiongasse. As a result, on this side the offices are successively deeper and the ground floor arcade on the street side widens perceptibly towards the Billa supermarket at the corner. “This produces a perspective tapering” says Gregor Schuberth. “We wanted to zone the building by means of the plinth.” The arcade is continued along the narrow fronts of the building on Doblhofgasse in the south and Stadiongasse in the north, its columns depict the loadbearing structure. But in the east the building opens with a tall, transparent plinth, which is given rhythm by projecting stainless-steel piers, to a fine urban public space that spreads out in front like a carpet. Using different kinds of grey stone slabs Lindle + Bukor atelier für Landschaft gave this “carpet” a pattern that can be more easily recognised from the upper floors of the building. Wooden benches and plants furnish this agreeable public space. “What was originally a street space has become an encounter zone”, says Gregor Schuberth. It is already being made good use of. The entire interior was designed by Atelier Heiss Architekten. The canteen with the white and orange Vitra shell chairs (Tom Vac), real wood floors, and gallery is one of the loveliest of its kind. The black faceted tiles at the meals counter make a reference to the Viennese market halls, which have unfortunately vanished from face of the city. The canteen could extend its services to the square with an outdoor eating area. Regrettably, it is not open in the evening.

Etwa 350 Menschen arbeiten hier. Alle Büros sind an raumhohen Fenstern angeordnet und gangseitig verglast. Bequeme Sitzgruppen, die zum inneren Atrium orientiert sind, bieten viele Möglichkeiten für Austausch und Rückzug. Around 350 people work here. All the offices are placed at full-height window fronts and are glazed on the corridor side. Groups of comfortable chairs offer numerous possibilities for exchange or withdrawal.





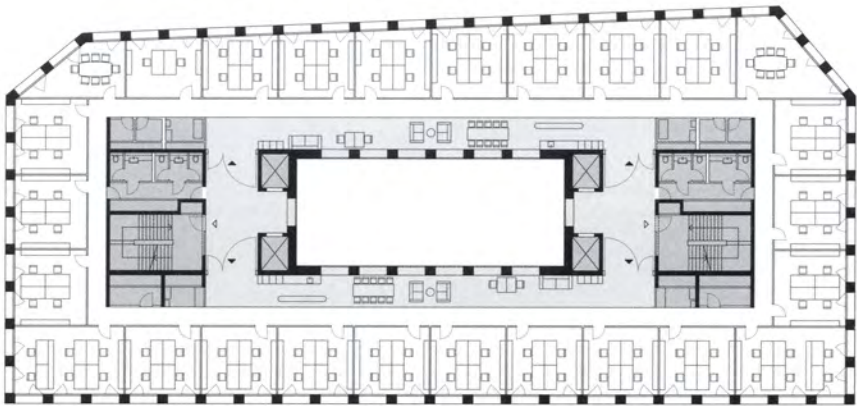


Comfortable interior life The main entrance leads into an almost six-metre-high foyer that resembles a hotel lobby. "Buwog builds homes and the headquarters should also have a homely atmosphere" says Christian Heiss. The elaborate lighting design came from podpod. Around 350 people work here. The void at the centre, which is surrounded by a gallery that leads to an events hall, receives light from the internal atrium. The roof of the foyer is glazed, above it the atrium is open. "From above this rooflight looks almost like a reflective body of water", says Johanna Schubert. The atrium allows daylight to flood in and invites your gaze to glide up the atrium walls of ochre-coloured ceramic panels and glass to the sky above, or to the planting around the rooflight. Encounter zones for relaxed communication are placed along the internal lightwell. For them, the atrium is the view. Groups of comfortable chairs, tea kitchens, high tables, bar stools, boards to lean against and niches offer numerous possibilities for exchange or withdrawal. And they also absorb sound. All the offices laid out around this central core are placed at full-height window fronts and are glazed on the corridor side. The partition walls are flexible. Robust carpeting and suspended ceilings create good acoustics.

Skilfully gridded A grid of the kind used in the 19th century axial system but also in Glück's Glaspalast determined the facade. As a basis for the design of industrialised building it is highly practical for offices. In this case the reference to the 19th century Gründerzeit is intentional. Back then various kinds of cornices, pilasters, historical stylistic elements and so forth were used to give plasticity, here it is the outer facade that forms two-storey modules (2.50 × 6.40 metres) of coloured stainless steel and impact-resistant panes of low-iron glass. This makes it harder to read the number of standard floors inside and mediates to the neighbouring 19th century buildings. Between the outer layer of impact resistant glass, which filters out the noise from the street, and the inner aluminium frame windows there is a 60 cm deep buffer zone. "This is a new interpretation of the double window with a high amount of glazing, which was developed especially for this building", explains Johanna Schuberth. "The outer pane provides noise protection; in the buffer zone fresh air can rise and flow." To enable this the stainless-steel sections have a narrow slit. The buffer zone helps to regulate the temperature and creates a shadow effect on the facade. Depending on the time of day and the incidence of light the glass reflects differently. The facade can appear flat, reflecting the surrounding 19th century buildings and the sky. But it can also develop a shadow effect and allow the layer of offices behind to shimmer through. At night, the openings can seem dark or – thank heavens for artificial light – glow brightly into the city.

Contemporary references The tall ground floor is a contemporary version of the 19th century plinth zone, the transformed eaves cornice can be recognised only from a shadow resembling a hairline crack and the indented roof top storey that rises towards the edges of the building. The sign BUWOG conceals a terrace behind, on which, under white sun-sails, a table and ten chairs are bolted down to prevent them being blown by gusts of wind. The staff love it. No wonder. The panorama with the towers of the Rathaus, St Stephen's Cathedral and the Votivkirche is truly phenomenal.

Das gesamte Interieur ist von Atelier Heiss Architekten gestaltet. Die Kantine mit Galerie ist eine der schönsten ihrer Art in der Stadt. The entire interior was designed by Atelier Heiss Architekten. The canteen is one of the loveliest of its kind in Vienna.

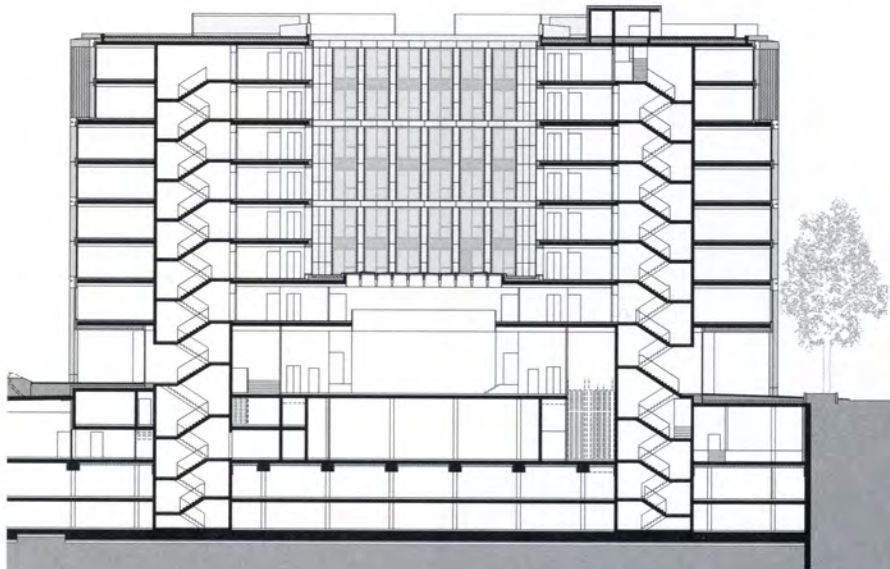


Grundriss 3. OG Level 03



Grundriss EG Ground floor plan

hitt Longitudinal section



BUWOG Kunden- und Verwaltungszentrum

Rathausstraße 1, 1010 Wien

Grundstücksfläche
site area: 3763 m²

Nutzfläche floor
area: 10.100 m²

Bebaute Fläche
built-up area: 1743 m²

Umbauter Raum
cubage: 46.690 m³

Planungsbeginn start
of planning: 2014–2018

Baubeginn start of
construction: 2018

Fertigstellung
completion: 2020

Bauherr client:
BUWOG

Generalunternehmer
building contractor:
STRABAG AG
(Direktion AR)

Architektur architec-
ture: ARGE Schubert
und Schubert / Stadler
Prenn / Ostertag

Innenarchitektur
interior architecture:
Atelier Heiss ZT GmbH

Projektleitung Entwurf
project manager
architect's plan:
Walter Thomke

Mitarbeiter assistance:
Ana Sammeck, Mariedl
Kleemann, Florian Haim,
Oliver Roser, Elena
Masla, Arihan Senocak

Statik structural
consultant:
Gmeiner & Haferl Zivil-
ingenieure ZT GmbH

Landschaftsplanung
landscape planning:
Lindle + Bukor atelier
für landschaft

Lichtplanung lighting
planning: Podgorschek
& Podgorschek Lighting
Design OEG

TGA BSE:
TB Ing. Heiling GesmbH

Aussenfassade exterior
facade: Metallica Stahl-
und Fassadentechnik
GmbH; Mirrorinox
nanoINOX finish

Innenhoffassade
interior facade:
Metallica Stahl- und
Fassadentechnik GmbH;
NBK Terracotta/FDT
Fassade

Fenster windows:
Schüco, Peneder, Feco

Türen doors:
Peneder, Feco

Sanitär sanitation:
Laufen, Hansgrohe,
Roskopf und Partner,
Franke

Aufzug elevators:
Schindler

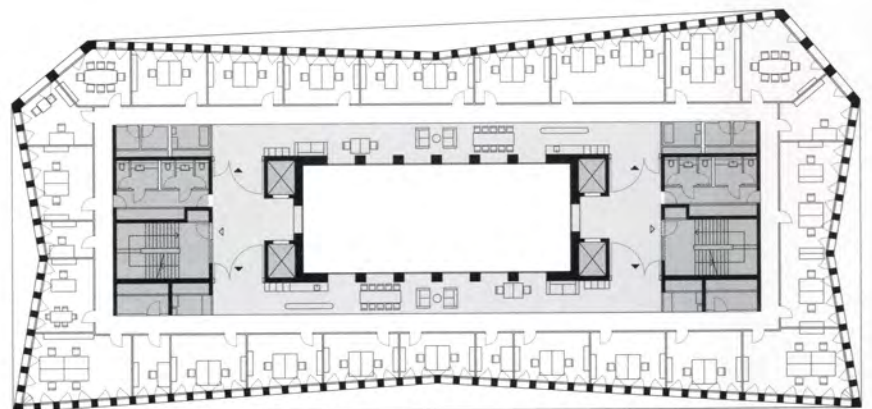
Lichtausstattung
lighting fittings:
podpod, Regent, Flos,
Santa & Cole, Vibia, Louis
Poulsen, Occhio, Prolight,
Tobias Grau, Tar-getti,
Kreon, XAL, Zumtobel,
Erco, Schrutek, Wever &
Ducre, Niefergall Leuch-
ten-Manufaktur, Autled,
Proled, Schrutek

Böden flooring:
Desso Field, Weitzer
Parkett, Admonter
Parkett, Apavisa
Feinstein

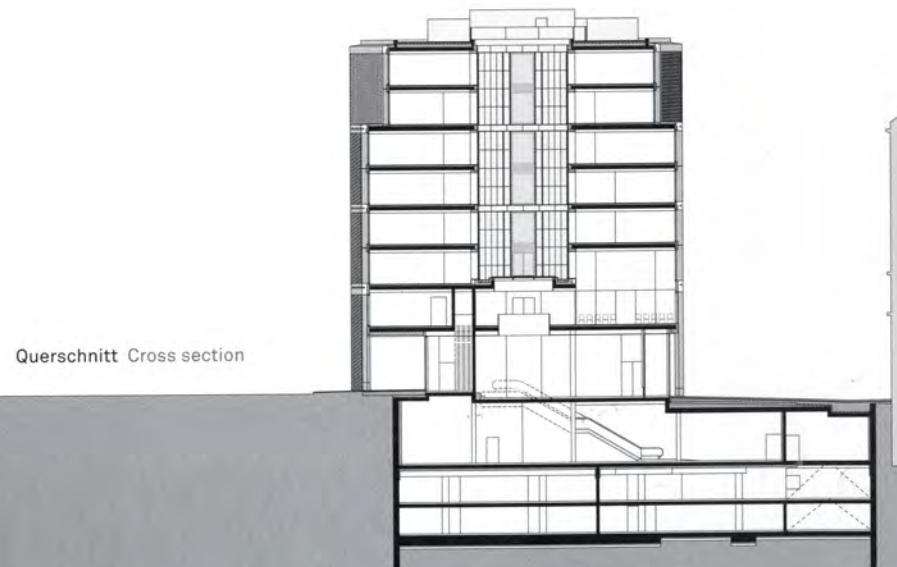
Möbel furnishings:
Wittmann, Carpet Sign,
Pode, Fritz Hansen,
+Halle, Zeitraum, Menu,
Artek, Moroso, Anna
Prinzhorn, Cassina,
Kvadrat, Lammhults,
&tradition, Vitra,
Lampert, Prostoria,
Knoll Inter-national,
Viteo



Lageplan Site plan



Attikageschoss Attica level



Querschnitt Cross section