

# putso

MOVEMENTS IN ARCHITECTURE

01 | 2015

## BREWERY WITH A NEW LOOK

BY 360 ARCHITECTEN

INTERVIEW WITH PROF. JOHANNES KISTER, KSG

REVITALISED - BERLIN'S HOTEL  
AM STEINPLATZ GLEAMS ANEW

TRANSFORMATION - ARTFUL CONVERSION

**ABB**



The French architects Jean-Philippe Vassal and Anne Lacaton

## THE TOPIC: TRANSFORMATION

Frédéric Druot, Anne Lacaton & Jean-Philippe Vassal: “PLUS”: Large scale housing developments, an exceptional case, Editorial GG, Barcelona 2007 (edit)

It is a matter of never demolishing, subtracting or replacing things, but always adding, transforming and utilising them. “To overcome the disenchantment that a place may have suffered from, you need to change the perception of things hitherto regarded as negative into something positive, either by reversal or excess.” (Jean Nouvel)

This is a job whose goal is precision, delicacy, amiability and attentiveness: being attentive to people, uses, buildings, trees, asphalt or grass surfaces, to what already exists. It is a matter of causing the least inconvenience or no inconvenience at all. It is a matter of being generous, giving more, facilitating usage and simplifying life.

The architecture of each suburban block or high-rise must attain maximum levels of comfort and quality, equal to those seen in the luxury buildings of more elegant neigh-

bourhoods and must guarantee the durability of the buildings in a definitive manner.

We have to get the most out of the intrinsic qualities of big apartment-block complexes :

- solidity, the quality of building is better than what it was in buildings of the 19th, 18th and than 17th centuries (hygiene, solidity, acoustics, heat insulation, etc.),
- minimalism of the circulation system, super position and verticality,
- hygiene, salubrity, comfort, potential of the views and of transparencies,
- the capacity for transforming and extending the dwellings,
- the economising of space, the economising of land, of installations and of the road system,
- densification of the non-occupied territory with the aim of creating proximity between housing and services, amenities, shops and activities.

To do more by making good use of what exists and by transforming it efficiently so as to obtain undeniable qualities through:

- the extending of the dwellings through de-densification or extension. Increasing the surface area of the apartments by 60 to 100%, principally by enlarging the living rooms. The living room is no longer a room like any other but becomes an ample space of life,
- the transparency of the facades, introduction of balconies and terraces,
- interventions of the landings, vertical circulation systems and lifts,
- the de-densification of the ground floors, of some intermediary floors or terraces so as to introduce services and specific facilities for the exclusive use of the residents of the building,
- welcoming and secure hallways: transparent ones with a caretaker’s lodge,
- the introduction of new substitute or complementary dwellings,
- well-organised outdoor spaces with a specific use.

# pulse

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Since the 1/2012 issue, Pulse has also been available as a free app and offers versions for iPhone, iPad or iPod touch. This time around the app also features additional images of the revived Hotel am Steinplatz in Berlin.

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Cover: Filip Dujardin  
Picture editing: Raphael Pohland,  
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Patricia Partridge

**Andreas Ruby** is an architecture critic, curator, book publisher and presenter. He studied History of Art in Cologne and Theory and History of Architecture at the Ecole Spéciale d'Architecture in Paris. In 2008 he established an architecture publishing house, Ruby Press, with Ilka Ruby ([www.ruby-press.com](http://www.ruby-press.com)).

# TRANSFORMATION – ARTFUL CONVERSION

At least in highly developed and densely built-up cities in Western Europe the revitalisation of existing buildings is accorded the same importance as building new ones. What options do architects avail themselves of in order to equip a building with new functions? Using six projects, author Andreas Ruby gives us an idea of how diverse the approaches can be for a successful transformation.

In the highly developed and heavily built up cities in Western Europe at least, construction work on existing buildings is just as important as new developments. What is it that architects in such situations can make use of in order to provide old buildings with new functions? Author Andreas Ruby provides an overview, demonstrating, on the basis of six projects, how varied the approaches to a successful transformation can be.

In the 1920s Le Corbusier declared that a clean slate is the prerequisite for the genesis of a new kind of architecture. Since then, generations of architects have examined this proposition in depth and have often arrived at the opposite conclusion – working with something that is already in existence generates a very particular quality of newness because it allows the architect to further exploit the potential offered by the old, instead of disposing of it unnecessarily on the scrap heap of architectural history. In the developed countries of Western Europe in particular, where the cities are basically considered completely developed, construction work on existing buildings is at least as widespread as new building work. Accordingly, most recently here architects have become increasingly involved in exploiting the opportunities afforded by architectural transformation and have developed a large number of so-

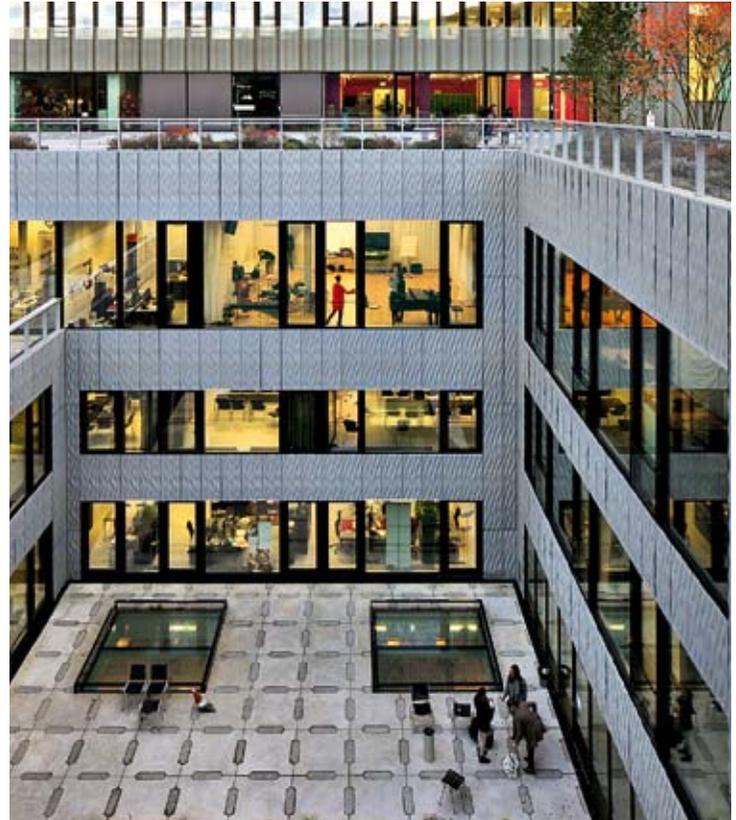
phisticated strategies. I would now like to present an overview of those strategies.

The most extreme example is mantling, whereby an existing building is transformed radically by removing or replacing the majority of its existing structural material or by adding something different to it. The Toni Areal in Zurich by EM2N is one example of this strategy. In order to convert this monumental industrial building which used to house Europe's largest milk-processing plant in the 1980s into a new academy of art they cut generous atria and several-storey cascading staircases out of the concrete construction. At other points they inserted sophisticated spatial structures to cope with the new spatial requirements. The most striking architectural elements of the existing building, the sculptural spiral ramp once used by trucks to deliver the milk from the farms to the roof of the building, has been preserved and converted into a pedestrian walkway. On the other side of the building a new residential high-rise towers up, its own raised ground floor on the greened roof of the former factory building. The new continuous façade made of perforated, corrugated expanded metal clothes the old corpus in a recognisably new dress which consciously permits glimpses of the original structure.

*Transformation through addition: For the Buda Art Centre in Kortrijk the architects at 51N4E designed a pentagonal pavilion with an open top in a conscious move to distinguish it clearly from the existing building (left).*



Natalie Czech / realities:united; Filip Dujardin



realities:united transformed a municipal theatre using letters stuck onto synthetic foil. In Museum X (left), EM2N cut spacious air wells into a monumental industrial building (top).

A less radical approach is the addition strategy, whereby something is appended, seamlessly but with a different shape. A firm of French architects, Lacaton & Vassal, has used this strategy for many projects, most spectacularly perhaps for its project for the FRAC Nord-Pas de Calais in Dunkirk. The competition had actually called for solutions for converting an old dockyard hall at the port in Lille to contain exhibition and connection space for a regional arts centre. But Lacaton & Vassal thought that the building, which was 30 m high, 25 m wide and 80 m long, would look better if it remained empty and simply designed a new building of an identical size and shape to stand next to it – by chance, the plot happened to be big enough for this. Although the design was originally disqualified from the competition at the preliminary stage, it turned out in the end that this structure could be realised more easily and also for €1 million less than it would have cost to convert the old hall, something which was originally planned and budgeted for at a cost of €12 million. Moreover, with its unchanged appearance the dockyard hall today offers an unusual space for large-scale art installations and events and allows the FRAC collection inventory to be exhibited on a more lavish scale than would have been possible if the original building had simply been refurbished. Moreover, the new edifice's continuous transparent façade now offers visitors breathtaking views out over the sea.

A slightly different variation is the extension, whereby an existing building is enlarged by means of a discrete element and is thus phy-

***Although Museum X only existed for two years it sparked a lively social debate.***

sically and substantively changed. This strategy was used by 51N4E at the Buda Art Centre in Kortrijk. The brief called for the conversion of the city's last textile factory into an exhibition and work location for artists in residence. Basically, the building was handed over to the architects in its original form but the latter decided to make two specific and important changes. First, they cut a pentagonal space out of the existing building in order to make the various storeys accessible to the public via a generous stairwell lit from above. Moreover, in order to render the transformed building's new cultural function visible from the outside, on the city side the architects placed an open pavilion in front of the building. This pavilion boasted an identical shape and size to the stairwell. Separate from the existing building and open at the

top, the pentagonal element forms an antechamber in the public domain, preparing visitors for the building itself. Compared to the existing former textile building this new constructional intervention is of more modest dimensions. However, because it has been positioned in such a

strategically clever way it has been able to entirely transform the programmatic urban statement made by the original building.

The strategy of transformation from the inside stands in contrast to the above, as it cannot be appreciated from the outside. BeL worked on this principle when they converted Breuer, a former department store standing empty in Eschweiler, into a building combining retail, office and residential usage. This involved radically changing some of the inside



Philippe Ruault

An unusual addition: Instead of converting the old dockyard hall at the port in Lille, Lacaton & Vassal added a new building with exactly the same dimensions as the existing building

structure and the means of accessing the building, principally in order to include the wheelchair-accessible apartments on the upper storeys. Two-tier atria divided up the deep department-store floor plans in such a way that the apartments grouped here were provided with adequate daylight, even at the back. A set of single-run stairs with elevators in front of the fire wall ensures the accessibility of the apartment storeys. From the outside, these changes to the interior remain invisible. Because they consider the elegant simplicity of this department store erected between 1946 and 1951 a high-quality example of postwar architecture, the architects basically restored the façade true to the original – the only change being their use of materials. Here, glass beaded plaster was used, lending the building a subtly iridescent look.

A good example of the opposite strategy, a transformation from the outside, is an art project, Museum X by realities:united in Mönchengladbach. The starting point for the project was a two-year restoration period for Hans Hollein’s Museum Abteiberg. During this period, in which Hollein’s museum remained closed, Museum X acted as the latter’s temporary replacement outpost. As a location the artists at realities:united chose the city’s vacant theatre, which had been condemned to make way for an ECE shopping center. In this climate where the commercialisation of the public domain is rife, the artists wanted to discuss in public the question of the importance of art and culture and clad the theatre’s main façade with plastic sheeting stretched over a steel frame with a high-resolution photo of an exposed aggregate concrete façade printed on it. Large lettering over the entrance declared the new building to be a “museum”. Only parts

of the interior of this edifice were made accessible. The events that took place in the foyer addressed both the restoration of Museum Abteiberg and developments concerning the planned demolition of the playhouse; however, the staircase to the auditorium remained blocked off. In this way the actual interior of “Museum X” took shape in the mind’s eye of its visitors based on the deceptively genuine appearance of the fictitious exposed aggregate concrete façade on the outside. Although Museum X was only in existence for two years, it generated a heated social debate about the city of Mönchengladbach’s approach to art, culture and the public domain. At the end of the day however, it was unable to overturn the city’s demolition plans.

The fact that through temporary interventions architecture can sometimes effect changes that are more radical than permanent measures was impressively demonstrated not least by Christo and Jeanne-Claude when they wrapped the Reichstag in Berlin. The artists hid the building from the public gaze for only two weeks and yet afterwards it was not the same as before. Through their artistic alienation they succeeded in achieving something that German politics had not dared to tackle for decades – giving the building that had gone down in history as the graveyard of parliamentary democracy in the Weimar Republic a new ideological start, not by suppressing the shadow of its dark past, but by consciously exorcising it in an aesthetic ritual. Because for two weeks we were not able to see the building we could afterwards look at it through completely different eyes. Sometimes, it is only possible to change the world by changing our own attitudes.

# NEW IDEAS FOR EXISTING BUILDINGS

Almost all the elements in our environment can be transformed and given a new purpose – at least on the computer screens of international architecture studios. A British industrial monument can become the backdrop for a rollercoaster ride, a zoo can be given a new concept, a multistorey parking garage can house apartments and a bridge in Washington can become a downtown park.

MVRDV: HAFENSPITZE, MAINZ, GERMANY



MVRDV

In the north of the Neustadt district of Mainz, on the west bank of the Rhine, the onetime container port complex characterised by industry is getting a new, lively urban face. MVRDV from Rotterdam won the international competition together with morePlatz from Munich. The Dutch architects designed an ensemble consisting of two office buildings covering a total area of 12,000 square metres with a public square in the center of the complex. The figurehead on the waterside is the eleven-storey transparent high-rise. Behind it lies the five-storey concrete building which screens off the square in-between from the street. The façade of the high-rise is made of beveled glass panels tapering downwards. The individual levels are separated by black, horizontal strips – the slate-clad ends of the cei-

lings – whose materiality and shape recall the shingle roofs of the old town. The overhangs and recesses of the façade edges almost automatically create shading, which is part of the ecological concept. Depending on the compass direction, the angles of these overhangs and recesses vary and either permit sunlight to enter or provide shade. The low-rise building with a roof garden has a coarse, folded outer skin of prefabricated concrete elements. The jury especially praised the façade's fascinating appearance. Not only the manner in which the differing urban planning requirements were solved met with approval, but also the layout, which offers a high degree of flexibility coupled with efficient use of space. From 2015, the mix of living, working and recreational space is to become reality.

ATELIER ZÜNDEL CRISTEA: BATTERSEA POWER STATION, LONDON, UK



One of the major icons of British industrial history, Battersea Power Station in London, is to be given a new lease of life by French Atelier Zündel Cristea. Designed by architect Giles Gilbert Scott in the 1930s, in 1983 it was decommissioned because it was too expensive to operate. It has changed hands and uses several times since, but now the power station is to be transformed into a Museum of Architecture (MoA). Thanks to the winning competition design, in future visitors will not only discover fundamental facts about architects and architecture but also enjoy extraordinary recreational facilities. To date, the entertainment factor has been somewhat neglected on the culture scene. But the architects from Atelier Zündel Cristea believe “you should be able to enjoy yourself in the museum world.” Their design revolves around the impressive power station and the post-industrial charm it exudes, forming in the interior the calm, contemplative exhibition core. The latter is entwined around, hugged and penetrated by a scaffolding structure on which pathways at different heights and a rollercoaster circulate around and pierce the volumes. From here spectacular views open up onto and into the “industrial cathedral” itself and the surrounding countryside. Though initially the idea of having an enormous rollercoaster and walkways at dizzying heights might seem strange, they make sense when you can perceive the exterior and interior spaces with a minimum of effort and enjoy an exhilarating ride.

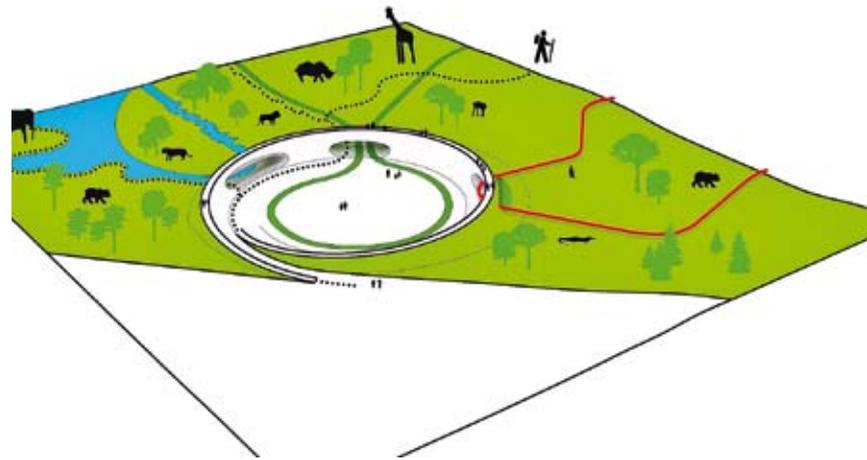


Charles Wallon et Tanguy Aumont for Atr-Studio

**BIG: ZOOTOPIA, GIVSKUD, DENMARK**



“We are looking forward,” emphasize the architects at BIG “to embarking on an exciting journey of discovery with the staff of Givskud and the animals and hope that we can improve the quality of life both of the animals and of the zookeepers and guests.” The architectural challenge regarding the reinterpretation of Zoo Givskud, which first opened in 1969, was how to best bring together the zoological gardens and visitor facilities such as restaurants, shops, ticket counters, toilets, etc. and enable guests to find their way around. In the design by BIG the building winds around itself like a ribbon – and naturally the entrance is located at the point where beginning and end run past each other. The ground is raised at several points in the park. This is where the cave-like dwellings of the animals are housed.



**UN STUDIO: (SUB-)URBAN DREAM, FRANKFURT, GERMANY**



A workshop week organised by the Hessen State Chamber of Architects and Urban Planners in October 2014 focused attention on German multistorey parking garages – most of them immense concrete monsters from the 1960s and 1970s. The criticism leveled at cities overly geared towards motorists was reason enough for the organisers to think outside the box. Could the mono-functional parking garages, with many located in prime downtown sites, not be converted, say, into attractive urban living space? The organisers invited four renowned architectural studios and an artist to put their heads together with architecture students and, taking a Karstadt parking garage in Frankfurt as an example, give free rein to their ideas. The architects of UN Studio suggest removing the façade and gutting the building. Using a plug-in system, spacious apartments extending over several storeys could be installed, whose typology recalls suburban residences – for example, with broad garages right next to the front doors. And an exclusive country club could be housed on the very top floor.

OMA: 11TH STREET BRIDGE, WASHINGTON, USA



Back in the Middle Ages, bridges were not only built to cross watercourses and streets, but also served purposes such as housing, strolling, shopping, playing and dancing. Inspired by this long-forgotten tradition, in 2006 the architects of Diller Scofidio Renfro in the west of Manhattan began to convert a disused elevated railroad track into the High Line Park. The first two sections were opened in 2009 and 2011 to much approval.

In 2014, OMA and the landscape architects from OLIN Studio won the competition to convert the 11th St Bridge in Washington. Spanning the Anacostia River, the bridge links two sides that have developed very differently over the years. Now Anacostia Crossing, as it has been named by the architects, offers diverse sections on several dynamically interconnected levels such as a new park for residents and an after-work recreation area. Of the original structure, only part of the highway and the foundations are to be retained. At the point where two ramps cross, a central, open plaza is being created – a flexible space for market stalls, performances and festivals. An amphitheater, a covered outdoor space and a café are incorporated here. The paths that enclose the plaza also serve to divide the area into zones for different activities. You can play here, learn, rest, meet friends or simply gaze out into the distance. Gardens, viewpoints, artificial waterfalls and even small areas for urban gardening are planned. In the “Environmental Education Center” various events and exhibitions are planned on the 400-year history of the transformations the Anacostia River and its banks have seen. This will go towards making future generations more aware of ecological topics.

## HOTEL WITH INMATES

Though it sounds absurd at first it actually makes sense when you consider it: Disused prisons can be transformed into comfortable hotels with just a few tricks. In Roermond in the Netherlands, Engelman Architecten deliberately retained parts of the existing building and added important details to the interior to give guests a certain creepy thrill.

Text: Lasse Ole Hempel • Photos: Engelman Architecten

Since it was built in 1850, the massive Arresthuis prison has dominated the old town of Roermond. The complex that extends across more than an entire block and characterises the look of the old downtown area has been empty since the prison and inmates were relocated to the town's outskirts. A competition was held to find a new use for the listed building, and it was won by Engelman Architecten, based in Roermond. Their design foresees not only converting the prison into a four-star hotel for the Van der Valk Group, but also includes a new urban design concept: The architects proposed retaining the ensemble's historical core. Simultaneously, their plans envisaged tearing down parts of it to make space for new buildings. The entrance to the hotel is located in a two-storey main building (with restaurant and converted attic storey) in the south of the complex. At the rear this structure is abutted by a three-storey, elongated building, whose central corridor continues the axis of the main building. The architects had part of the detention centre torn down in order to create a greened inner courtyard. In the area the hotel takes up in the south the architects integrated two new buildings, whose design is inspired by the simple, closed character of the original prison, and which only offer living space. The old building that completes the complex to the west is also conceived as living space.







*In the anterooms to the rooms, the eye is immediately grabbed by portraits of inmates imprisoned for life in the United States.*

Given the basic arrangement of identical cells lined up in rows it is generally difficult to put detention centres to new use. Hotels are a good option for a whole host of reasons: For one thing the typical layout is ideal for conversion into rooms. In Het Arresthuis Engelman Architecten transformed 105 former prison cells into 36 hotel rooms and four suites. Today, what were once three cells is now a hotel room with sleeping, living and bathroom areas. The thick walls that offer extraordinary sound protection were retained. Room-high breaches ensured flowing transition between the zones. Engelman Architecten skillfully exploited the building's past to generate an extraordinary atmosphere: For example, rooms are still accessed via the central and circulating walkways so typical of prisons. This creates an impressive air space extending over all three floors. A stark contrast to this martial atmosphere is created by the brightly-covered sofas and stools, which characterise the ground floor. Spotlights are installed on the ceiling and at the height of the first circular level there is a classic chandelier, but in bright white. This fusion of styles transports the prison into a space promising special experiences far removed from everyday routine. The reference to the

***The coffee cups are made of china that recalls the typical, chipped white enamel tin beakers.***

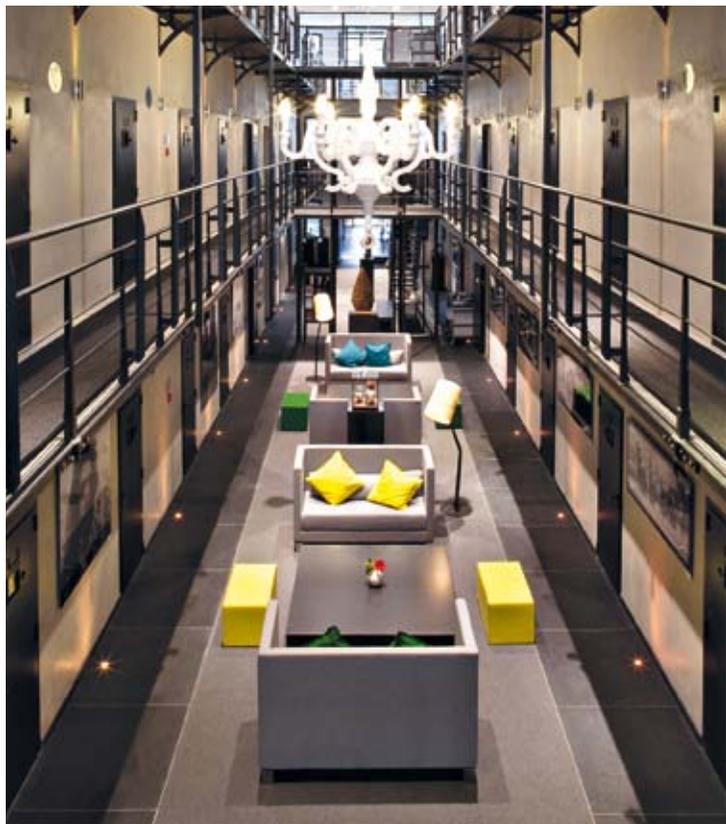
building's history is continued with a great love of detail. Not only are the original cell doors kept for the rooms and suites, so are the barred windows and the system of cast-iron stairs that make for a fascinating contrast between old and new. In the anterooms to the rooms guests are greeted by life-sized portraits from a series by Cees Roelofs, who photographed inmates imprisoned for life in the U.S. Angola state prison. The coffee cups are made of china that recalls the typical, chipped white enamel tin beakers. Graffiti are emblazoned above the beds, reminiscent of the inscriptions and other signs of life inmates scratched into the cell walls. This game is continued in the restaurant where service staff wear black-and-white striped aprons and even in the sauna the guest is reminded of the building's original function: The backs of the bathrobes are clearly emblazoned with prisoner's numbers that then identify each guest.

### **The suites reflect their earlier occupants**

Using the colours grey, white and black for the comfortable rooms (including the bathrooms) gives them a sleek look. On the slightly curved ceilings, the brickwork is visible, the flooring is wooden floorboards. As part of the

*The prison architecture is still omnipresent in Roermond.*

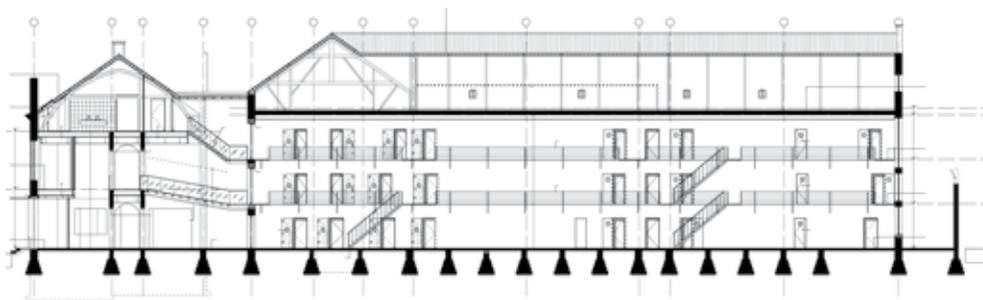
*For example, the rooms are still accessed via central and circular walkways. The barred windows are deliberately emphasised.*



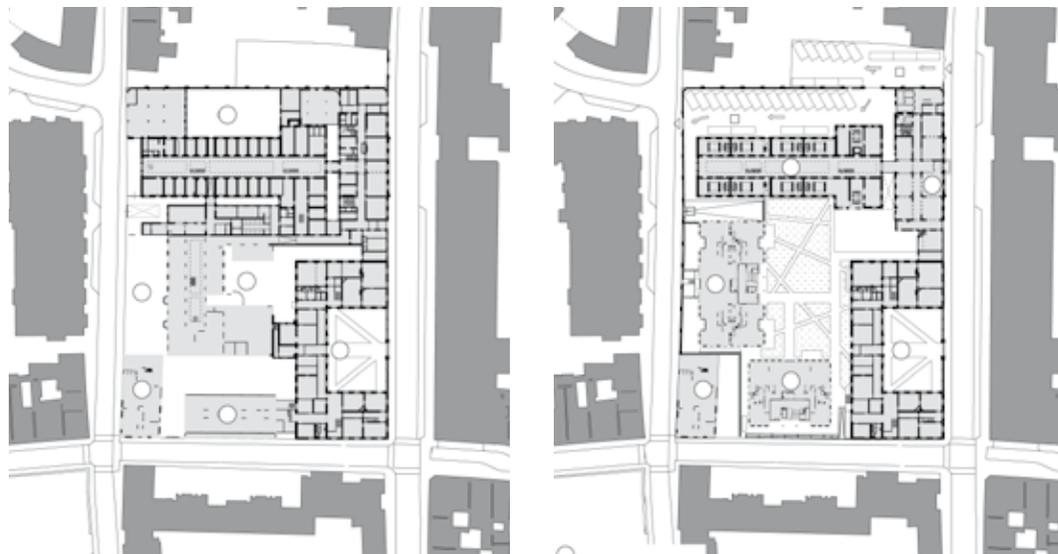
modern atmosphere, switches from the future linear series by Busch-Jaeger are used in the rooms. Each suite has a special design of its own to reflect its earlier occupants. White is the main colour used in the “Director’s Suite” – the premises of the former prison director. The “Warden’s Suite” which was converted from the rooms used by a warden features dark wood and muted colours that contrast with the bright, open-plan bathroom. Sober colours are used in the “Lawyer’s Suite”, and grey, beige and white dominate in the “Judge’s Suite”. The project has already received several prizes including the Dutch FIABCI National Prix d’Excellence Award in the category Hotel.

*The architects had part of the detention centre torn down to create a greened inner courtyard. A new building providing living space was also built.*





Cross-section



Existing buildings

After the transformation

## HOTEL ARRESTHUIS, ROERMOND, NETHERLANDS

### Product

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### Project partners

#### CLIENT

Van der Valk Hotels

#### ARCHITECTS

Engelman Architecten, Roermond

#### LIVING AND USABLE SPACES

- Hotel: 4,570 meters
- Apartments: 3,696 meters
- Parking spaces: 1,226 meters

#### ADDRESS

Pollartstraat 7, NL 6041 GC Roermond, Netherlands



#### Engelman Architecten

Engelman Architecten was founded in 1980 by Maarten Engelman (photo). The office does not focus on particular architectural projects. Rather, the architects aim to bring their experience from diverse areas to bear in innovative design solutions. Engelman Architecten work at the interface between urban planning, architecture and interior design. The office also often acts as contractor for its projects.

# NEW LOOK FOR BELGIAN BREWERY

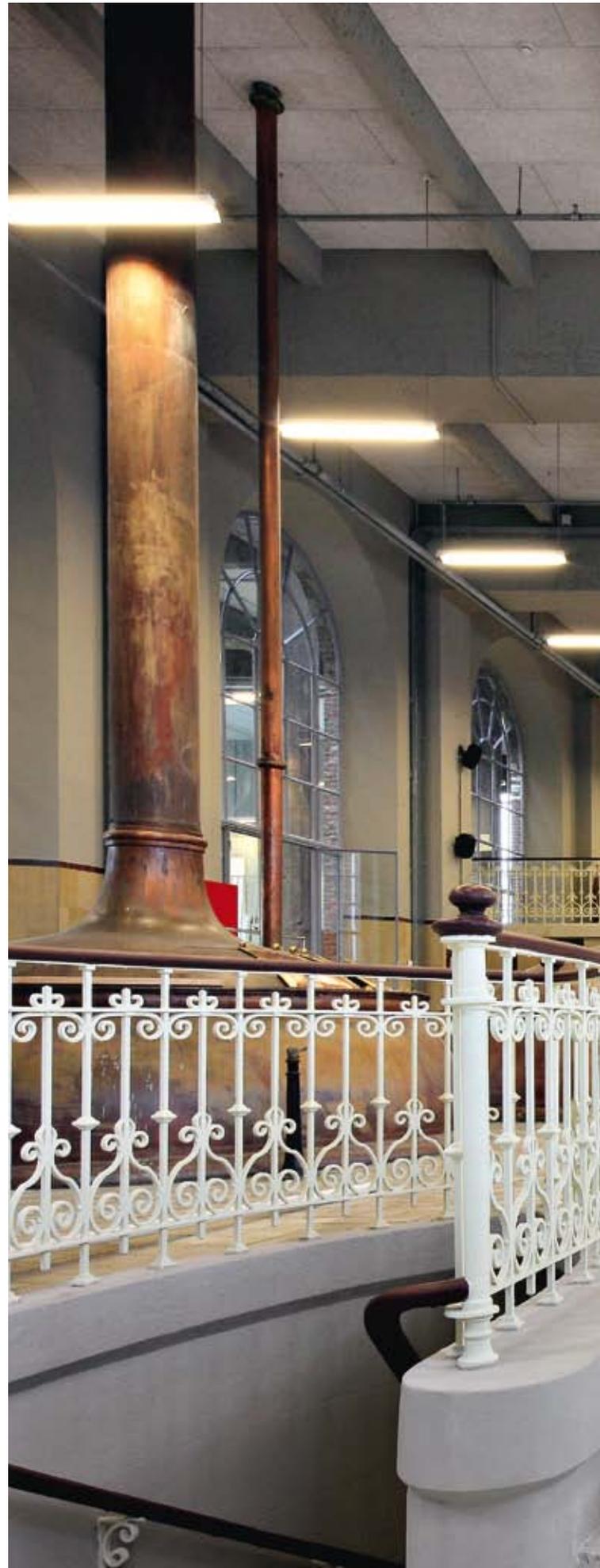
Bare masonry, industrial relics and spacious cut-away sections in ceilings and floors – it is not only the name that is a reminder of the multifunctional De Hoorn centre’s original use as a brewery building. In terms of urban development the transformation is a decisive step into the future for the town of Leuven.

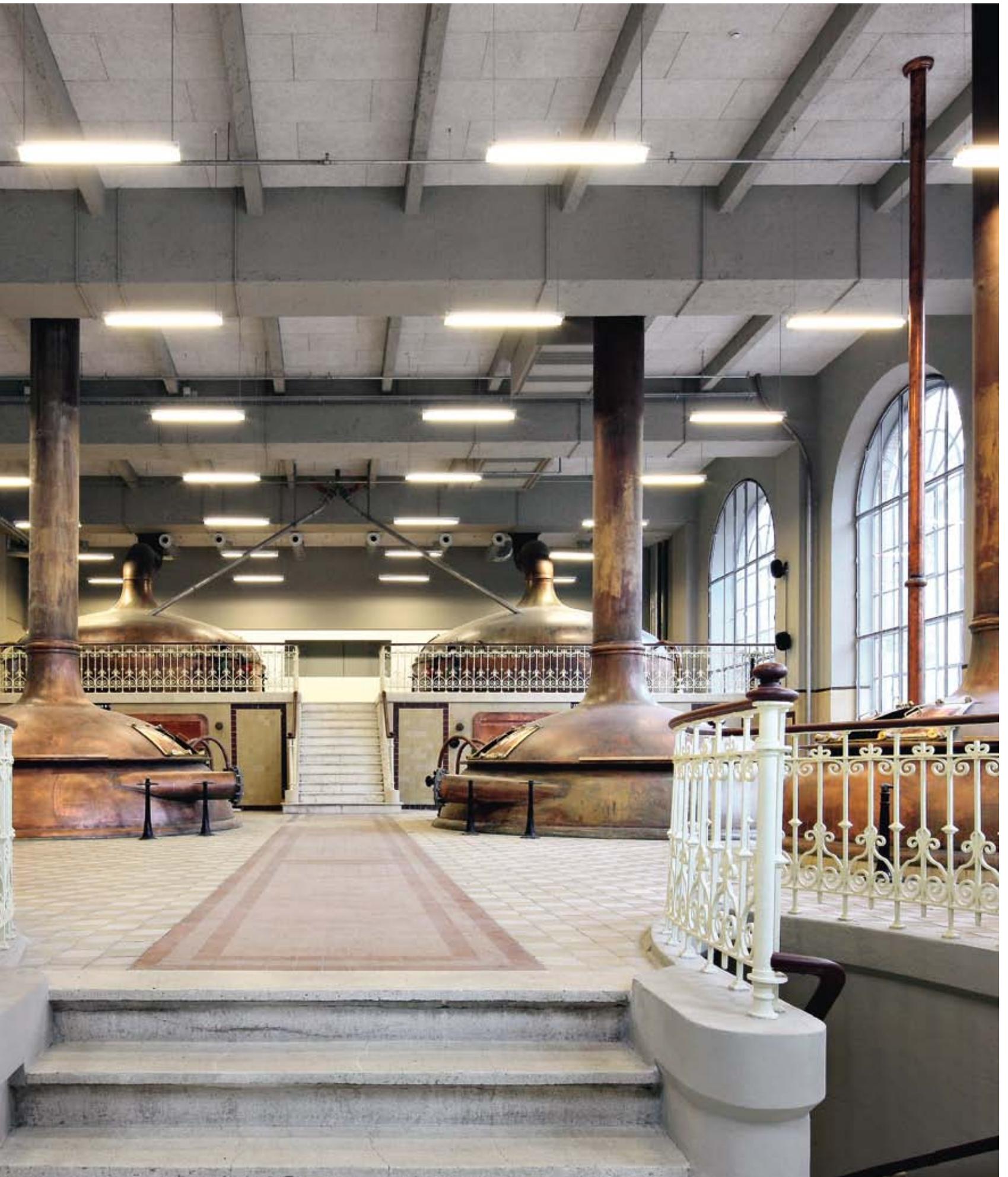
Text: Ralf Johnen • Photos: Filip Dujardin

The De Hoorn brewery was mentioned in official documents as long ago as 1366, which makes it the oldest company in Belgium still in existence. The sale of its beer was initially restricted to the small Flemish town of Leuven, but the market soon grew. In the early 18th century Sebastien Artois rose first to the position of the master brewer of the company, before later acquiring it altogether. When in 1926 it launched a Christmas Pilsner-style beer by the name of Stella Artois for the first time it also founded a brand with global appeal. Shortly afterwards a brand new production facility for the popular drink was built in the industrial district of Vaartkom – with links to the town’s manmade harbor and the waterways to Antwerp. These new brewery plants were also christened De Hoorn.

## **L-shaped extension surrounds the existing structure**

In 1988 the global player Anheuser Busch In Bev took over the traditional Belgian company. The factory moved once again, this time even further out to the edge of town, after which the once so proud brewery stood abandoned for almost 20 years. A consortium of young regional companies had plans to halt the decay of the historical building and in 2008 staged an architects’ competition. The brief was to convert the historical complex into a multifunctional event and congress centre. With one of the leading Belgian advertising agencies (“Boondoggle”) and an urban planning firm (“Buur”) as anchor tenants, the assignment







*Through a cut-away section at the seam on the third floor between the existing structure and the new building, 360 architecten created an interior courtyard.*

also involved creating a new home for creative minds in an historical setting. The contract for converting the site was awarded to the firm 360 architecten, which had been founded in 2004 in Ghent. When we meet him there, Jan Mannaerts, one of its three founders, explains that the desired expansion of the building was only made possible by the addition of the L-shaped extension that surrounds the existing structure to the south. The economic crisis of 2008 initially put paid to the initial plans for the new edifice to tower four storeys above the brewery. Today the five-storey existing building and the seven-storey new structure house offices, shops, event rooms, a café and a restaurant.

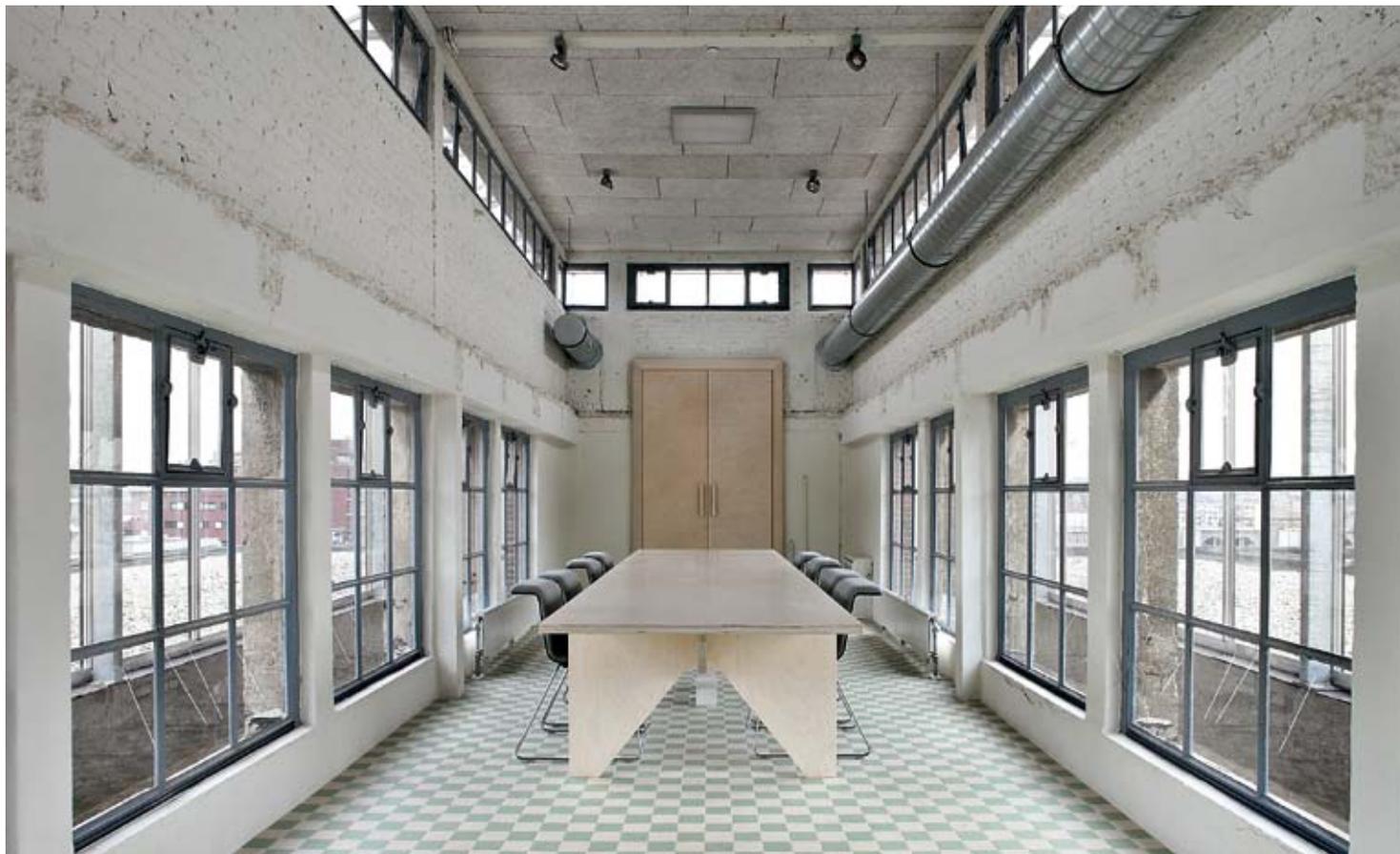
### **Impressive copper vats and round arches**

The aura of the unfinished and provisional that surrounds De Hoorn is definitely something the architects were after. 360 architecten regard the new De Hoorn as a proposal to its occupants to fill it with contents and significance. That said, the architects laid great store by preserving the typical character of a brewery dating from the first quarter of the 20th century by integrating the preserved brewery equipment to as great an extent as possible as organic parts of the new concept for the building. At the same time the new centre had to meet the requirements of a technology

start-up as well as the spatial needs of creative studios.

On our visit to the new centre in Leuven, Mannaerts points out two circular recesses in the atrium ceiling: “When we first looked at the building there were brewing kettles still standing here,” he says. They were recent, though, and as such had not been worth protecting. The supply facilities in the section were dismantled. A new staircase now leads to the room. Additional daylight pours in where once the kettles stood. There is now also a view of all the storeys. In the neighbouring room the architects were confronted with a different situation: Six vintage copper kettles, definitely worth preserving, determine the ambience. Because the original tiles, the old supply facilities and the naked supports have been preserved, it was possible to create a space that is unique in character, which can be booked for events.

A rounded, two-wing staircase leads up to the approx. six-metre-high brewing room, where once the ingredients were put in the kettle. Mannaerts and his team were able to save the room in its entirety – likewise with original tiles and the ornamented banisters. The impressive round arches of the floor-to-ceiling windows give the room a positively majestic touch. On the third floor, at the interface between the existing and new structures, the architects



*The former ventilation room on the roof became a conference room, which the architects packaged in a glass sheath.*

created an interior courtyard by means of cut-away sections so as to significantly increase the amount of natural daylight. In the “Boondoggle” offices one floor down, the suitability of the architecture for everyday use is put to the test on a daily basis. On the “open ceiling” old iron pipes and modern power supply lines round out the industrial ambience, while flexible glass partitions and open sitting areas create contemporary office settings.

The former silos for hops and cereal malt, which are almost exactly in the middle of the building, represent an eccentric highlight in this working world. Without further ado the architects fitted doors and latticework, on which chairs and a desk now stand, offering guaranteed seclusion in the building.

Taking the elevator reveals how relics of the past are visible everywhere. On the roof Mannaerts, not without a certain amount of pride, shows us a cuboid additional storey measuring approx. four by eight metres with a brick façade, which once housed the ventilation equipment. “The extra level was dilapidated, but we absolutely wanted to keep it, so we secured the walls and just built a glass shell around it.” Just like a greenhouse, from where there is a view of the surroundings.

***As part of the revitalization of the district De Hoorn, as the interface between old and new, will assume a key role.***

### **Power house of change**

On the side facing south, what is known as the Skylounge represents the first space that could one day form part of the envisaged vertical expansion. Until then it serves as the entrance to the roof terrace, which at a good 18 metres high affords a view of the immediate and more distant surroundings: Whereas a kilometer away the historical buildings in the town centre rise up, De Hoorn is surrounded by industrial ruins.

Mannaerts explains that as part of a master plan to revitalise the harbour area these will be flattened step by step and replaced by parks and apartment blocks. In this, he says, De Hoorn will assume a symbolic key role: “As the interface between old and new.” And as the main feature in a quarter that previously no one went to voluntarily.

The alteration work on the brewery, which reopened in late 2012, cost a total of ten million euros, which was invested not only in creating working and relaxation space but also in state-of-the-art building services engineering: The presence detectors and the energy-saving KNX system, with which the building can be controlled easily and indi-



The extension surrounds the existing structure in an L-shape (above). The cut-away sections in the ceilings supply the atrium with additional daylight (below).

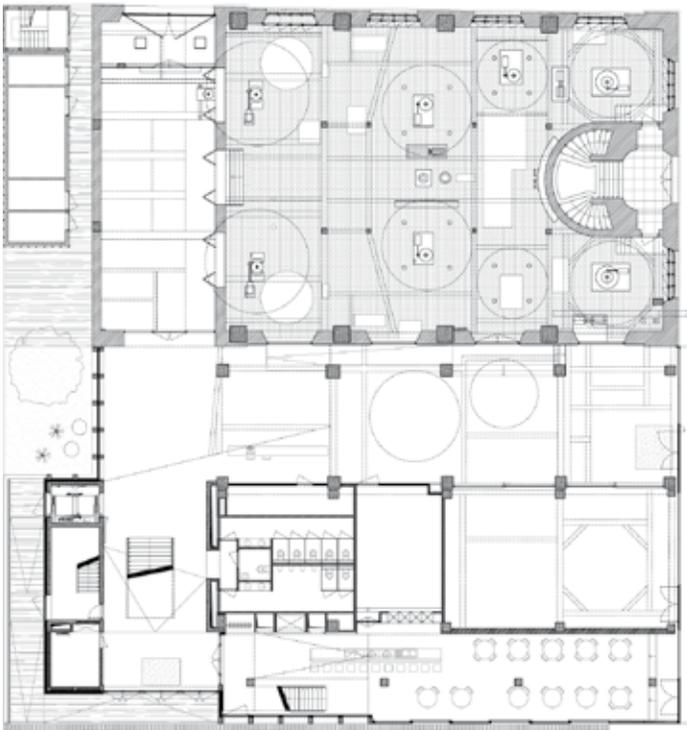


vidually, are by Busch-Jaeger. The old building fabric was put to new use, insulated, and in some places fitted with photovoltaic panels. The new sections boast heat recycling equipment and hybrid ventilation systems.

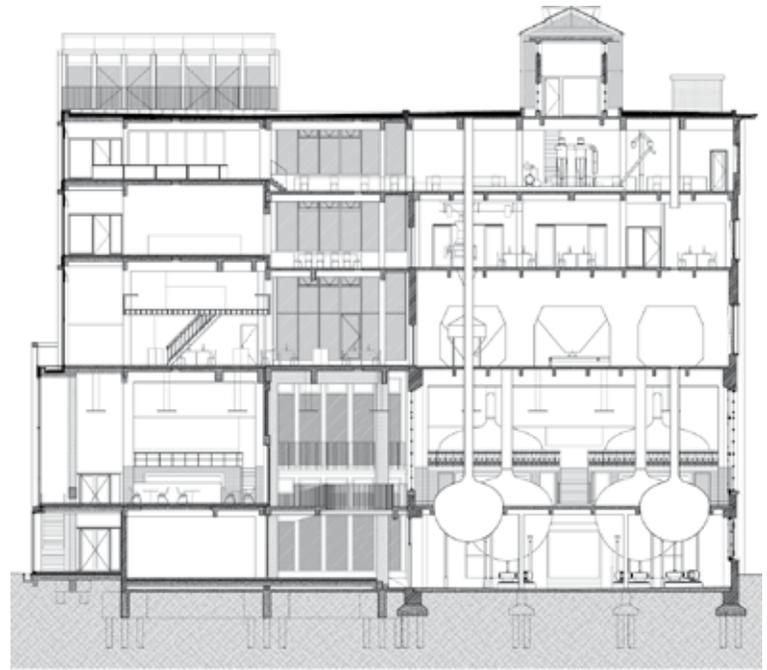
### **Wine substitutes beer**

Whereas there is little doubt that the structural transformation has generally been a success, purists bemoan one detail: Despite a brewing tradition that dates back to 1366, the one business on the ground floor is not reserved for beer. Rather, it is a wine dealer. Also a symptom of structural change.





Layout



Section

## DE HOORN, LEUVEN, BELGIUM

### Product

#### KNX-SYSTEM

KNX has become established as the only open standard worldwide for home and building system engineering. With this technology Busch-Jaeger offers an efficient controls system for lighting, heating, energy consumption, and security systems. Not only does it mean an increase in comfort at work and at home, but also in energy efficiency and security. Audio, video, and household equipment can also be integrated without a trace. On top of which the self-explanatory Busch-Jaeger controls mean that all building and living areas can be controlled with ease.

### Project partners

#### CLIENT

nv De Hoorn

#### ARCHITECTS

360 architecten, Ghent

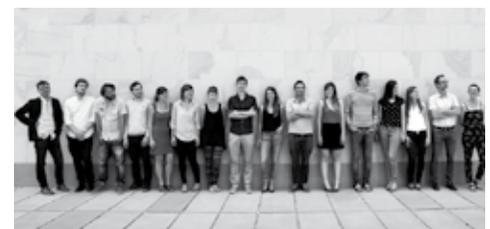
#### COMPLETION YEAR

2012

#### INTEGRATED PRODUCTS FROM

#### ABB/BUSCH-JAEGER

KNX-System, presence detectors



#### 360 architecten

The office was founded in 2004 in Ghent by Kris Buyse, Greet Houben, and Jan Mannaerts and now has 15 employees. In their projects the architects sound the maximum opportunities that emerge from the interaction between the existing context and new architectural plans. The goal is unique projects firmly rooted in the location, which in no way seem egocentric but rather make sense in the local surroundings.  
[www.office360.be](http://www.office360.be)

# NEW SPLENDOUR IN BERLIN

Berlin's West is experiencing a renaissance, as is evidenced by the revitalisation of highly traditional buildings in the city. One example bearing witness to this trend is the opening of a hotel on Steinplatz in 2013. In the footsteps of Berlin's famous master builder August Endell the architects of Berlin firm morgen and the interior design office of Tassilo Bost have created a modern luxury hotel in which they have harmoniously united Art Nouveau and Art Déco elements with contemporary technical know-how.

Text: Christina Gräwe • Photos: Lucas Müller (3); Hotel am Steinplatz (3)

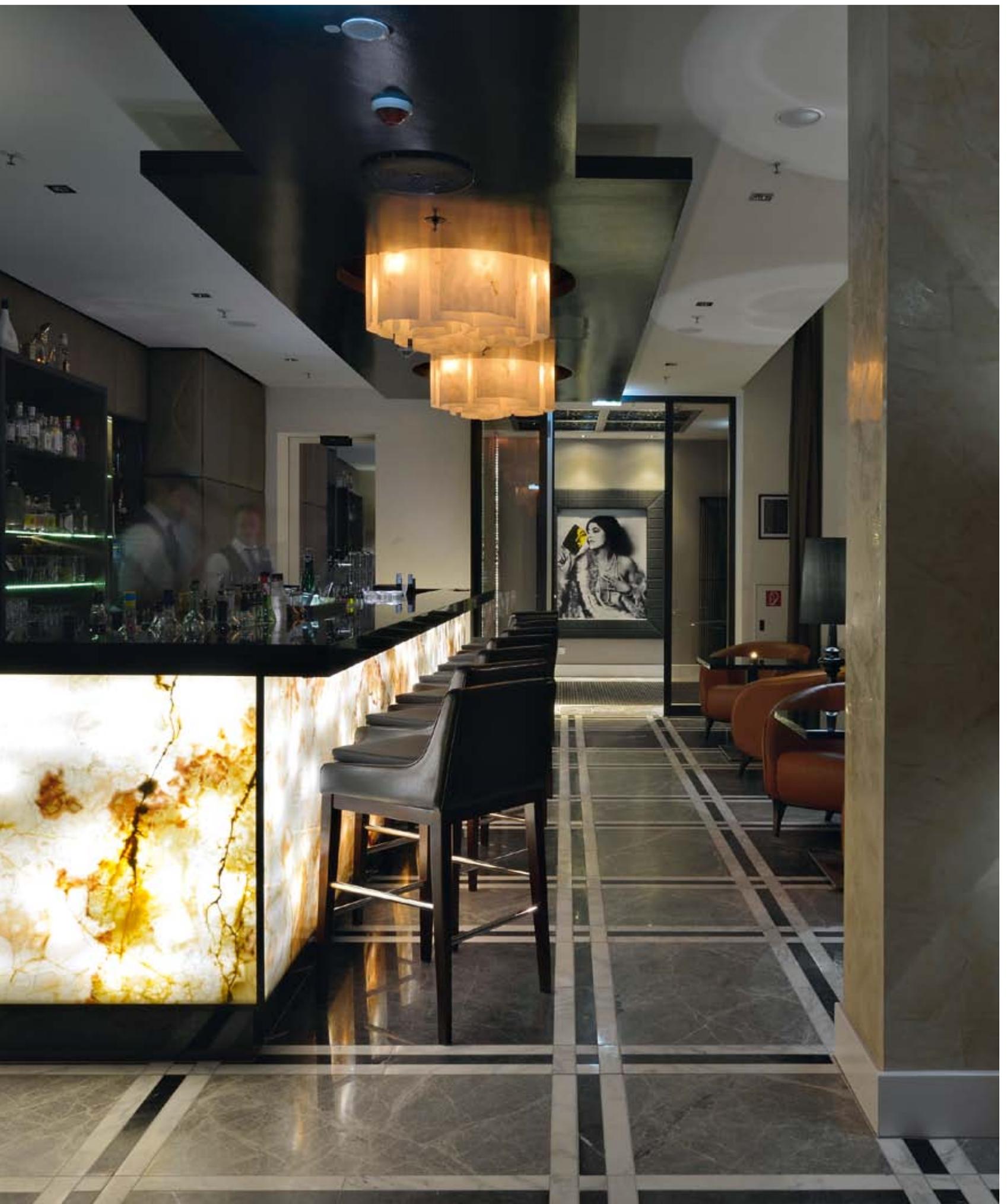
Are they back again or were they never absent? Marlene Dietrich is positioned right inside the entrance, reclining lasciviously in a life-sized black-and-white photo. In the next room we meet Greta Garbo's gaze – at once dreamy and austere. Two famous examples of a long series of famous guests who frequented the hotel on Steinplatz between 1913 and 1976.

Built after the plans of Art Nouveau architect August Endell back in 1907, the edifice was a residential building originally. Alongside the Hackesche Höfe buildings it is the only remaining structure in Berlin by the master builder, who was born in 1871. The banker family Zellermyer took on the upper-class corner house on Steinplatz and ran it as a hotel for two generations and through two heydays. In the 1920s it was mainly Russians loyal to the Czar, who had fled to Charlottenburg during the October Revolution and mingled with celebrities from the world of culture. Following the damage inflicted by World War II Heinz Zellermyer resumed his business on a very small scale, taking care of his guests by keeping a goat in the attic and planting tomatoes on the roof. He worked tirelessly at restoring the hotel on Steinplatz to a Western equivalent of the very much bigger Adlon. What contributed considerably to the hotel's success was that he got the curfew lifted and had the popular artist bar "Volle Pulle" installed in the hotel's basement. Now important Berlinale celebrities such as Romy Schneider and Alain Delon began frequenting the hotel along with intellectuals like Günter Grass and Heinrich Böll. This

came to an end in 1976, when the Zellermyer family sold the building. For the next 10 years it served as a senior citizens' residence for which it underwent many conversions, before it stood empty until 2000: The once so proud building fell into a slumber. It was woken in 2010 by its new owner, the Marriott hotel corporation, which had plans for building a hotel of its own "Autograph Collection". The hotel on Steinplatz was completed in 2013 – just in time for its centenary – as the first German address of this individual and exclusive branch of the Marriott Group.

## Floral stucco elements were reconstructed

DSH GmbH as general contractor and the architects of Berlin's morgen firm together with the renowned interior designer and hotel specialist Tassilo Bost were commissioned with converting and modernising a doubly listed building: The house is protected both as an individual building as as part of an ensemble. Notwithstanding this a fundamental decision was swiftly made: The house had to be fully gutted as, having stood empty for so long, it was badly affected by mould. The façade, a side entrance and the supporting walls were retained. Large sections of the timber joist roof floor had to be replaced as well as all of the main staircase. In many of the steps taken and considerations made as to how old and new might enter into a new symbiosis the link to Art Nouveau played a great role for the planners. Following colour analyses the façade facing the street was painted olive green, while that looking onto the inner





*The Art-Déco furniture and large black-and-white photographs on the walls keep the memories of the “Golden Twenties” alive or recall a famous mall in Milan.*

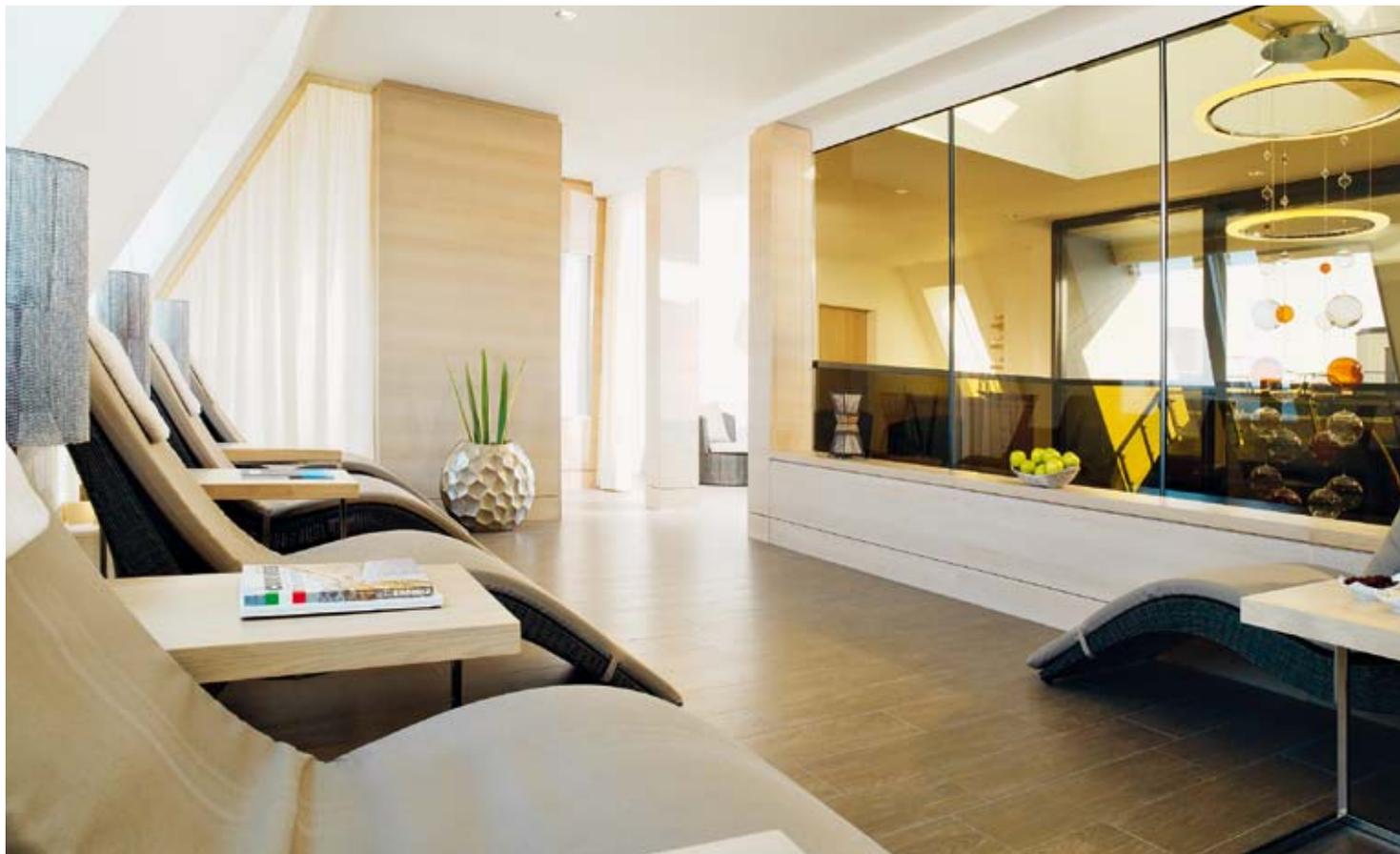
courtyard received a cream finish. Floral stucco elements were restored and complemented with reconstructed elements in the same style. The timber windows had to be replaced, but luckily the owners treated themselves to wood again rather than opting for the frequently observed replacement plastic frames. As a completely new element a curving concrete canopy with leaf motifs was placed over the equally new main entrance. What might seem rather dominant on photos in fact harmonises surprisingly well in situ, especially as the canopy has meanwhile taken on a pleasing patina.

### **A hotel firmly in the 21st century, not a museum**

Photos from the “Berlin Archive for Historical Photographs” and Berlin films inspired interior designer Tassilo Bost in his work. He imagined a house that was very definitely and unambiguously “typical of Berlin” and would manage without borrowing from other metropolises from the same epoch. In order to understand the esprit of the 1920s, when the hotel on Steinplatz experienced its first heyday, he also sat down with Ilse Eliza Zellermeier, the now elderly daughter of the legendary hotel director, and who spent part of her childhood in the hotel. The challenge facing Bost and his team was to revive the building in the spirit

of its origins, while simultaneously transporting it to the here and now. The fusion of the 1920s ambience and esprit with modern high-tech or opting for contemporary lounge music for the public areas of the hotel rather than the music of 1920s clearly underscore this philosophy. “We are not in a museum, but in a hotel of the 21st century,” is how Bost described his work for the hotel on Steinplatz during a meeting in Berlin. Bost is very much aware that when he designed the house on Steinplatz August Endell had already moved a little away from Art Nouveau and floral decoration to embrace Art Déco. Bost considered this modern aspect – the reduction of forms combined with a focus on materials – to be an important constant in his own design. Accordingly, he furnished every room individually, and all the furniture items are new and designed by Bost. He found the task of conceiving the restaurant especially fascinating. Today, guests can enjoy excellent Berlin specialties there such as Berlin gin and Rollberg beer, which is brewed in the city’s Neukölln district. And visitors get to admire the unique ambience, which was achieved with fabric wall coverings and a back-lit bar in a stone finish.

On entering the hotel you will not be greeted by a bustling lobby but, in keeping with the hotel’s overall character, a series of almost intimate spaces: first an aisle, the



*In the hotel on Steinplatz harmoniously matching colours meet specially designed luminaires – as shown here in the spa.*

reception on the left and straight ahead an elegant turn, which seems like an homage to the famous Galleria Vittorio Emanuele in Milan, thanks to an inlaid stone floor in black, white and grey and a chandelier surrounded by spotlights in place of the previous glass dome. From here you make your way to the lounge and the elevators, the bar and the restaurant, and also the wings around the inner courtyard complete with a conference area. Around the greened and unsealed courtyard runs a glazed covered walkway, sections of which can be opened out. The building's listed status means the layouts of the 87 rooms between the first and fourth floor are all different. It was not possible to produce a row of standard spaces adapted for optimum use and in places this creates strange spandrel-shaped spaces, but is very charming nonetheless. And yet, there is a consistency to the design: the floral ornamental elements of the carpets, the furniture inspired by Art Déco, the colour range of black, white and grey and occasionally brown. And things get very bright as you enter the very top of the building: The hotel spa is housed on the fifth floor and in the added storey, which the conservation agency was persuaded to accept. From here, guests

***Sure, this might be a five-star luxury hotel, but for all the comfort on offer it retains a decidedly personal feel.***

gaze out over the roofs of Berlin either to the west from the exercise bike or, more comfortably, to the east from a lounge.

In the spa area the architects likewise gave free rein to their propensity for unusual, slightly playful decoration

– by designing for one of the quiet zones sleek and elegant circular ceiling luminaires, which they fitted with highly striking coloured glass spheres.

On the whole, the homage to the hotel's golden era is absolutely convincing. The porters' baker boy caps and the butter knives painstakingly collected from Berlin flea markets contribute to the almost homey atmosphere. Sure, this might be a five-star luxury hotel, but for all the comfort on offer it retains a decidedly personal feel.

And quite fittingly, Berlin interior designer Tassilo Bost and his team received the International Property Award 2014 for their efforts. With their interior design concept for the hotel on Steinplatz they were awarded in the category "Hotel 50–200 rooms" beating eleven nominated international planners.

As the hotel's revitalisation was in keeping with conser-



Bright new meeting place in Berlin's west: the Hotel on Steinplatz



vation requirements the Energy Saving Directive (ENEV) did not apply in some instances, but several sustainability aspects could be realised nonetheless. For example by insulating the façade surrounding the inner courtyard, which already takes into account the structure of the old transformed façade, installing new reconstructed windows and fitting the very latest building facilities.

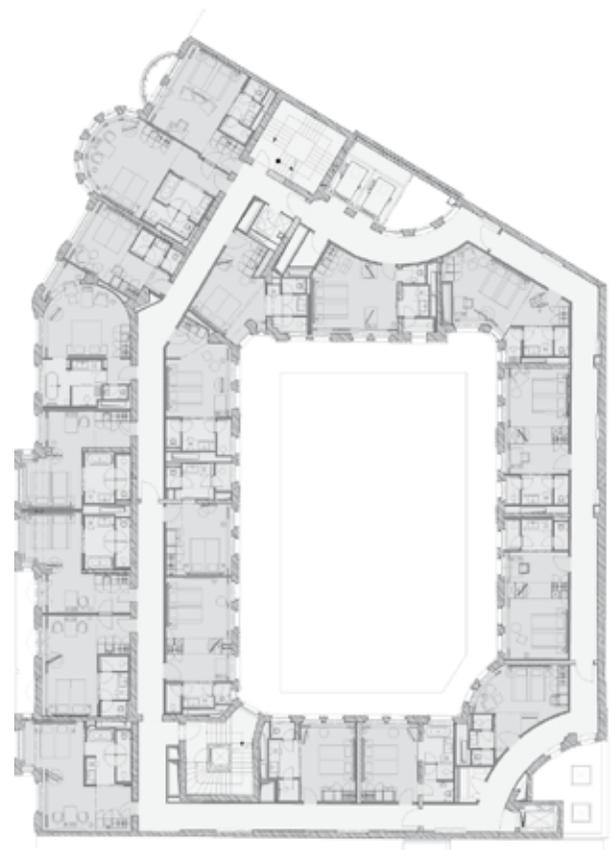
**Berlin's most attractive staff entrance**

The building on Steinplatz blends in wonderfully with its surroundings – with the Berlin district of Charlottenburg, in which memories of the much praised “Golden West” are still alive. Here, not far from the famous Bahnhof Zoo, new impulses were recently set for the revitalisation of Berlin's west with the nearby Bikini Berlin, the Waldorf Astoria hotel and the recently reopened photo gallery C/O Berlin. What remains is Berlin's most attractive staff entrance: It is not hidden away in a side street, but is a stucco embellished portal directly alongside the main entrance to the Hotel am Steinplatz which leads into a foyer that was left unaltered, featuring a stylish ribbed vaulted ceiling.





Section



Standard floor plan

## HOTEL AM STEINPLATZ, BERLIN, GERMANY

### ABB/Busch-Jaeger products

#### PURE STAINLESS STEEL

The design and material of the pur Edelstahl line of switches speak for themselves. Aesthetics, function and endurance merge into a harmonious whole.



#### LED DIMMER

Individual brightness control: The Busch Dimmer® switches were developed in cooperation with Philips and make it possible to dim LEDs.



### Project partners

#### CLIENT

DG Steinplatz GmbH

#### OPERATOR

Marriott Hotels/Autograph Collection

#### PROJECT DEVELOPMENT

DSH GmbH

#### ARCHITECTS

morgen Gesellschaft von Architekten

#### INTERIOR ARCHITECTS

bost berlin /  
Interior Design.Architecture



Akademie der Künste, Berlin

#### August Endell

August Endell (1871 – 1925) shot to fame as the co-editor of Pan magazine and as the architect of the colourful glazed façades of the first of the Hackesche Höfe complexes in Berlin, the “Endell’sche Hof”. Endell’s first and most famous major work was his design for the Elvira photo studio in Munich, which was badly damaged in World War II and, like so many of his buildings, no longer exists today. From 1901 Endell lived in Berlin and designed most of his townhouses and villas there and in Potsdam.



Studio Symbiosis: Kai Fischer

*Architectural design for the Ahmedabad Hilton*



*Amit Gupta and Britta Knobel Gupta*



*Britta Knobel Gupta in interview with Katrin Förster (ABB)*

## STUDIO SYMBIOSIS, DELHI

German-Indian cooperation: Amit Gupta and Britta Knobel Gupta met in Zaha Hadid's office in London. Five years ago they set up their own studio in Delhi. Their latest project is a hotel.

The numbers speak volumes: According to forecasts, in the next decades 65 million apartments will be needed for 300 million new city dwellers in India. The government wants to regulate the construction boom, which is already underway, by promoting so-called “smart cities”. Naturally, these rosy prospects are attracting many foreign planning offices. The architects of Studio Symbiosis enjoy an advantage over many of their peers as they not only boast European know-how but as a German-Indian collaboration are also very well acquainted with the region. Amit Gupta and Britta Knobel Gupta founded Studio Symbiosis in 2010. Although based in Delhi, India, they have another office in London. Britta Knobel Gupta studied in Constance and Lyon, while Amit Gupta completed his architectural training in London. The pair met while working for Zaha Hadid. “Somewhere along the way we were influenced by the architecture of Zaha Hadid,” concedes Britta Knobel Gupta during an interview in Stuttgart. “But since we opened our own office we have been rigorously developing our own style. Nonetheless, it’s only natural that we should make repeated reference to Hadid’s influence.”

Their flowing forms are well received by Indian developers. Fittingly, the first project Studio Symbiosis is realising in India, a 5-star hotel, does not follow the cube-shaped standard, but evokes waves swirl-

ling around a curving façade. Already structurally complete, the Ahmedabad Hilton Hotel is an iconographic flagship project designed to lend character to a newlyevolving district in Ahmedabad, India's fourth-largest city. Not without a certain pride the architects point out that they have forgone the typical high-rise typology. All service facilities are housed compactly on the ground floor, which projects out elegantly at both sides. The hotel will target business travellers, but also expects tourists wishing to see the buildings by Le Corbusier and Louis Kahn, for example, which have been immortalised in India's west.

On the whole, the legacy of native architects such as Doshi, Correa and Rewal is evident in India. However, rapid urban expansion did tend to bring with it a lack of design in architecture in the past. This is now changing, and there is greater interest in good architecture – partly down to the influence of firms with international operations that come to India but also to Indian offices. Internationally active architects bring with them high standards in design, final planning and detailed planning, but a project is only successful when the construction supervision is very good and the details are properly implemented. As an internationally operating, modern office Studio Symbiosis not only has a strong presence in India, but also the necessary cultural sensitivity.

# PEOPLE • TRADE FAIR • EVENTS



Wilson Associates

## SBID INTERNATIONAL DESIGN AWARDS 2014

In November 2014, the Society of British Interior Design bestowed the SBID International Design Awards – for the fourth time. Prizes and prize money totalling over one million British pounds were awarded in 15 categories, including the best interior design projects and the best hotel in an official ceremony in London’s Dorchester Hotel. The jury not only assessed a project’s technical aspects, but also its creative potential. Which is why the jury of experts included international figures from industry along with renowned designers and interior designers such as Christopher Jenner, Creative Director of Eurostar, and Katherine Pooley, Kathrine Pooley Ltd. From the 425 projects submitted the eleven experts selected 152 finalists. In addition to the votes of experts, those interested in architecture and design were called upon to vote via the Internet.

As a provider of high-end electronic regulation systems, which are also employed in hotels around the world, this year ABB sponsored the prize in the Hotel Design category. Its aim is to promote good interior design and reward outstanding hotel architecture. The design for the JW Marriott Hotel New Delhi Aerocity (photo) by American office Wilson Associates won the prize in the category Hotel Design. The conference hotel near to Indira Gandhi international airport, New Delhi offers 550 luxurious rooms. In order to create a national and international reference at the location the architects skilfully combined Indian patterns and classic silk fabrics with modern architectural elements. Both in the public areas, but also in the hotel rooms this spawned a subtle design with warm tones and a mix of clear lines and playful motifs.



Olivier Chavy, Managing Director of Wilson Associates, accepts the SBID Award 2014 (left).



## SLEEP 2014

Once again this year from 26 to 27 November, designers, architects, interior designers, hotel owners, operators and investors assembled in the Business Design Centre in London. At the exhibition and conference The Sleep Event, reputable firms from the various areas presented their furniture, textiles, surfaces, wallpapers, floor coverings, lighting and technology for the hotel industry. For the second time, ABB/Busch-Jaeger had its own booth at Sleep, presenting switch frames made of stainless steel and glass, as well as attractive and intuitive controllers for automating conference centres and guest zones. In addition, visitors could attend exciting lectures by international architects. Jeremy King from the London architectural office Corbin & King kicked off the series with his lecture on “From the Heart of Hospitality”. This was later followed by a round table talk with Patrick Jouin and Sanjit Manku from the renowned office Jouin Manku from Paris. A special feature of the fair is the “Sleep Set” design competition. Four architects, including German architectural office Dreimeta from Augsburg, presented their forward-looking designs for hotel rooms of the future.

## TRADE FAIRS 2015 WITH ABB/BUSCH-JAEGER

- BAU 2015, Munich, 19 – 24 January
- architect@work, London, 21 – 22 January
- Elektrotechnik 2015, Dortmund, 18 – 20 February
- Eltefa 2015, Stuttgart, 18 – 20 March
- Elektro, Moscow, 8 – 11 June
- Ifa 2015, Berlin, 4 – 9 September
- Ineltec, Basel, 8 – 11 September
- Elektro Vakbeurs, Hardenberg, 10 – 12 September
- 100% Design, London, 23 – 26 September
- Elektrotechnik, Utrecht, 29 September – 2 October
- LEAF 2015, London, 14 – 16 October
- BEST 2015, Istanbul, October
- HitechBuild, Moscow, 28 – 30 October
- Sleep, London, November
- World of Architects, Singapore, 4 – 6 November



Katrin Förster in interview with Prof. Johannes Kister in Cologne

## VISITING KSG, COLOGNE

Thinking in terms of there being a blank slate is anathema to him. Instead, as an architect Prof. Johannes Kister has proven himself capable of using great ingenuity and skill to entice undreamt-of qualities out of existing buildings. Since the conversion of the Agrippina shipyard into a modern office and residential building (the locals nicknamed it “Siebengebirge”), the architects at KSG Kister Scheithauer Gross have gained a reputation as specialists for converting existing buildings. In 2007, Johannes Kister moved his office to the building in Rheinauhafen and now he need only look up from his desk to see one barge after another glide past on its way down the Rhine.

Interview: Katrin Förster and Lasse Ole Hempel

**The Blue and Gold building, Gerling Quarter, Quelle mail order building ... over the years building in an existing context has become a specialist field for your studio. And it all began with the building we are in now – the Agrippina shipyard also known as “Siebengebirge”.**

Yes, you could put it that way. In 2002, we were introduced to the project developer Pandion AG. At the time hardly anyone in Cologne believed in the project and its marketability. But thanks to the immense experience Reinhold Knodel has of residential construction and the architectural concept, the “Siebengebirge” was a success. The apartments sold overnight and have increased in value over the years.

**You made a conscious decision to retain, among other things, the extreme depth of the rooms, and capitalised on the building’s loft character.**

We decided against diving up the rooms. Firstly, because there are no storerooms and secondly because we greatly value spaciousness. We avoided making really big changes because a modern architect has to accept that a building like this has charm. Our concept meant leaving the striking façade overlooking the road intact and opening it up towards the Rhine. We opted there for a loggia with folding walls. Here on the Rhine embankment it is often noisy and windy; our solution means everyone can individually regulate the ambient climate. That was a compromise



Marcus Schwier



The Gerling highrise was erected in 1953 in what was then an innovative steel skeleton construction. The facade of shell limestone and natural stone is currently being sensitively modernised by the Cologne office ksg.

that we had to make with the conservation authorities. There was nothing comparable at the time in this location.

**Round about the same time the crane house high-rises or “Kranhäuser” by BRT Architekten were also completed. Did this mark the start of modernising Cologne?**

We gained some extremely valuable experience with this project and acquired the architectural skills for tackling the large number of buildings in Cologne that had seen better days. Soon after that we started our next project in Cologne, the Gerling Complex that we are still working on today. When the Gerling corporation left the buildings I got a call from Uwe Schmitz at Frankonia Eurobau, which had bought the site, asking me: What are we going to do with these 120,000 square metres? Afterwards, an urban planning competition was organised; we were already acting as a consultant for the investor and were very familiar with the issues at hand. We are dealing here with a well-known post-War complex that is incredibly important for the city. It throws up special questions and demanded a highly individual approach.

**And that is?**

Let’s take, for example, the ensemble in the centre of the Gerling complex – Cologne’s first office high-rise, which was erected in 1953 by the

architects Helmut Hentrich and Hans Heuser. Here you can indeed talk of a building, which on the one hand takes its cue from classic forms and can be explained by the patriarchal image company founder Robert Gerling had of himself, and on the other is absolutely cutting-edge in the composition of horizontals and verticals. Though we could have decided against sensitive handling of the densification at the heart of the complex, this approach best does justice to the spatial quality of the existing structures. We also had to consider how best to handle the listed shell limestone and natural stone façade without obstructing the energy-related refurbishment and certification by the German Sustainable Building Council (DGNB).

***“When the Gerling corporation left the buildings I got a call from the new owner asking: ‘what are we going to do with these 120,000 square meters?’”***

**Not only the façade but also the so-called “concealed” steel construction of the Gerling high-rise was surely a challenge ...**

Yes, dealing with it prompted me to contract the “bauforumstahl” advisory forum and point out that “concealed steel structures” represent an interesting topic of post-War architecture. The

pure steel structure only becomes visible when you gut the building. Ultimately our research culminated in the exhibition “Modernisierung der Moderne” (Modernizing Modernism) which we curated together with Dessau University of Applied Sciences. In the end it turned out that had the 15-storey Gerling building been demolished, the structure



Marthin Claßen, Köln



*On the side facing the street the striking facade has been retained, and opened up towards the Rhine: The Agrippina shipyard in Cologne also known as the “Siebengebirge”*

built in its place could not have been as high. Ultimately the regulations governing height in Cologne saved the building, especially as the steel structure allowed flexible use for apartment layouts. The building was gutted; essentially, you can say that as regards the interior we have an entirely new building. That also accounts in part for the very high construction costs.

**Do you agree with those who complain that post-War buildings – unlike the buildings of the Wilhelminian era – hardly have a lobby?**

For a long time many people failed to appreciate the value of buildings from the 1950s and 1960s. A good example is the “Bikinihaus” building in Berlin. I often changed trains at Bahnhof Zoo. For 10 to 15 years it looked as if it were only a matter of time before the building was dealt the deathblow. Today, it has been positively revived. Meanwhile, many young people can relate to the architecture. The building exudes lightness and delicacy. I must admit that as a student I didn’t understand the concept of buildings like the Blue and Gold building. I thought it was terribly kitschy and would definitely have agreed to it being demolished. Only today, having been involved with and spent time on converting the building, which we completed in 2011, do I understand the play of light on the façade, though I’m not sure whether it is exactly what architect Wilhelm Koep had in mind in 1955: By way of example he converted flutes in stone architecture, which had been around shortly before in Nazi Germany, into their negative and, using lighting and artistic design, explored architecturally the options offered by new media. Today, we are able to read that and appreciate its quality.

**Another building you seem to have taken into your heart at once is the Quelle building in Nuremberg ...**

We are dealing here with an icon from the years of Germany’s economic miracle – also because by opting for high strip windows its architect Ernst Neufert reflected in the building’s exterior what was happening inside: namely the streams of goods which flowed and were concentrated there in a previously unknown complexity. Today, the building is owned by an administrator, who would love to sell it. There are plans for an

18,000-square-metre shopping centre for the first storeys. But what do you do with the rest? That is why we were commissioned to provide an overall concept. The problem is the situation regarding ownership of the storeys, which will inevitably make a hybrid building out of the project. Unfortunately, the banks are very much bothered by the fact that different concepts are required for the storeys. However, with the Portuguese investor Sonae Sierra, which currently has an option to buy the Quelle site, there is a very exciting future looming.

**So what objections do the banks have?**

The underlying financial architecture is always an issue for transformation projects because there are no simply structured and sensitively divided usage packages, and banks are cautious when it comes to calculating costs. With a normal new building you can predict the costs and how things will go fairly accurately. But with an existing building not everything can be foreseen and there is a risk remaining. That said, my experience shows that you can control the planning process. But there need to be adjustments in the process. Moreover, most people reject proceeding in stages and most developers are against a step-by-step process. But I’m sure that a feasible concept will emerge for the Quelle site that will also be realised. Unfortunately, such processes take a long time. With the Rheinauhafen project it ultimately took 20 years before things really got going.

**Things generally seem to proceed slowly in Cologne ...**

Cologne is a special case. For a long time nothing at all happened. And for a long time this lethargy really put investors off. But at the moment there are many sites waiting to be discovered in Cologne – the Mülheim-Süd site, for example. With the exception maybe of Berlin, there are no cities with as many sites near downtown that are ripe for transformation as in Cologne. An enormous potential, which went unused for a long time and is just waiting to be exploited.

**Does working in existing contexts require a certain type of architect – someone who is not always looking for the really big gesture, but far more has a sense of what is worth preserving?**



Transformation of an icon from the economic miracle years: The Quelle mail-order centre in Nuremberg planned by ksg

For me personally the time I spent working in Joachim and Margot Schürmann’s studio after I graduated was definitely an enormous influence. One of my first assignments, in St. Martin’s Church, which Schürmann rebuilt in the early 1980s, was to draw parts of the interior decoration – the offertory box for example. I enjoyed going back to the church on repeated occasions, for example to take measurements for exhibition details. Basically I’m part of the generation that more or less grew into building in existing contexts. This tabula rasa philosophy is still a little alien to me. It goes without saying that we also enjoy designing new buildings. But in my opinion many people are not aware of the immense skills German architects have in developing existing buildings and urban transformation.

**Yet you do have frictions now and then with the conservation authorities, which exert a certain influence in Europe?**

I think it’s good to have these discussions. Because, putting it drastically, it’s about the question of whether something is worthy of being preserved or whether it’s just a matter of sentimentality. For me transformation is interesting in as much as it differs from building conservation, as sometimes it is about building something new, and using new approaches. And that is where the challenge begins for architects, which can be a lot of fun.



Wilfried Dechau

## KSG, COLOGNE

From a group of young Cologne architects Johannes Kister and Reinhard Scheithauer founded Kister Scheithauer & Partner in 1992. Susanne Gross has been the third partner in the company – now named kister scheithauer gross – since 1997. Johannes Kister has been Professor of Design and Building Construction at Bauhaus Dessau at Anhalt University of Applied Sciences (FH) since 1994. Around 40 buildings have been realised to date, and many of them have received awards.

[www.ksg-architekten.info](http://www.ksg-architekten.info)



In addition to a 3D function, the ABB/Busch-Jaeger Light Switch app provides an overview of the complete range of switches.

## EXPERIENCING LIGHT SWITCHES ANEW

The Light Switch app +3D not only allows you to download the entire range of ABB/Busch-Jaeger switch designs to your smartphone or tablet. Thanks to the 3D functionality, the app also provides unusual perspectives, including virtual combinations with the desired environment.

ABB/Busch-Jaeger presents another impressive service feature that successfully exploits the full range of possibilities offered by mobile media. Now you can download the fascinating line of switches designed by Busch-Jaeger to your smartphone or tablet. The new Light Switch app with 3D functionality enables users to obtain detailed information on the complete range of light switches from Busch-Jaeger and their colour options. With the new app, you'll be able to do much more than simply compare switch options such as carat®, all-stainless steel, pulse, solo, Busch-axcent®, alpha, future® linear and Reflex SI. In the menu bar of the app, you'll find the 3D Live View

function. Tap the screen to open this self-explanatory 3D function. Once the app is activated, you can select the tracking motif with the camera function in the app. The app does all the rest: It transforms the tracking motif into the selected product. With an easy swipe of your finger, you can view the three-dimensional image on the display in a variety of colours. The three-dimensional view helps the product meld perfectly with reality. You can change perspectives and observe the product from different angles and from almost all sides, near and far.

***The app allows you to conveniently visualise the Busch-Jaeger line of switches in your interiors.***

You can also change the backgrounds. From different wallpaper colours and structures to special materials such as masonry or concrete, each switch can be combined with the wall texture to meet your needs. Upload a photo of your own or your customer's wall to the Light Switch app, and you can easily visualise the range of switches in your planned environment.

The Light Switch app +3D from ABB/Busch-Jaeger is available for download free-of-charge for smartphone and tablet users in the App Store and in the Play Store.



## INSTALLATION

In the app's menu bar, you'll find the 3D Live View button. Tap this button to open the self-explanatory 3D function. Once the app is activated, select the tracking motif with the camera function. The tracking motif then turns into the currently selected product on the smartphone or tablet. With a swipe of your finger, you can view the three-dimensional image in all the available colours. The three-dimensional view helps the product fit perfectly with reality.



## Excellent

“Iconic Awards 2014” – The German Design Council awarded prizes to two products from ABB/Busch-Jaeger.



## BEST OF BEST

The jury for the Home and Building Control Award thus bestowed the Busch-ComfortPanel® with the title “Iconic Awards 2014 – Best of Best.” With this solution, ABB/Busch-Jaeger has opened a new dimension in house and building control systems. Switch lights on/off or dim lights, control blinds, regulate room temperatures, combine all of the functions in scenes, store and retrieve them with a tap of your finger – the functions of the Busch-ComfortPanel® cover all the aspects of “intelligent living”.



## WINNER



The German Design Council has named the Busch-MasterLight LED light module its winner in the 2014 Iconic Awards. Featuring cutting-edge RGB technology with settings for colour balance and color temperature, as well as homogeneous lighting behaviour, the system not only allows for a fascinating play of light and colour but also provides information such as an emergency signal from a red and white flashing light. Busch-MasterLight has been designed as an orientation and info light for the entrance area. In addition, this solution can be used to backlight house numbers.





Iwan Baan

*The Ricola Kräuterzentrum in Laufen near Basel*

## CLAY FAÇADE

It was as a development aid worker in Africa that Martin Rauch became familiar with traditional construction techniques and recognised their potential. Now the founder of Lehm Ton Erde, Baukunst GmbH has added a façade of rammed earth to design for the Ricola Kräuterzentrum.

### **What benefits does the material offer?**

First of all, clay is a local material. That reduces transport. Then, hardly any energy is needed to make it. In the Ricola project the primary energy demand is just 1/8 of a regular lightweight façade. And as it is moisture regulating, this has a very positive impact on the storage climate. Moreover, because it is water soluble clay can be easily separated from other construction materials, can be reused time and time again without any loss of quality or returned to nature without harming the environment.

### **How does clay respond to rain, cold or heat?**

As the clay we use is water soluble it is important when it rains to reduce the speed of the rain running down. At intervals of up to around 60 cm strips of trass lime mortar are inserted into the outer edge of the shuttering and compacted. Alternatively, stone or brick panels can be used instead. Minimal erosion will occur at any rate and we allow for this in our technical calculations and in the design. Cold and heat do not present any problems.

### **To what extent is the coloured of the material influenced by regional factors?**

Rammed earth is a heterogeneous mixture of stone and clay. Depending on the soil color, the coloring can vary tremendously. There are red soils and stones, but also brown, gray, yellowish or anthracite colored ones.

### **Will we see more buildings using rammed earth façades in future?**

For one thing we need greater confidence in the material and perhaps more daring, less adherence to standards and the willingness to accept changes like erosion. The second fundamental factor: the costs. Compared to labour, energy is still very inexpensive. But there is also a trend towards exploiting local value added. And with pre-fabrication we have also taken an essential step towards greater efficiency and adapting to the requirements of the construction process today.







## BUSCH-WELCOME® – DOOR COMMUNICATION WITH NEW FEATURES

The much-acclaimed Busch-Welcome® door communication system is setting new benchmarks in technology and design. Busch-Welcome® provides a high level of security, supporting day and night monitoring in entry areas. With state-of-the-art two-wire technology, Busch-Welcome® is easy to install and intuitive to operate. At the 2014 Light + Building expo, Busch-Jaeger presented an upgrade of the programme for first-time use in new constructions as well as in modernisations of all kinds. Busch-Welcome® is opening even more perspectives. The Busch-Welcome® system thus connects via the telephone gateway, as a new component, to a telephone system. The gateway performs the function of Busch-Welcome® indoor station. It answers calls at the door and forwards them to the connected telephones. The user can talk to the visitor standing at the door over his or her own phone, open the door, if necessary, and switch on the hall light.

### **Especially practical: Access via smartphone**

The latest features in the Busch-Welcome® programme include the three access control modules: For the Fingerprint option, the user can open the door with his or her stored electronic fingerprint. To do this, the user merely places a finger on the module; the scanner scans it and

detects the stored data. Another option is to enter a conventional PIN code using the Key pad module. With the Transponder product, the user gains access to the building using a non-contact optical scan of a ABB/Busch-Jaeger key card. In addition, a particularly useful option is available: The key card can be replaced by a smartphone with NFC functionality.

### **Mobile indoor video station**

All three new access control modules can be installed in the Busch-Welcome® outdoor station together with an additional bell module. This also applies to systems that are already installed. The IP gateway for Busch-Welcome® has been upgraded with new functions. Using the myBusch-Jaeger portal on the Internet, secure remote access to a Busch-Welcome® system is now also possible, for example, when you are on the go. The door communication system is thus seamlessly networked with the user's mobile communications. When equipped with the Busch-Welcome® app for Apple iOS and Android, the smartphone and tablet PC become a mobile indoor video station – as a result, it is not only possible to identify and greet the visitor from the sofa or in the bathroom, but also from the office or hotel room.



Combination with the Busch-Welcome® video outdoor station

## INTEGRATED CONCEPT

With the Busch-Welcome®, ABB/Busch-Jaeger has developed a door communication system that offers impressive solutions for many areas of application thanks to its integrated concept. Modern two-wire technology, intuitive operation and elegant design are the hallmarks of a programme that sets standards in both technology and design.



Key pad module for input of a PIN code

## ACCESS CONTROL MODULES

New in the Busch-Welcome® range are three access control modules: For the Fingerprint (right) option, the user can open the door with his or her stored electronic fingerprint. Another option is the classic input of a PIN code using the Key pad module (above). With the Transponder module, the user enters the building via no-contact optical scan of a ABB/Busch-Jaeger key card.



Transponder for key card or smartphone



Module for entry using fingerprint



FOOD FOR THOUGHT

# WHEN WAS THE BERLIN HOTEL AM STEINPLATZ REOPENED?

**pulse asks a competition question in every new issue.**

**The winners each receive a book.**

**Please email your answer to  
[info.bje@de.abb.com](mailto:info.bje@de.abb.com)**

...or use the fax form inserted in this issue.

**Prize draw:**

Busch-Jaeger is giving away a copy of the book "Fictions" (published by Hatje Cantz) and "Mehr als nur parken. Parkhäuser weiter denken" (published by Jovis Verlag) to readers submitting the correct answer.

Closing date: 28 February 2015.

The winners of the last quiz: Claudia Wetteskind from 97616 Bad Neustadt and Jupp Inden from 50937 Köln

# THE PRIZES & TIPS



## Filip Dujardin Fictions

Since 2007 art and architecture photographer Filip Dujardin (\*1971 in Ghent) has worked on a series of images that pairs humour and entertainment with art-historical references: Fictions presents wonderful architecture with conceptual objectivity and is full of playful comedy.

Filip Dujardin: Fictions. Hatje Cantz Verlag, Ostfildern 2014, 120 pages, 102 illustrations, 39.80 euros



## Mehr als nur parken. Parkhäuser weiterdenken

## Mehr als nur parken. Parkhäuser weiterdenken

Aimed at architects, engineers, investors and operators, this book seeks to start a discussion and demonstrate through surprising designs what potential there is in multi-storey car parks. How could these functional buildings be better integrated into their surroundings? What alternative or complementary uses would be feasible?

Mehr als nur parken. Parkhäuser weiter denken. JOVIS Verlag, 2014. 160 pages with approx. 300 illustrations, 34.90 euros

## PREVIEW



OBB / Roman Börsch

**Preview pulse 2/2015:**  
Mobility – pulse issuse 2/2015 presents projects that will give you itchy feet.

## IMPRINT

**pulse**  
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Messe München

## BAU 2015

On 19 January BAU 2015 will open its doors in Munich. With 2,000 international exhibitors from the fields of architecture, materials and systems the exhibition will once again do justice to its reputation as the industry's leading trade fair. In **Hall C2** at **booth 500** Busch-Jaeger will present its collection and innovations and has a few surprises in store for trade visitors. The fair runs until 24 January.  
[www.bau-muenchen.com](http://www.bau-muenchen.com)



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