

ETUI ZA SVAKODNEVNICU ILI ARHITEKTURA TRŽIŠTA

A ETUI FOR EVERY DAY LIFE OR THE ARCHITECTURE OF THE MARKET

SUPERMARKETI MPREIS / MPREIS SUPERMARKETS, TIROL, AUSTRIJA / AUSTRIA

tekst / written by Arno Ritter

Na kupca, koji putuje kroz robnu kuću kao putnik u vlaku kroz krajolik, na temelju načina njegova kretanja roba djeluje u svojoj cjelokupnosti kao ansambl predmeta i etiketa s cijenama, koji se stopio u neku vrst pointilističkog općeg dojma.

Wolfgang Schivelbusch

Because of the movement of the customer, who travels through a department store like a traveller on a train passing through the landscape, this same customer will become influenced by the products in the totality of the ensemble of goods and price labels integrated into a kind of a pointillist general impression.

Wolfgang Schivelbusch

Marketi su mjesta distribucije roba i životna čvorišta. Oni su mjesta sučeljavanja raznolikih vektora kretanja i kruženja robe, počevši od dopreme, preko izlaganja pa do časa kad kupci odnose kupljenu robu. Time oni postaju mjesta racionalne i čulne komunikacije između stvari i ljudi.

Oni su, prije svega, izložbeni prostori u kojima je roba prezentirana na kratko vrijeme, da bi je konzumenti vidjeli i ponijeli kući. U određenom smislu mogli bismo markete promatrati i kao mjesta civilizacije i kulturne razmjene, budući da je tu vršena i vrši se regulirana razmjena roba. Taj moment definira već stoljećima bit tržnica, te do danas čini kako njihovu auru, tako i njima svojstvenu životnu pragmatiku. To se odnosi i na još postojeće stare strukture zatvorenih tržnica i (u jednom drugom obliku) na danas prevladavajuće supermarkete, pri čemu se u tim prostorima rijetko može osjetiti kulturološki moment kvalitativne komunikacije. Tamo najčešće dominiraju tek argumenti efikasnosti i cijena koji onda djeluju kako na oblikovanje vanjskog plašta tako i unutarnjih prostora,

Markets are places for the distribution of goods and life nodes. They are places where different vectors and circulations of products are confronted, starting from delivery and display to the moment of purchase and the customer's exit carrying the purchase. Thus they become places of rational and sensory communication between people and objects.

They are primarily exhibition halls where the goods are presented for a short period of time to be seen by the customers and to be carried home by them. Markets may also, in a certain way, be viewed as places of civilized and cultural exchange since a regulated exchange of goods has always taken place in them. The market has been defined by these facts for centuries, and they have continued to define both their aura and their characteristic pragmatic ordinance. This refers to the existing old market-hall structures and in a certain way to the majority of present day supermarkets. These premises can rarely be seen today as a cultural moment of high quality communication. The arguments of efficiency and price dominate,



SUPERM an der Sill, Innsbruck, Wolfgang Pöschl, 2000.-01.
fotografija / photo by Paul Ott

pri čemu se kupca nastoji privući tek jednodimenzionalno – cijenom. Etiketa s cijenom postaje argument koji određuje sve ostalo, a prostor je tek jeftini etui za robu koja je na prodaju.

Kad su početkom sedamdesetih bratići Hansjörg Mölk i Anton Mölk kao pripadnici već treće generacije trgovaca preuzeli obiteljsku tvrtku Theresia Mölk, poduzeće se sastojalo od tridesetak malih trgovina živežnih namirnica, uglavnom u Innsbrucku i okolici. Tada se na maloj površini nudio skroman izbor. Godine 1974. pokrenuta je nova prodajna linija MPREIS, koja je imala novi koncept cijena i asortimana, te je konsekventno postojeće trgovine pregrađivala ili gradila nove supermarkete. U to vrijeme arhitektura i kvalitetno oblikovanje komunikacije nisu ni kod njih, kao ni kod drugih usporedivih poduzeća, igrali neku značajniju ulogu. Roba se prodavala tek argumentom cijene, a austrijski konzumenti su se u godinama obnove nakon rata naviknuli na taj princip. Sredinom osamdesetih se u tvrtci MPREIS počelo drugačije razmišljati zahvaljujući slučajnom poznanstvu Antona Mölka i arhitekta Heinz Planatschera. Arhitektu je povjerena izgradnja nekoliko marketa, pa je pažnju usmjerio na sadržajno i arhitektonski drugačije razmišljanje o temi prodaje živežnih namirnica. Pokušao je razviti jednoznačni i znakoviti oblikovni princip, te je uvjerio oba poduzetnika da za isti novac mogu dobiti filijale, koje ne samo da će dobro funkcionirati već će ih i kupci prihvatiti. On je prvi

influencing both the design of the outer shell and of the interior space, the customer being attracted by only one dimension, the price. The price label becomes the argument which defines everything and the space is a cheap holder for the goods displayed.

When cousins Hansjörg Mölk and Anton Mölk, the third generation of grocery shop owners, at the beginning of the seventies took over the Theresia Mölk family business the firm comprised thirty small grocery shops in Innsbruck and the surroundings. A modest selection of produce was offered. In 1974 they started their new line, MPREIS, with a new concept of prices and a new range of goods, reconstructing the existing shops and building new supermarkets. At that time though, like other similar enterprises, they did not pay attention to the quality organization of space or to the architecture itself. Goods were sold only by the argument of price, Austrian customers during the post-war reconstruction period having become used to that principle. The MPREIS enterprise changed its attitude in the mid-eighties due to the accidental acquaintanceship between Anton Mölk and the architect Heinz Planatscher. The architect was given a commission for the construction of several markets and he began architectural and meaningful deliberation upon the theme of selling groceries. Planatscher tried to develop an unambiguous and significant design principle. He persuaded both entrepreneurs that for the same money they might build branches which would not only function well but would also be accepted by the customers.

u Tirolu konceptualno promatrao temu trgovine živežnim namirnicama, te prekinuo sa do tada važećom funkcionalnom pragmatikom i to i na razini oblikovanja i na razini argumentacije.

Drugu važnu cezuru postavio je Wolfgang Pöschl, koji je kao mlad arhitekt upoznao oba poduzetnika i uvjerio ih u svoje nekonvencionalne metode. Gradeći na Planatscherovim promišljanjima i rješenjima, ali bez njegovog principa *corporate identity*, razvio je tu temu u smjeru fleksibilnosti, te je počeo preispitivati graditeljsku zadaću – supermarket – u smislu strategije komunikacija. Pöschl nije želio razviti određeni oblikovni koncept, već projektirati za svako konkretno mjesto. Istodobno je spoznao da se zapravo mora raditi o novoj građevnoj definiciji marketa živežnih namirnica, pa ga je počeo postupno prostorno i sadržajno koncipirati u razgovorima s Hansjörgom i Antonom Mölkom. Uz to je, također u suradnji s oba investitora, nastojao konceptualno drugačije strukturirati regionalnu opskrbu živežnim namirnicama. U tom smislu Pöschl nije sebe vidio isključivo kao arhitekta, već i kao komunikacijskog partnera i animatora jednog sadržajnog procesa. Taj produktivni dijalog naišao je i na javno priznanje u obliku Nagrade pokrajine Tirol za novo građenje 1993. godine. Nagradu je dobio za svoj MPREIS u Linzu. Unatoč osobnom uspjehu i s time povezanom publicističkom i medijskom prisutnošću, te daljnjim narudžbama za MPREIS, Wolfgang Pöschl se sredinom devedesetih povukao, te počeo Hansjörgu i Antonu Mölku preporučivati kao partnere druge kolege arhitekta (između ostalih Georga Pendl & Elisabeth Senn). To je, po njegovu mišljenju, iziskivala potreba daljeg razvoja te arhitektonske zadaće. Tim je korakom započelo otvaranje i proširivanje principa rješavanje problema, započeo je dinamični proces između različitih arhitekata i oba investitora – proces koji se do danas nije zaustavio.

Promatra li se situacija danas, poslije deset godina, može se utvrditi da oko 25 različitih arhitekata iz Tirola radi u dijalogu s obiteljskom tvrtkom na daljnjem razvoju i arhitektonskom optimiranju teme supermarketa. Sa svojim 120 marketā, koji se nalaze gotovo isključivo u Tirolu te omogućuju neposrednu opskrbu gradova i malih mjesta (otprilike 30 trgovina se nalazi u

However, he was the first in the Tyrol to study the theme of grocery shops conceptually, discontinuing the existing functional pragmatic ordinance at the level of design and at the level of argumentation.

Another important caesura was inscribed by Wolfgang Pöschl who met both entrepreneurs as a young architect and who convinced them of his unconventional methods. Continuing Planatscher's deliberations and solutions but abandoning his Corporate Identity principles Pöschl further developed this theme in the direction of flexibility. He questioned the builder's task and the "supermarket" theme in the terms of communication strategy. He did not want to develop a fixed design concept, preferring to design for a particular location. At the same time he became aware of the fact that a new definition of the grocery market type of construction was being made and through a constant dialogue with Hansjörg and Anton Molk he gradually started to develop a new and meaningful spatial concept. Besides, in cooperation with both clients he tried conceptually to regenerate the new structure of grocery supplies regionally. Thus, Pöschl did not consider himself as an architect only but as a communication partner and an animator of a meaningful process. This productive dialogue was recognized and he received the public Tyrol New Construction Prize for his MPREIS in Linz in 1993. In spite of his personal success and media coverage and new commissions for MPREIS Wolfgang Pöschl withdrew in the mid nineties and he started to recommend to Hansjörg and Anton Molk other architects and colleagues as partners (among others Georg Pendl & Elisabeth Senn). In his opinion, this was called for by the need for further development of this particular architectural task. This step initiated the opening and widening of the principle for solving the problem. A dynamic process between various architects and both clients started, a process that is still ongoing.

Surveying the situation today, ten years later, it can be concluded that almost 25 different architects from Tyrol have been working, through a dialogue with the family enterprise, on further development and architectural solutions to the theme of the "supermarket". With 120 markets, located only in Tyrol, a direct supply organization for the cities and villages was made possible (almost thirty shops are located in the provincial capital of Innsbruck, the rest being in smaller places and villages and in the rural areas).

MPREIS, with a turnover of 400 million euros and 3,000 employees, is the second largest company of this kind in the country. It is precisely the approach

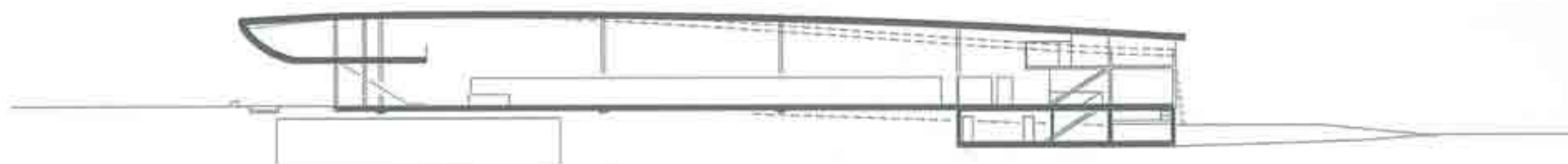
zemaljskom glavnom gradu Innsbrucku, a ostatak u seoskim regijama, odnosno u manjim gradovima), te s gotovo 400 milijuna eura prometa i 3000 namještenika, MPREIS predstavlja drugu po veličini tvrtku te vrste u zemlji. Dijalektika širokog izbora robne ponude, atraktivnih lokacija, ofenzivne politike cijena i filozofije poslovanja, koju tvrtka slijedi godinama, a koju, prije svega, kreiraju i do zadnje konsekvence provode pojedinci, stvara ekonomsku podlogu za investicije i ekspanziju.

MPREIS se odrekao određene arhitektonske *corporate identity*, što je jedinstven slučaj za lanac supermarketa. Umjesto toga su marketi već prema veličini i lokaciji zaista rađeni po mjeri. Oni su specifično razvijeni prostori u dijalogu s okolinom i krajolikom. Time stvaraju identitet za potrošače kao i individualnu atmosferu za oko 11.000 različitih proizvoda. Kompleksna dijalektika jasno postavljene zadaće, pojedinačnog arhitekta i

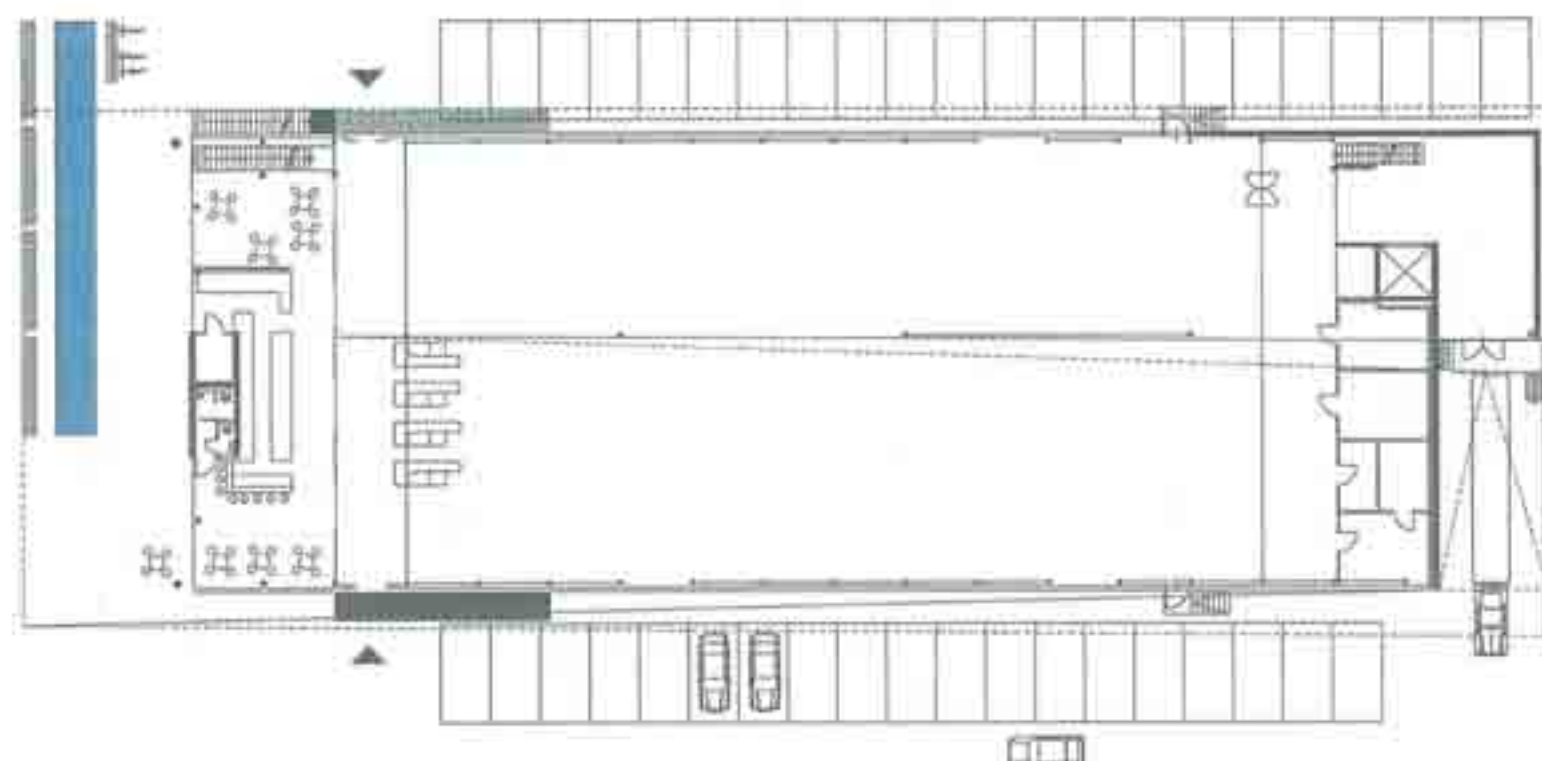
recognising the connection between the wide assortment of goods, attractive locations, open price policies and business philosophy, followed by the company for many years, created by individuals and carried out consistently that was the economic basis for further investment and expansion.

MPREIS has abandoned a fixed architectural Corporate Identity, which is a unique case among chain supermarkets. Instead, the supermarkets are built according to their size and location. These markets are specifically developed spaces in dialogue with their surroundings and the landscape. Thus they create identities for the customers and a specific atmosphere for 11,000 various products. A complex dialectics between the clearly defined task, a specific architect and the client, who has been personally and continuously involved in the planning process, has generated solutions which are on one hand unique and on the other universal and thus may be examples to other





MPREIS Telfs-Puiten, Peter Lorenz 2001.-02.
presjek / cross section



MPREIS Telfs-Puiten, Peter Lorenz 2001.-02.
tlocrt / plan

investitora, koji osobno stalno sudjeluju u procesu planiranja, generira rješenja koja su, s jedne strane, jedinstvena, a s druge općevažeća i tako opet služe kao primjer drugim arhitektima. Tako se materijali, postava polica, konstrukcije, svjetlosna rješenja, prostorni koncepti i druge teme uvijek iznova načinju i preispituju, pa se u razgovoru s investitorom i unutarnjem dijalogu sa drugim projektima nalaze rješenja. U tom smislu postoji jedno polje napetosti koje aktivno ili nesvjesno potiče kreativnost i pripušta nove ideje koje se mogu svesti na, rečeno na način plakata, ostvarenje "kvalitete životnog prostora".

Šest projekata nastalih u posljednje tri godine moglo bi pokazati diferencijaciju arhitektonskih koncepata i različitosti rješenja na temelju topografskog konteksta.

Super M (prodajna površina 1200 m²) Wolfganga Pöschla u insbruškoj četvrti Pradl, dosad najveća građevna intervencija u gradskoj strukturi, znakovito je i ekspresivno revalorizirala nekadašnju rubnu urbanu zonu neposredno uz rječicu Sill. Zgrada sa svojim dinamičnim, limom obloženim krovom poput mostobrana označuje granicu između stambene izgradnje tridesetih godina, prirodnog prostora rječice Sill i mosta što vodi preko nje. Zbog propisa Uprave voda trebalo je market podići iznad ulice, čime je omogućeno natkriveno parkiralište. Na južnoj strani marketa, okrenutoj prema rijeci, leži ulaz u prodajnu halu; amo se stiže preko rampe. Na taj način nastale kosine je Pöschl učinio temom marketa: kupac se s praznim kolicima uspinje da

architects. So the themes of materials, shelving, construction, lighting, and spatial concept are constantly and repeatedly questioned. The final solution is reached through a constant dialogue with the client and through a study of other solutions. In this process there is a field of tension which either actively or passively stimulates creativity and admits new ideas, ideas which may be formulated as an achievement of creating "a quality living space".

Six different projects built during the past three years may demonstrate the differentiation of architectural concepts and different architectural approaches based on the topographical context.

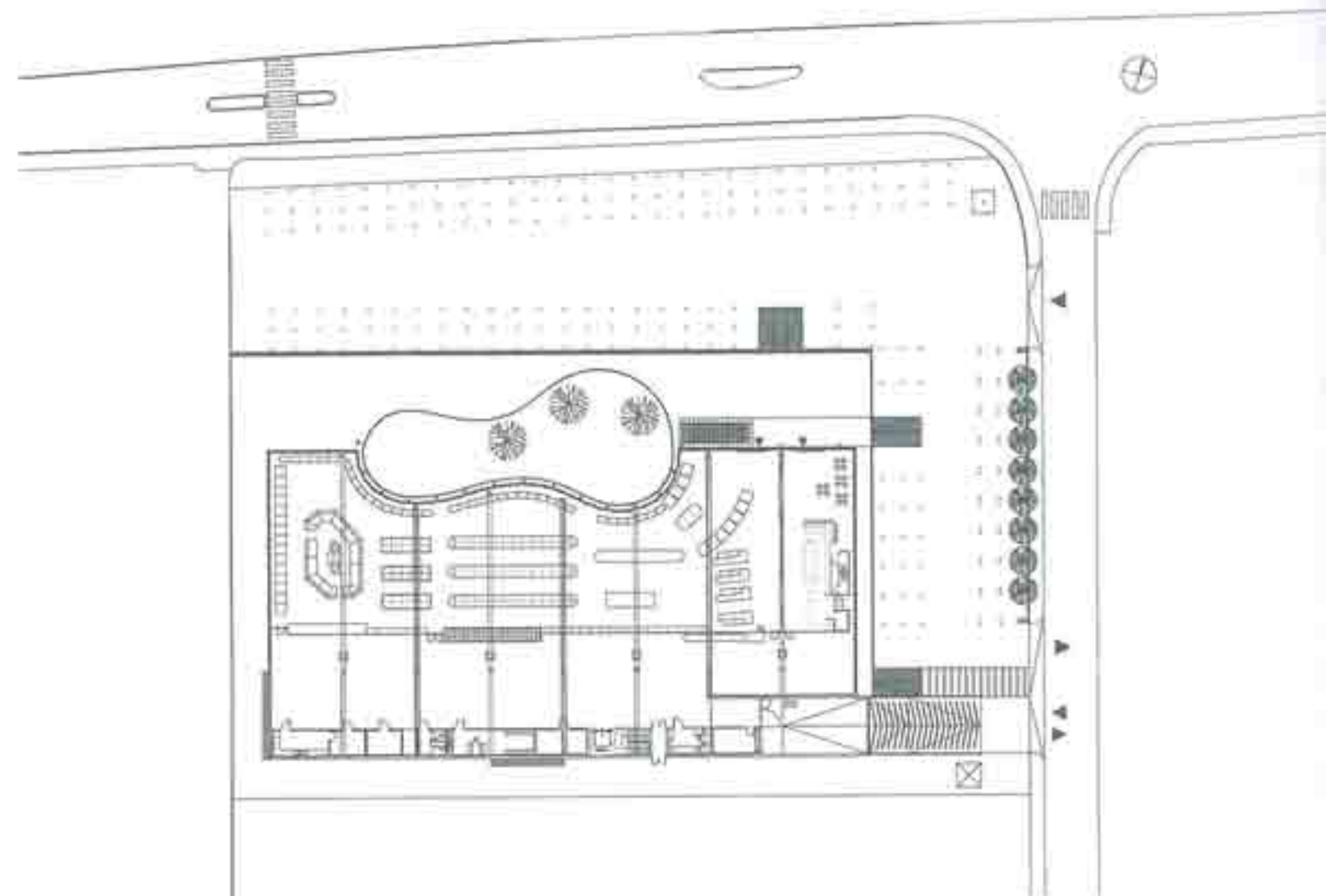
Super M (sales area of 1200 m²) by Wolfgang Pöschl, in the Innsbruck borough of Pradl, is the largest construction in the city structure. It has meaningfully and expressively revalorised the former peripheral urban zone, close to the river Sill. The building's dynamic roof covered with metal sheets establishes a bridgehead between housing built during the thirties, the natural surroundings of the Sill River and the bridge across the river. Due to Water Board regulations the market had to be raised above the street, which led to the construction of the covered parking lot. The entrance into the sales hall on the south side of the market facing the river is reached by a ramp. Thus, the architect Pöschl used this slope as the theme of the market: the customer with an empty shopping cart ascends, and with a full shopping cart easily descends towards the check-out counter. This ironic solution demonstrates Pöschl's architectural psychological programme; he often questions clear and apparently logical expectations. The actual



MPREIS Wattens, Dominique Perrault, 1999.-2000.
fotografija / photo by Günter R. Weit

bi se s napunjenima lagodno otkotrljao prema blagajni. To ironično rješenje vrlo lijepo odražava Pöschlov arhitektonski psihogram; on često propituje jasna i prividno logična očekivanja. Samo zdanje dobro materijalizira njegov stav, koji je po svom principu uvijek konstruktivan, a upotrijebljena sredstva uvijek su imanentna materijalu. Pöschl zbraja, odnosno kolažira pojedine materijale prema njihovoj funkciji i svojstvima u prostorna zdanja, koja imaju karakter fleksibilnosti i antidogmatičnosti.

MPREIS Petera Lorenza u Telfsu također postavlja urbani znak i to ne bez razloga. Kao prva građevina područja proširenja grada, market, koji je lociran uz prometnicu, definira u izvjesnom smislu *Entrée* budućeg naselja i signalizira njegov identitet. Iako će u blizini biti izgrađene crkva i škola, ipak se može pretpostaviti da će taj market i dalje ostati orijentaciona točka te gradske četvrti. No, ta



MPREIS Wattens, Dominique Perrault, 1999.-2000.
floort / plan

građevina ukazuje i na promjenu javne svijesti. Naime kad je općina Telfs zamislila razvoj tog područja, obratila se tvrtki MPREIS s molbom da tamo izgradi market. To je, pak, iziskivalo odgovarajuće okružje i kvalitetan urbanistički plan, pa je Peter Lorenz, s kojim je Hansjörg Mölk želio graditi, dobio narudžbu za cjelovit koncept nove četvrti. Iako projekti koji se upravo tamo grade ne odgovaraju estetskim kriterijima marketa, ipak čitav proces pokazuje kakav je značaj tvrtka MPREIS zadobila i kod političkih struktura.

Drugačiji je znak ostvaren MPREIS marketom u Wattensu i to u dvostrukom smislu. Taj market, koji je projektirao Dominique Perrault, s jedne je strane bio prva narudžba za arhitekta koji ne živi u Tirolu, a s druge strane pokazuje drugačije, eksterno stajalište i drugačiju interpretaciju teme marketa živežnih namirnica. U neposrednoj blizini mnogo posjećivanih i "kičastih" "kristalnih svjetova" tvrtke Swarovsky Perrault je izgradio jedno jasno zdanje, koje u svojoj unutrašnjosti podsjeća na natkrivenu tržnicu. Sukladno svom principu prema kojem arhitektura treba biti bez stila, "bez izraza; ne pretrpana afektiranim znakovljem, bez koda ili predznanja. Arhitektura mora prihvatiti princip svog vlastitog nestanka" (D. Perrault), izgradio je suzdržano zdanje koje odražava poštovanje prema prirodi i krajoliku. Homogenost okalux-fasade, višeslojna otkrivenost konstrukcije, te čista jednostavnost materijala proizveli su apstraktan i noću svijetleći građevni korpus koji je strukturiran tek organički zakrivljenim "kavezom", ispunjenim prirodom. Perraultov market govori jednim u određenom smislu francuski obojenim urbanim jezikom, te u malom mjerilu izražava filozofiju autora: graditi u prirodi, ali stvoriti kultiviran krajolik. Na temelju dobre suradnje s investitorima Perrault je dobio narudžbe za daljnja dva marketa u Wattensu i Zierlu, koji će uskoro biti dovršeni.

I u projektu arhitektonskog biroa Holz Box Tirol (Armin Kathan, Erich Strolz) za MPREIS u Kematenu priroda, odnosno krajolik igrali su važnu ulogu. Zbog opsežnog prostornog programa (u market je trebalo integrirati jednu cvjećarnu za iznajmljivanje i veliki cafe) arhitekti su se odlučili na mjesnoj periferiji planirati oblik velikog formata od drva i stakla koji bi s jedne strane obuhvatio potrebne funkcije, dok bi s druge strane, unatoč svojim izmjerama (dužina 80 m, širina 18 m, visina 6 m), djelovao gotovo nevidljivo. Arhitektonsku kvadraturu kruga uspjelo im je riješiti prije svega izborom materijala fasade i visinskom prilagodbom susjednim zgradama. Južna strana

building materializes his attitude, it is always constructivist. The means used are always immanent to the material. Pöschl summarises, that is, in his buildings he always makes collages of various materials according to their function and characteristics; so they have a flexible and anti-dogmatic character.

The MPREIS gesture in Telfs by Peter Lorenz also creates an urban sign, and not without reason. As the first building built in the area of the new town expansion, the supermarket, situated along the road, in a certain way defines the entry into the new settlement, thus signalling its identity. Although a church and a school will be built nearby one can assume that this market will remain the orientation point of this town district. But this building also demonstrates a change in public awareness. When Telfs conceived this new development area they approached the MPREIS company with a request that they should build a market there. A suitable surrounding and an adequate town plan was a condition for this location. Thus, Peter Lorenz who was commissioned by Hansjörg Mölk, was also commissioned to draw the integral concept of the new city district. Although the projects under construction do not equal the aesthetic principles of the market the whole process shows the level of respect MPREIS has attained among even the political structures

An entirely different sign of the dual approach was created by the MPREIS market in Wattens. This market, designed by Dominique Perrault, was a first commission for an architect who does not come from Tyrol. It also estab-



MPREIS Wattens, Dominique Perrault, 1999.-2000.
fotografija / photo by Günter R. Wett



MPREIS Kematen, Holz Box Tirol, 2001.-02.
fotografija / photo by Günter R. Wett

građevnog korpusa obložena je drvenim panelima, koji su svojim optički "starim" izgledom prilagođeni susjednim gospodarskim zdanjima. Gledano, međutim, sa sjeverne strane korpus, zahvaljujući uporabi tamnog stakla, prividno nestaje u krajoliku. Krajolik se, naime, zrcali u zgradi, pa je tako vizualno "guta". Stav pri

lished an external position, and a different interpretation of the grocery market was created. Alongside the numerous attractions of the kitsch and crystal worlds of the Swarovsky company nearby, Perrault built a clear building the interior of which recalls the old covered market-halls. Following the principle that architecture should have no style, should be "without expression, not overcrowded with pretentious signs, without codes or foreknowledge. The architecture must be able to accept the principle of its own disappearance." (D. Perrault) he built a restrained building which reflects respect for nature and the landscape. The homogeneity of the okalux facade, the multi-layer open structure, and clean simplicity of the material created an abstract and luminous building body lit at night. It is only structured by the organically curved "cage" filled with nature. Perrault's market, in a certain way, speaks the French urban language, and on a small scale it expresses the author's philosophy: to build in nature, but to create a cultivated landscape. Due to the clients' satisfaction with this work, Perrault received commissions for another two markets in Watters and in Zierl, which are under construction.



MPREIS Kematen, Holz Box Tirol, 2001.-02.
fotografija / photo by Günter R. Wett



MPREIS Weissenbach, Thomas Giner & Erich Wucherer, 2002.
fotografija / photo by Günter R. Welt

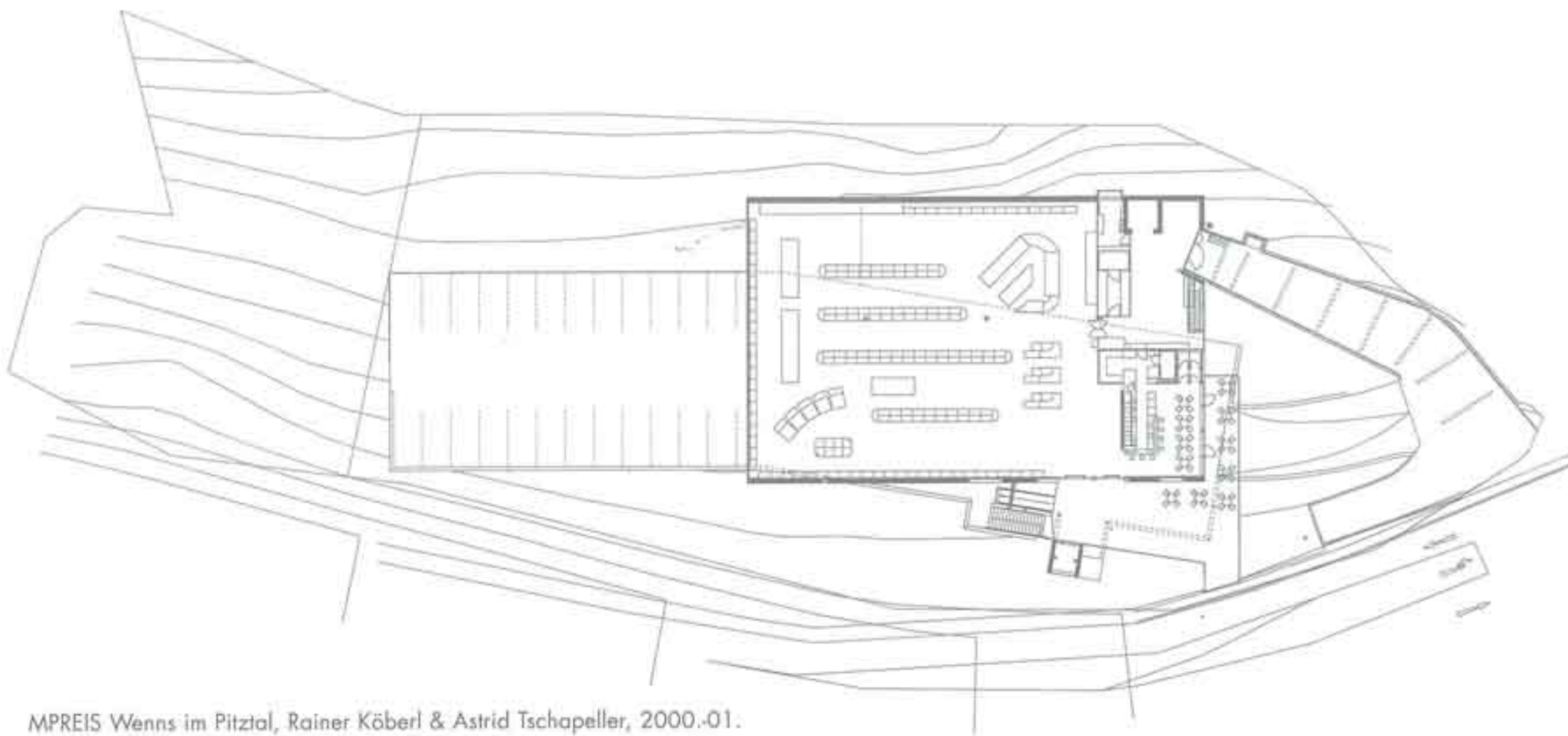
projektiranju odredili su: poštovanje arhitekata prema prirodi i njihova spoznaja o ambivalentnosti vlastite djelatnosti – naime graditi u krajoliku, koji ih zapravo vodi u procesu projektiranja. U tom smislu bi arhitektura morala ostati nevidljiva i efemerna kolikogod je to moguće. U najmanju ruku trebala bi zrcaliti prirodu, a negirati vječnost. Unutrašnjost marketa dominira visoka, otvorena hala, koja isijava zračnom i svjetlom atmosferom, a dekoracija palmama evocira južnjački ugođaj – dakle jedan protuprojekt u odnosu na realnost Tirola, jedan san pun čežnje.

Također na rubu mjesta uz jaku prometnicu leži MPREIS u Weissenbachu arhitekata Thomasa Ginera i Ericha Wucherera. Na osnovu konteksta oni su razvili projekt drugačijeg urbanističkog polazišta. Njima nije bila bitna vizualna suzdržanost zdanja, već su nastojali na samosvjestan način dati okvir jednom trgu. Iskrzanoj strukturi naselja smještenog između gradske jezgre s crkvom, obale potoka i prometnice arhitekti su željeli dati čvrstoću i zaokružiti je na

In the design of the MPREIS in Kematen by the architectural office of Holz Box Tyrol (Armin Kathan, Erich Strolz), the natural surroundings i.e. the landscape, also played an important role. Due to the ample spatial programme (a flower shop and a large café had to be integrated within the market) the architects decided to build a large wood and glass volume on the outskirts of

MPREIS Weissenbach, Thomas Giner & Erich Wucherer, 2002.
fotografija / photo by Günter R. Welt





MPREIS Wenns im Pitztal, Rainer Köberl & Astrid Tschapeller, 2000.-01.
tlocrt / plan

arhitektonski suptilan način. Na strani ceste se market svojom dinamičnom formom i ritmiziranom fasadom otvara mogućim kupcima koji tuda prolaze automobilom. Prema zapadu, zaštićeno od popodnevnog sunca postojećim drvećem, zdanje obuhvaća prirodni prostor malog potoka, koji vizualno postaje bitni sastavni dio marketa. U metaforičkom smislu moglo bi se zdanje vidjeti kao sjecište kulture i prirode, kao transformacijska stanica između civilizacije i "divlje" prirode potoka. Ta je asocijacija još pojačana materijalizacijom krova: arhitekti su kao točku na "i" preko zdanja navukli crnu kožu od kaučuka, koja je isprva kod stanovništva i gradonačelnika izazvala negativne emocije, no u međuvremenu je postala zaštitnim znakom marketa.

Na jednom topografski ekstremnom gradilištu u malom selu Wenns u dolini Pitztal Rainer Köberl i

the village. On one hand it would contain all the functions and on the other, in spite of its dimensions (80m long, 18m wide, 6m high), it would appear almost invisible. The architectural squaring of the circle was successfully solved by a good choice of materials for the facade and by adjusting the height to the level of the surrounding buildings. The south side of the body is wood-panelled, which is by its esemblance to the "old" adjusted to the surrounding farm-buildings. However, from the north, the body seemingly disappears in the landscape by means of dark glass. The landscape is mirrored in the building, which is thus visually swallowed. The architects' design attitude was determined by architect's respect towards the nature, and also by the awareness of the ambivalent position of the profession – that is, to build in the landscape, although it actually guides them in the design process. In this sense architecture should remain as invisible and ephemeral as possible, and at the very least it should mirror nature, and negate eternity. The interior of the market is dominated by the high, open hall which gives off a luminous and radiant atmosphere, the palm tree decorations evoking the atmosphere of the south – an anti-project in relation to the reality of Tyrol, a dream full of yearning.

MPREIS by Thomas Giner and Wucherer is also located on the outskirts of Weissenbach, facing the road. They developed a project on the basis of the context, taking off from different urbanistic points of departure. Their primary task was not to develop a visually restrained building, but to achieve a self-reliant frame for the square. In the scarred structure of the settlement between its core with the church, the river banks and the road, the architects aimed at achieving a firm but architecturally subtle method of integration. The façade facing the road by its dynamic form and rhythm opens up the market to any customers who might be passing by car. Towards the west, protected



MPREIS Wenns im Pitztal, Rainer Köberl & Astrid Tschapeller, 2000.-01.
fotografija / photo by Lukas Schaller



MPREIS Wennis, Rainer Köberl & Astrid Tschapeller, 2000.-01.
fotografija / photo by Lukas Schaller

Astrid Tschapeller su realizirali MPREIS market koji urbanistički precizno, a istovremeno i lapidarno reagira kako na pejzažni tako i na seoski kontekst. Iz tog je stava nastalo mjesto mira i opuštenosti. Horizontalne organizacijske funkcije na tom strmom zemljištu, vertikalno presijecanje i uslojavanje parkirne plohe i kvadratične prodajne razine stvaraju simbiozu unutarnjeg i vanjskog prostora, koja je puna napetosti. U dijalogu s krajolikom nastala je građevina koja s jedne strane popušta krajoliku, razvija se iz njega, a s druge mu se opire na samosvjestan i poetski način: organička arhitektura oštih bridova u najboljem smislu. Köberl i Tschapeller insceniraju

by trees from the afternoon sun, the building encircles a small stream which visually becomes an important integral part of the building. In a metaphorical sense the building may be seen as the intersection of culture and nature, as a transformation station between civilization and the "wild" nature of the stream. This association is even strengthened by the materialization of the roof: the architects covered the building with a black rubber skin, putting the finishing touch to the building. The mayor and the citizens were emotionally touched at first, but the roof soon became the logo of the building.

In the small village of Wennis, in the valley of Pitztal, in a topographically extreme location, the architects Rainer Köberl and Astrid Tschapeller built yet another



MPREIS Weng im Pitztal, Rainer Köberl & Astrid Tschapeller, 2000.-01.
fotografija / photo by Lukas Schaller

svojim prozorima koji liče na oblake pogled na krajolik, a materijalizacijom interijera postižu kulturnu dimenziju ponuđenog svijeta predmeta u seoskom okolišu. Proporcijama prostora, osvjetljenjem jednostavno promišljenim, ali punim ugodaja, tamnim podovima i crveno-smeđim zidovima arhitekti su stvorili jedan čulni etui za naš današnji svijet roba, nepretenciozan i bez patosa. Integrirani café – već standardna oprema MPREIS marketa – tvori novo mjesno središte, javni komunikativni centar, koji onkraj ekonomskih odnosa generira višak vrijednosti u socijalnom smislu. Onaj kome ne odgovara množina ponuđenih artikala i ne želi kupiti ništa može barem sjesti na terasu i mirno popiti kavu, popušiti cigaretu i promatrati planine; i to je kultura života.

Iako su MPREIS marketi prostori ograničenog trajanja i nekretnine za privremeno korištenje, ipak imaju namjeru kvalitetno oblikovati životni prostor kupaca i radnu atmosferu namještenika, kao i suptilno obogatiti tirolski krajolik. Oni su specifična mjesta koja dokumentiraju društvenu i kulturnu odgovornost jedne tvrtke onkraj isključive vrijednosti koja se očituje u cijeni dionica. U određenom je stupnju naziv MPREIS postao gotovo sinonim za arhitekturu i način kupovanja u Tirolo.

MPREIS market. The building with its town-planning precision is reacting tersely at the same time to nature and to the rural context. This attitude influenced the creation of a peaceful place of relaxing qualities. The horizontal organisation of functions on this steep lot, the vertical cuttings and layering of the parking lot and a square sales area unify this extremely tense exterior and interior space. A building which is in constant dialogue with the landscape is on one hand surrendering to the landscape and on the other resisting it in a self-confident poetic manner: sharp-edged organic architecture in the best sense of the words. By the means of their windows, which look like clouds, Köberl and Tschapeller make a view of the landscape possible. Materializing the interior, they also achieved a cultural dimension for the world of goods offered in these rural surroundings. The architects created an unpretentious and yet sensuous holder for the present day world of products by the means of proportional spatial organisation, lighting and by simple but well-planned space full of atmosphere, with dark floors and red-and-brown walls. An integrated café, a standard MPREIS market facility, makes for another local centre, a public meeting place, which, apart from its economic function, also generates a social superstructure. A passer by who does not want to purchase anything and who does not appreciate the quantity of products offered can at least, while having a cup of coffee and a cigarette on the terrace, view the mountains: it constitutes a culture of living.

Although MPREIS markets are places with a limited time-span and properties for only temporary use, their design aim was both to achieve a high-quality customer living space as well as employee working space and at the same time subtly enrich the Tyrolean landscape. They are characteristic places that document the social and cultural responsibility of the company, besides enlarging its pure stock value. The name MPREIS has to an extent, then, become a synonym for architecture and the Tyrolean way of shopping.