

# Mogućnost zajedništva

## The Possibility of Community



DOM ZA STARIJE OLIMPIJSKO SELO, INNSBRUCK, AUSTRIJA, RESIDENTIAL HOME OLYMPIC VILLAGE, INNSBRUCK, AUSTRIA | arhitektonski ured\_architectural office ARTEC ARCHITEKTEN | napisala\_written by VERA GRIMMER | površina parcele\_site area 4 327 m<sup>2</sup> | bruto površina\_gross floor area 10 500 m<sup>2</sup> | izgrađena površina\_built up area 1 250 m<sup>2</sup> | neto površina\_net area 155.66 m<sup>2</sup> | realizacija\_completed year 2015 | fotografije\_photographs by Bruno Klomfar (BK), Lukas Schaller (LS)

(LS)

*Arhitektura je svjetlotvorna umjetnost, ona stvara čovjekov vlastiti svijet, njegov zavjčaj. No taj zavjčaj nije intimni svijet pojedinca, nego je svijet društvenog, cjelovitog čovjeka.*  
George Lukács: *Poglavlje o arhitekturi*

Živjeti u vlastitu svijetu koji nije izoliran, već povezan sa zajednicom, može biti važno i vrijedno, osobito u kasnijoj životnoj dobi. Ograničena mobilnost upućuje na kontakte u neposrednoj okolini. Iako bi najveći broj starijih osoba želio do kraja živjeti u svom domu, to u velikom broju slučajeva nije moguće pa javne ustanove moraju zamijeniti privatni dom. U današnjem potrošačkom društvu koje cijeni živahnost i ljepotu mladosti, one će to moći samo ako neće skrivati i izolirati starije građane. Mogli bismo podsjetiti na Zumthorov dom za starije u selu Massans pokraj Chura – objekt manjeg, ugodnog mjerila, integriran u okoliš, čiji su privatni i javni prostori široko otvoreni prema planinskom krajoliku. Friedrich Achleitner pisao je o tom domu: *Kroz velike prozore ljudi gledaju u svijet iz kojeg su došli.* Dom za starije *Olimpijsko selo* u Innsbrucku, uz sjevernu obalu rijeke Inn, znatno je većeg

*Architecture is light-generating art; it creates a man's own world, his homeland. But that homeland is not the intimate world of an individual, but the world of a socially complete man.*  
George Lukács, *Chapter on Architecture*

Living in one's own world that is not isolated, but connected with the community, can be important and valuable, especially at an older age. Limited mobility directs to contacts in the immediate environment. Although the majority of the elderly would like to live in their own homes until the end, in many cases this is not possible, so public institutions have to replace private homes. They will be able to do so in today's consumer society, which appreciates the liveliness and beauty of youth, only if they do not hide and isolate senior citizens.

We could recall Zumthor's retirement home in the village of Massans near Chur, a facility of small, pleasant scale, integrated into the environment, where private and public spaces are broadly open to the mountain scenery. Friedrich Achleitner wrote about this home: *Through the large windows people look into the world they came from.* The Olympic Village Retirement Home in Innsbruck, along the northern bank of the Inn River, is of considerably larger scale, but its virtues are similar—the openness of the entire building to the environment, the powerful backdrop of the Northern Range (Nordkette), the high mountains of the Inn Valley, the river and the city. This can give the residents a sense of freedom and ease, despite their subjectively limited capabilities. The architects have been guided by the idea of empathy in attaining a certain comfort of stay, an atmosphere that can at least alleviate the existing dramatic certainty. The city district of Olympic Village (Olympisches Dorf) was created in two stages, in 1964 and 1976, on the occasion of the Winter Olympics, and its inhabitants have today reached the age when they are in need of support. As there was

not enough available land in the district, the city authorities decided to build in a public park and launched an invited competition. Among the twenty competition projects, the jury selected the one by Artec Architekten, which dealt intensely with construction in the public park. Only a small, entrance part of the home is located on the building plot, while the residential wings hover between the trees, so to speak, and only the slender columns touch the ground. The clear height below the structure varies between five and eight meters. The only volume on the ground of the park

mjerila, no vrline su mu slične: otvorenost čitave građevine prema okolišu, moćnoj kulisi sjevernog planinskog lanca (Nordkette), visokom gorju doline Inna, rijeci i gradu. To žiteljima doma može dati osjećaj slobode i lakoće, unatoč subjektivno ograničenim vlastitim mogućnostima. Arhitekta je vodila ideja empatije u postizanju određene ugođe boravka, atmosfere koja može barem ublažiti postojeću dramatičnu izvjesnost.

Gradska četvrt Olimpijsko selo (Olympisches Dorf) nastala je u dvije etape, 1964. i 1976. godine, za potrebe zimskih olimpijskih igara, a njezini su stanovnici danas već dosegli dob u kojoj im je potrebna potpora. Kako u četvrti nije bilo dovoljno raspoloživog zemljišta, gradske vlasti su odlučile graditi u parku te su raspisale pozivni natječaj. Između dvadesetak natječajnih projekata, žiri je odabrao onaj Artec arhitekata, koji su se intenzivno bavili građenjem u javnom parku. Tek manji, ulazni dio doma nalazi se na građevinskom zemljištu, dok stambeni traktovi takoreći

is a chapel, open to the public, where a public mass is held once a week, and which is dedicated to the parish priest Otto Neururer who was killed in the Buchenwald concentration camp in 1940. The link with the public is a café with a terrace, visited not only by the residents of the home and their visitors, but also by cyclists, joggers, and mothers

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majke s djecom, a svi su oni korisnici parka i promenade uz rijeku. Tu vlada stalna živost kretanja, ponajviše mladih ljudi, što stariji mogu doživjeti ne samo s kavanske terase, već i kroz velika ostakljena stambenih traktova.

Novo oblikovanje obale i promenade uz rijeku Inn, koje su projektirali krajobrazni arhitekti Maria Auböck i János Kárász, važan je dodatni pozitivni faktor bivanja u domu. Nasip uz rijeku nanovo je modeliran, dodani su pješčani sprudovi, a odstranjivanjem grmlja i pojedinih stabala otvoreni su pogledi na riječni

tok. *Japanski vrt doma, smješten u njegovoj jezgri i okružen odignutom petljom stambenih traktova, integriran je u sekvencu novih funkcija riječne promenade kao što su dječje i odbojkaško igralište te biciklistička staza.*

bank was remodelled, sandbars were added, and by removing the bushes and individual trees, the views of the river stream were opened. Housed in the core of the home and surrounded by the elevated loop of the residential wings, the home's *Japanese garden* is integrated into the sequence of new functions of the river promenade, such as children's playground, volleyball court, and cycling trail.

The intent of the architectural concept—to provide the possibility of community—is present very clearly in the whole of the home and in all of its details. It is noticeable in the subtle balance of private and semipublic areas. The most private space, the studio apartment, already shows the transition to

[BK]



lebde između stabala, a tlo dotiču samo vitki stupovi, pri čemu slobodna visina ispod građevine varira između pet i osam metara. Jedini volumen na tlu parka je javno dostupna

kapela u kojoj se jednom tjedno održava misa za javnost, a posvećena je župniku Ottu Neurureru, koji je ubijen 1940. godine u koncentracijskom logoru Buchenwald. Poveznica s javnošću je i kavana s terasom koju ne posjećuju samo žitelji doma i njihovi posjetitelji, već i biciklisti, *joggeri* te

with children, all of whom are the users of the park and the promenade alongside the river. Here, there is a steady liveliness of movement of mostly young people, which seniors can experience not only from the café's terrace but also through the large glazing of residential wings.

Designed by the landscape architects Maria Auböck and János Kárász, the new shaping of the bank and promenade along the Inn River is an important additional positive aspect of living in the home. The levee on the river's

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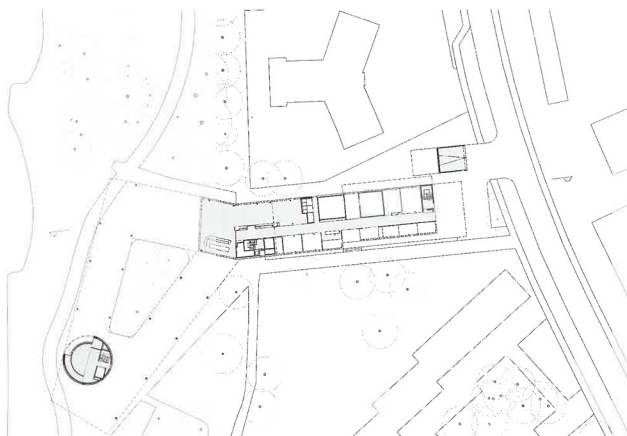




the public area. In the niche beside the entrance door, there is an upholstered bench similar to the benches in front of village houses, and in the niche, there is also an internal window through which the events outside in the corridor can be viewed from the apartment. The corridor, an inner street actually, is completely glazed, and the low parapets are shaped like benches, equipped with colourful pillows, calling one to stay outside of their own four walls. In fact, the private apartment is extended to the whole area of the home. The inner streets end up in squares with equipment for the social gathering of the residents, not only during meals, but also during birthday parties and holiday celebrations. Thus, individual floors are formed as small communities, and this then contributes to the identification of the users with the place that will forever be their residence. From the squares, the landscaped terraces can be accessed, where even those who cannot easily leave the home can spend some time in the fresh air. The design uses the site to the maximum possible level—the possibility of a view of the spectacular Alpine landscape, which again increases the pleasure and the sense of being at ease in the new home.

The prerequisite for the realisation of this architectural concept is certainly the

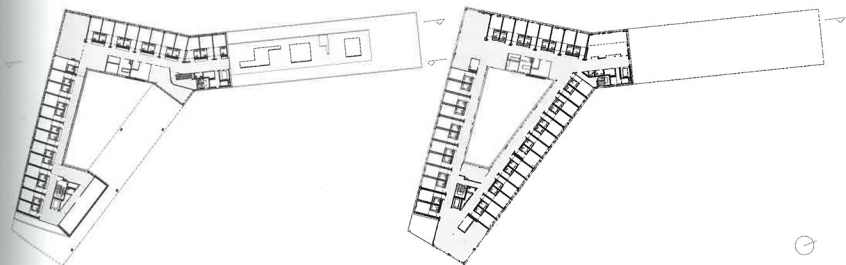
tlocrt prizemlja  
ground floor plan



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Namjera arhitektonskog koncepta – pružanje mogućnosti zajedništva – prisutna je vrlo očito u cjelini i svim detaljima doma. Primjetna je u suptilnoj ravnoteži privatnih i polujavnih područja. Najprivatniji prostor, stan-garsonijera, već pokazuje prijelaz prema javnom području. Naime, u niši uz ulazna vrata nalazi se tapecirana klupa nalik na klupe pred seoskim kućama, kao i interni prozor preko kojeg se iz stana mogu pratiti zbivanja vani na hodniku. Hodnik, zapravo unutrašnja ulica, potpuno je ostakljen, a niski parapeti oblikovani su kao klupe opremljene raznobojnim jastucima koje pozivaju na boravak izvan vlastita

tlocrt 1. kata  
1st floor plan



tlocrt 2. kata  
2nd floor plan



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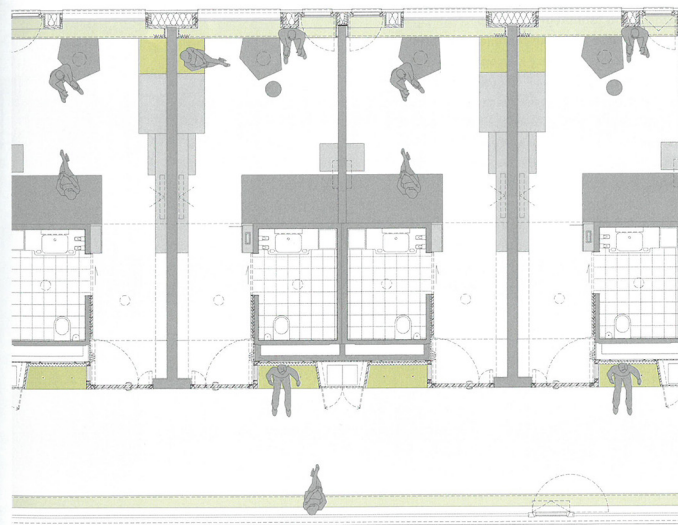
structural system, which Artec Architekten always develop in creative collaboration with a structural engineer. It is a reinforced concrete skeleton structure of long spans, which also includes parapet beams. The structure is further secured by diagonal beams in the form of steel strips, visible throughout the building, which gives the floating wings the character of a bridge. The structural elements are neither intrusive nor exaggerated, and the whole building appears natural, as if it were accomplished without

effort. But clearly, the work of the architects was very much intense, as is evident from the multitude of well-thought-out details. For example, the aluminium façade cladding panels have been made so as to partially reflect the light, which contributes to the integration of the structure into the environment, but also to

četiri zida. Zapravo se privatni stan proširuje na cijelo područje doma. Unutrašnje ulice završavaju trgovima s opremom koja omogućuje druženje žitelja ne samo za vrijeme obroka, već se tu slave i rođendani te obilježavaju praznici. Tako se pojedini katovi formiraju kao male zajednice, a to opet pridonosi identifikaciji stanovnika s mjestom koje će zauvijek biti njihovo boravište. S *trgova* su dostupne ozelenjene terase na kojima se na svježem zraku mogu zadržavati i oni koji ne mogu lako napustiti dom. Projekt maksimalno koristi lokaciju – mogućnost pogleda na spektakularni alpski krajolik – što opet povećava zadovoljstvo i osjećaj lagodnosti u novom domu.

Pretpostavka za ostvarenje ovog arhitektonskog koncepta svakako je konstruktivni sustav koji Artec arhitekti uvijek razvijaju u kreativnoj suradnji sa statičarom. Radi se o armiranobetonskoj skeletnoj konstrukciji velikih raspona u

tlocrt sobe ▶  
room floor plan



koju su uključeni i parapetni nosači. Konstrukciju dodatno osiguravaju dijagonalni nosači u obliku čeličnih traka, vidljivi u čitavu objektu, što lebdećim traktovima daje karakter mosta. Konstruktivni elementi nisu nametljivi ni prenaplašeni, a cijelo zdanje djeluje prirodno, kao da je ostvareno bez napora. No jasno, rad arhitekata bio je itekako intenzivan, što je vidljivo u mnoštvu promišljenih detalja. Primjerice, aluminijske ploče fasadne obloge raznooliko su obradene tako da djelomično reflektiraju svjetlo, što pridonosi integraciji objekta u okoliš, ali i živahnosti i privlačnosti čitava kompleksa.

Posve drugačiju atmosferu arhitekti su ostvarili u kapeli koja služi meditativnom povlačenju, kao i religioznim potrebama žitelja doma. Dvokatni korpus kružnog tlocrta izveden je u vidljivom betonu, bez ukrasa, a tek neobrađena kamena gromada služi kao oltar. Samo s galerije moguć je kontakt s vanjskim svijetom – visoko postavljena prozorska traka otvara pogled prema rijeci i udaljenim planinama.

Mnogo faktora – od tehnologije kuće (pasivna zgrada troši sedam puta manje toplinske energije od usporedivih domova u Tirolu), konstruktivnog koncepta, unutrašnjeg uređenja do prostornog rješenja – čini usklađenu cjelinu komplementarnih dijelova. No prije svega, arhitekti su se s velikom empatijom bavili problemima kasnog perioda života, nastojeći mu dati odgovarajuću specifičnu kvalitetu, a to je i osobita vrijednost njihova, u mnogim pogledima dalekosežnog, zahvata.

needs of the residents. The two-storey body with a circular layout is executed in exposed concrete without any embellishments, only an untreated stone boulder that serves as the altar. Contact with the outside world is only possible from the gallery—the high-positioned window strip opens a view of the river and the remote mountains.

Many factors—from house technology (the passive building consumes seven times less thermal energy than comparable homes in Tyrol) to the structural concept, interior design and spatial solution—make a harmonised whole of complementary parts. But, first of all, the architects dealt with the problems of the late period of life with great empathy and tried to give it the appropriate specific quality, and this is a special value of their in many aspects far-reaching undertaking.

the liveliness and appeal of the entire complex.

A completely different atmosphere is achieved by the architects in the chapel that is used as a meditative retreat and serves the religious

