

Dieter Henke & Marta Schreieck
SVJETIONIK ZA TIROL
 A LIGHTHOUSE FOR TYROL

OBNOVA I PROŠIRENJE HOTELA "PARK" / THE RECONSTRUCTION
 AND EXTENSION OF "PARK" HOTEL, HALL, TIROL / TYROL,
 AUSTRIA / AUSTRIA, 2003.

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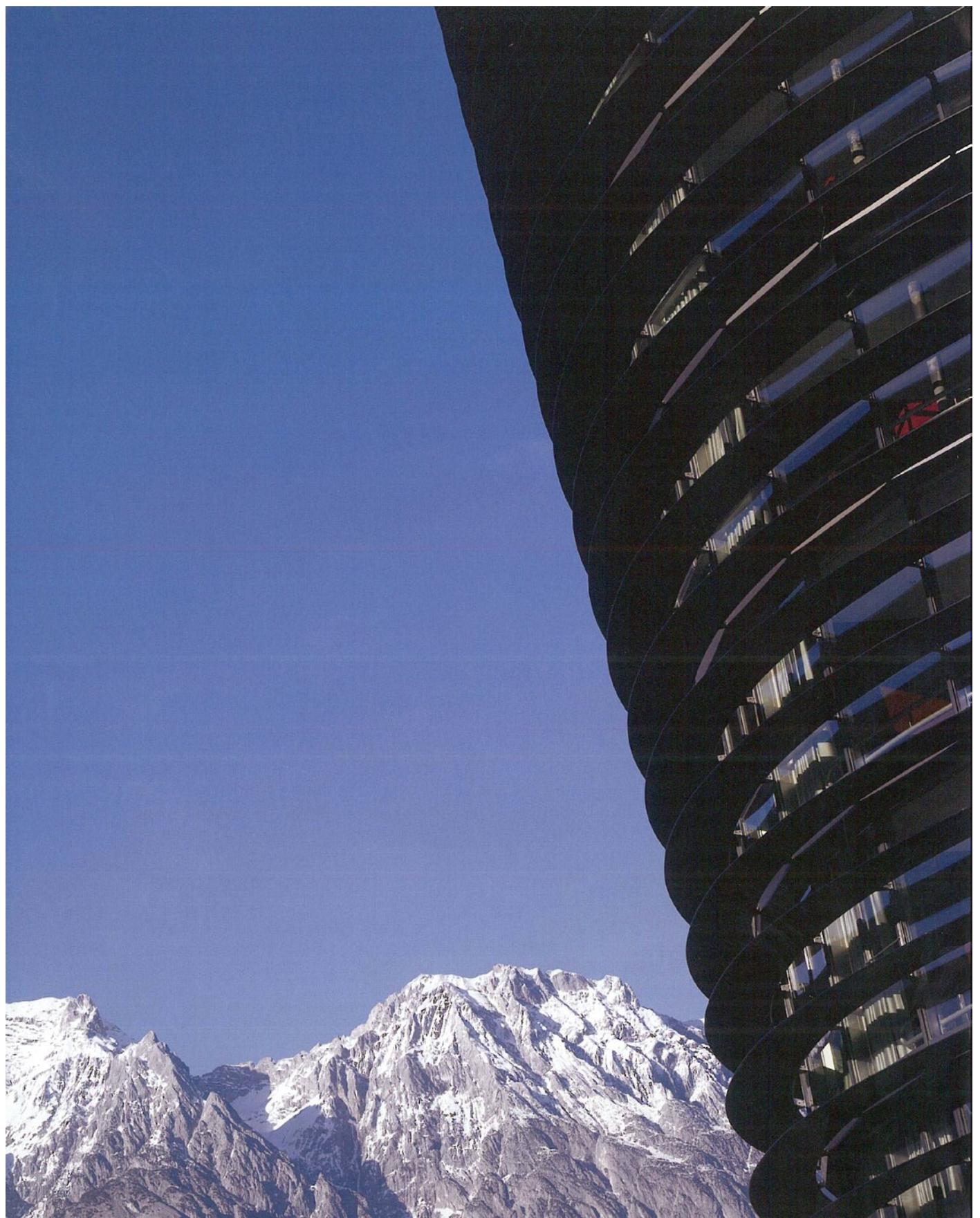
Donedavna su u Tirolu postojala još samo tri moderna alpska hotela iz vremena oko 1930. čiji je izvorni karakter ostao očuvan – "Berghotel" Siegfrieda Mazzaga u Seefeldu, pansion "Briol" Huberta Lanzingera pondađ doline Eisacka te hotel "Drei Zinnen" Clemensa Holzmeistera u Sextenu. Sada ih ima četiri: u okviru proslave 700. godišnjice postojanja grada Halla u Tirolu je u srpnju 2003. ponovo otvoren bržljivo rekonstruirani i markantno prošireni "Park" hotel, rad bečkih arhitekata Henke i Schreieck.

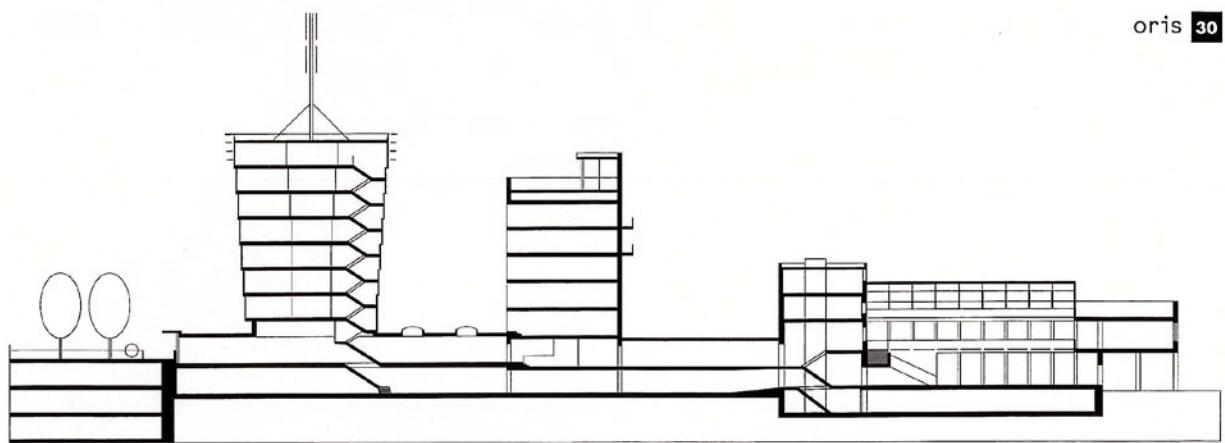
Godine 1931. je projektirana i izgrađena hotelska zgrada bavarsko-austrijskog arhitekta Loisa Welzenbacher, koji se u Münchenu rodio kao sin klesara iz Južnog Tirola. Svojim ranom usmjerenošću prema konzektventno modernom

Until recently there were only three modern Alpine hotels from the 30's that had preserved their original character. Those were Berghotel by Siegfried Mazzag in Seefeld, the Briol by Hubert Lanzinger above Eisack valley and the Drei Zinnen Hotel by Clemens Holzmeister in Sexten. There is now a fourth: due to the celebration of the 700th anniversary of the Tyrolian city of Hall a beautifully reconstructed and largely extended Park Hotel, by the Viennese architects Henke and Schreieck, was opened in July 2003.

A Munich-born son of a stonemason from the southern Tyrol, the Bavarian-Austrian architect Lois Welzenbacher, designed and constructed the hotel in 1931. Thanks to his early dedication to the consequently modern approach to design, Welzenbacher

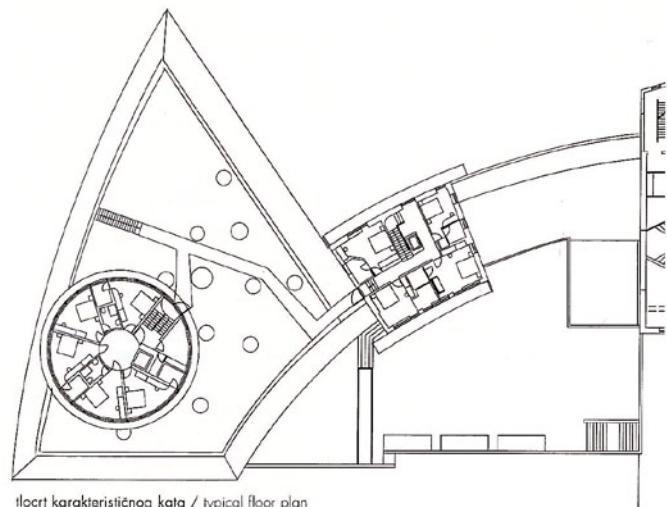
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uzdužni presjek / longitudinal section





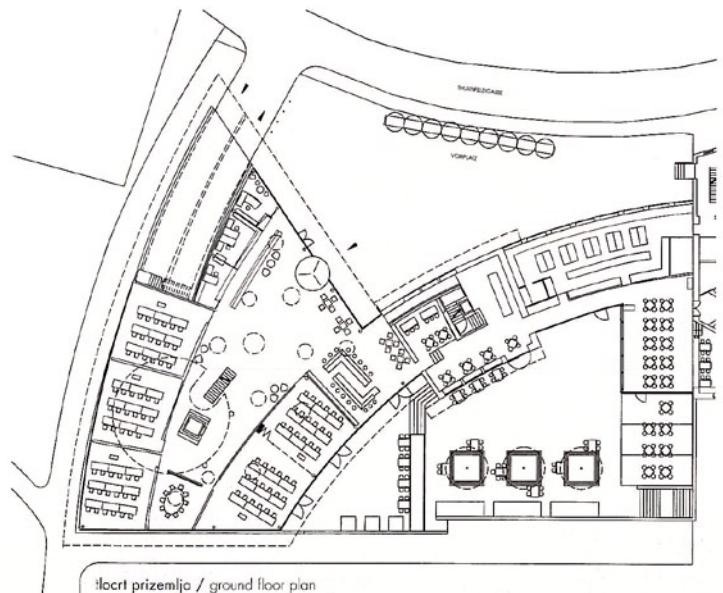
Tlocrt karakterističnog kata / typical floor plan

oblikovanju Welzenbacher (1889.-1955.) je postao antipodom svog austrijskog suvremenika Holzmeistera. Dočim je ovaj arhitekt kod svojih hotelskih zgrada njegovao "zakočenu" modernu sa regionalnim tonovima, Welzenbacher je proklamirao jedan novi tip: "...ne priroda kao kulisa oko kuće, već je sama kuća organizam koji udiše sunce, te je svojim organima otvoren za mijene dana, opušten u raščlambi tlocrta sa grandioznim pogledima u prirodu".

Takav koncept izražen je glatko i bijelo ožbukanim korpusom "Park" hotela, nalik na toranj, koji je smješten sjeverno od stare gradske

(1889-1955) became the complete opposite of his Austrian contemporary Holzmeister. This architect followed in his hotel architecture a rigid modernism with regional touches. Welzenbacher proclaimed a new type: "the natural surroundings around the house should not be stage setting; the house itself is an organism that breathes in the sun, its organs are open to the changes of the day, and are also open to a well-articulated plan with beautiful views onto the nature."

This concept has been carried out in the white plastered body of the tower-like Park Hotel located north of the old city core of Hall. The concept is ex-



Tlocrt prizemlja / ground floor plan



fotografija / photo by Margherita Spiluttini

jezgre Halla. Koncept je osobit u vertikalnom rasporedu balkona i elegantnom "okviru za oblake" ponad krovne terase. Zgrada visine 20 metara baš i nije kubus, nego se u njenoj geometriji povezuju stroge ravne linije koje joj daju konturu i krivulje, koje signaliziraju novo dinamično shvaćanje prostora. Upravo u tradicionalističkom Hallu, koji je, dakako, odavno izgubio svoje značenje kao mjesto kovačnice novca i trgovачko središte, hotel je svojedobno predstavljao "revoluciju", kako je to komentirao povjesničar arhitekture Friedrich Achleitner.

Unatoč činjenici da je hotel bio međunarodno priznat kao remek-djelo tirolske moderne, postojala je prije desetak godina namjera da se sruši. Istina, prvočinu je zgradu u to vrijeme jedva još bilo moguće prepoznati. U poratno doba ho-

ceptional with its vertical placements of balconies and with its elegant "cloud-frame" above the roof terrace. It is a building 20 meters high, but not a cube, its geometry connecting the strict straight lines that define the contour of the building and the curves defining a new and dynamic concept of space. Historian of architecture Friedrich Achleitner commented that the construction of the hotel was a "revolution" for traditional Hall, which long ago used to be the home of the mint, and a commercial centre.

Although the hotel was internationally recognized as a masterpiece of Tyrolean modern architecture, ten years ago there was an intention to pull it down. Admittedly, the original hotel could hardly be recognized. Meaningless extensions had been added after the war, and after the destruction of the impressive roof terrace, by building an additional storey, the hotel lost its image of tower. The ugly brown ochre of the exterior added to that impression. A group of young architects (Mrs. Inge Andritz and Mrs. and Mr. Sandbichler) are to be thanked for saving what was popularly known as the "old wardrobe" from demolition. They not only mobilized prominent Austrian citizens to participate in the protest against demolition, but they also succeeded in convincing the municipal government of the value of the building: the hotel was saved when it was bought by the municipal authorities (Stadtwerke) in 1997.

This successful private initiative led three years later to a public competition within the European Union. The topic of the competition was the reconstruction of Welzenbacher's tower and the adjustment of the plan to contemporary needs. The municipal authorities, as client and future manager, requested the participants in the competition to plan the upgrading of the hotel to the hotel with four stars. Retrospectively, it is a blessing that the architects Dieter Henke and Maria Schreieck, (they were placed second in the competition), were finally commissioned for the project. The project by these Tyrolian-born architects with an important architectural office in Vienna, is a solution that is at once clear and radical. As the city of Hall is the "city of

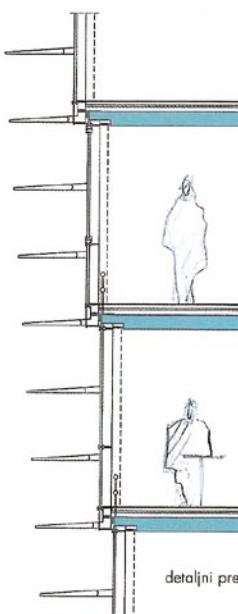
tel je bio proširen besmislenim prigradnjama; a podignut je i za kat, pa je gubitkom dojmljive krovne terase nestao karakter tornja. To je osakačenje kompletirao ružni premaz oker-smede boje. Da ipak nije srušen "stari ormar", kako su ga popularno nazivali, treba zahvaliti grupi mladih arhitekata (Inge Andritz i bračni par Sandbichler). Oni nisu samo mobilizirali brojne prominentne Austrijance da protestiraju protiv rušenja već su konačno uspjeli uvjeriti gradske vlasti u vrijednost zgrade: hotel je spašen kad su ga 1997. godine kupile Gradske službe (Stadtwerke).

Uspješna privatna inicijativa dovela je tri godine kasnije do raspisa natječaja unutar Europske zajednice. Radilo se o rekonstrukciji Welzenbacherovog tornja i prilagodbi tlocrta današnjim zahtjevima. K tome su Gradske službe, kao investitor i budući upravitelj hotela, tražile od sudionika natječaja proširenje u hotelski kompleks sa četiri zvjezdice. Pravi je blagoslov da su nakon prepravljanja pobjedničkih radova arhitekti Dieter Henke i Marta Schreieck, koji su isprva bili drugo plasirani, dobili ovaj posao. Projekt tih arhitekata, rodom iz Tirola i s važnim arhitektonskim birom u Beču, predstavljao je istovremeno i jasno i radikalno rješenje. Kako je Hall ionako "grad tornjeva", Henke i Schreieck su kao hotelsko proširenje predložili još jedan toranj drugačijeg oblika.

Ta osnovna urbanistička ideja dovela je do fascinantnog rezultata. Novi, bazom prema gore okrenut stozasti toranj stoji samouvjereno uz obnovljenu staru zgradu. Draž leži u tome da su obje kuće-tornjevi potpuno različite u formi, materijalu i boji: oštrobrida i ponovo bijelo ožbukana Welzenbacherova zgrada sa svojim rekonstruiranim balkonima kontrast je gotovo crnoj novoj zgradi, koja djeluje smireno i čija se konstrukcija od čelika i stakla još potencira lamelama za zaštitu od sunca, koje zgradu kružno obavijaju. Oba tornja, koja pokazuju međusobno poštovanje, povezana su niskim staklenim zdanjem, koje obuhvaća sve zajedničke prostorije – od privlačnog predvorja, u koje se



fotografija / photo by Gerhard Watzek



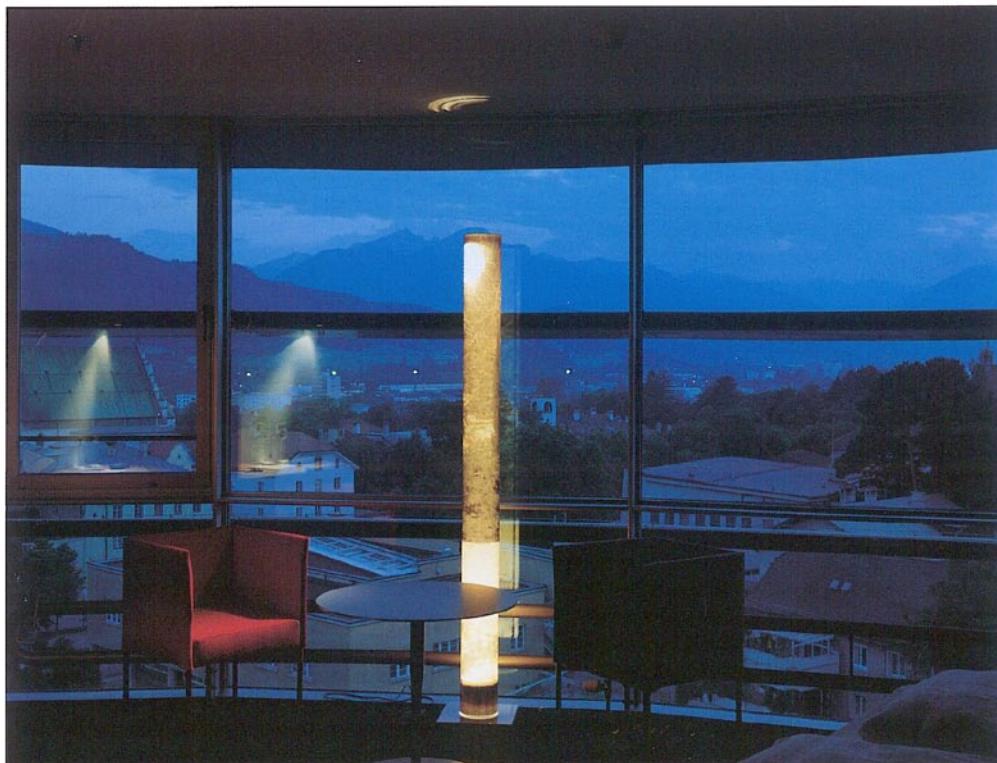
detaljni presjek / detail section



fotografija / photo by Margherita Spiluttini

towers" they suggested another tower of different form for the hotel extension.

This basic urban idea led to a fascinating result. A new conical tower with its base turned upwards stands self-confidently alongside the renovated old building. The main attraction is that the two tower-buildings differ in form, material and color: the white Welzenbacher house, sharp-edged with its reconstructed balconies is in contrast to the almost black new building. It gives a peaceful effect and its construction of steel and glass is underlined by the elements giving protection against the sun encircling the building. Both towers, which seem to respect each other, are connected by a low glazed building, which contains all the common spaces – from the attractive foyer, which is entered from the street and which is connected to the bar opened to the garden terrace, to the halls in the zone for seminars.



fotografija / photo by Nikolaus Schleifer

ulazi s ulice, a na koji se veže bar otvoren prema vrtnoj terasi, sve do dvorana u prostranoj seminarskoj zoni.

Na obnovljenoj Welzenbacherovoj zgradi ne može se primijetiti kakve su probleme arhitekti morali savladati: toranj, kojem je nakon rušenja prigradnji prijetilo urušavanje, trebalo je stabilizirati, te zbog loše građevne supstance iznutra gotovo u potpunosti "očistiti". Henke i Schreieck su pritom iskoristili priliku da opet otvore zatvoreno stubište, te da oko njega na svakom katu umjesto pet starih hotelskih soba rasporede četiri svjetle prostorije sa prirodno osvijetljenim kupaonicama. Za novi namještaj (pisači stolovi imaju integriran laptop) također su odgovorni arhitekti. Praksom provjereni prozori sa zračnim međuprostorom i dvostrukim krilima na kipanje, pogodnim za zračenje bez propuha, bržljivo su izrađeni prema starom uzoru.



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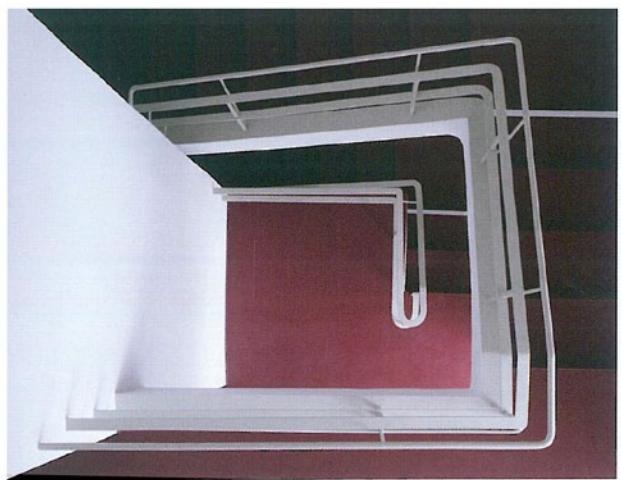


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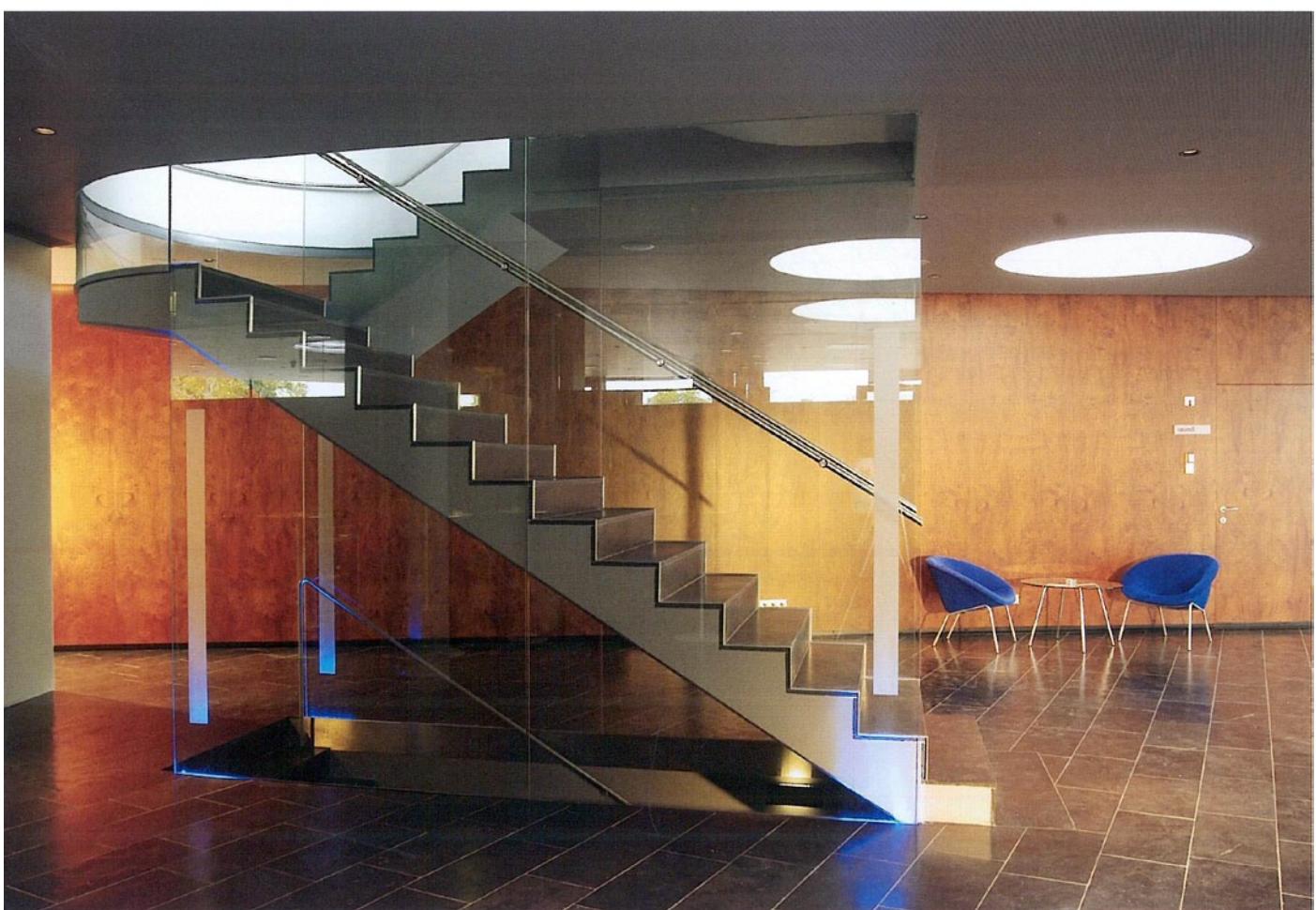
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The reconstructed Welzenbacher building does not show the problems the architects had to solve: the tower, which was endangered by the demolition of the extensions, had to be stabilized, and the interior had to be completely "cleaned out". Henke and Schreieck made use of the opportunity to open again the closed staircase so that around it, on each floor, instead of having five old rooms they organized four rooms with daily lit bathrooms. The architects are also responsible for the design of the new furniture {the desks with integrated laptop}. Old type double glazed sashed windows with an air sandwich, and an opening system easy for airing, were made according to the original design.

The new round tower design has made better use of the space than the old one although it is only five meters



fotografija / photo by Bruno Klomfar



fotografija / photo by Alex Nuding

U smislu ekonomije prostora je tek pet metara viši okrugli toranj uspješniji od stare zgrade: sa 40 soba ima više nego dvostruk broj prostorija. Povoljna je činjenica da pri okrugloj formi nema hodnika, te se sobe radikalno šire prema staklenoj fasadi. Zaštita od sunca koja okružuje fasadu osigurava s jedne strane intiman ugođaj, a s druge omogućuje gostima koncentrirane vidike na lijep okoliš grada i prirode. Kad toranj danju uhvati svjetlost, blista već za sutona poput svjetionika. To se može shvatiti i u prenesenom značenju: novogradnja se upravo u Tirolu pokazuje kao znak nade u sferi turizma, koji predstavlja velik problem za današnju kulturu građenja.

higher: there are forty units, which has doubled the number of rooms. With its circular shape there are no corridors, and all the rooms radiate towards the glazed facade. The protection against the sun which envelops the facade guarantees on one hand an intimate atmosphere and on the other affords beautiful views of the city surroundings and the natural environment. When the tower is lit by the sun it glitters like a lighthouse as soon as the early evening. It can be understood as a metaphor: this newly constructed building in Tyrol is a sign of optimism in the tourist industry which is a great present-day building practice problem.