

pwts

MOVEMENTS IN ARCHITECTURE

02 | 2015

HOTEL BARCELÓ

BY GABRIEL SANTOS PLANUNG + DESIGN

NORDIC IDENTITY - INTERVIEW WITH SNØHETTA

A LOOK AT THE FAMOUS GRAND
HOTEL EUROPE IN ST. PETERSBURG

AS SPECTACULAR AS POSSIBLE - TRAVEL ARCHITECTURE

ABB



Armin Fischer, Dreimeta (Augsburg)

LET'S TALK ABOUT: ON THE ROAD

pulse interviews Armin Fischer, the founder of Dreimeta, an architecture bureau in Augsburg, Germany

This issue focuses on travel. I imagine that you are on the road more than you would like to be. What strikes you when you are waiting at stations or airports or when you have to stay at hotels?

What I notice first and foremost is, because everything is now digital, the human touch and human interaction tends to be missing. Things are slowly becoming more and more anonymous. This engenders a new kind of longing: We start looking for a “home from home” – albeit without forfeiting the advantages of the digital age of course...

There is much talk of hotels adapting to our changing society (digitisation, patchwork families, etc.). How might this impact on the interiors in modern hotels?

There are already examples that are very “future-oriented” and digital, examples where, for instance, guests check themselves in. Nonetheless, personal contact with guests should not simply be abandoned. This balancing act

between hospitality and technical progress is a challenge, and it definitely impacts on interiors. The way things are handled is changing, priorities shifting and with them guests’ requirements. This means that the spatial fabric also changes, something that interiors need to take into account.

What do hotel guests want nowadays?

To that there is no generalised answer ... Service-oriented hospitality and an unforgettable experience are certainly part of the equation and enable a hotel to stand out from other, standardised and often monotonous hotel scenarios. It is the individual qualities of a hotel that then “lodge in the mind” – anything we gladly look back on as guests.

The reception, a desk, a fridge or a TV of one’s own – what will the hotels of the future be looking to include and what will be scrapped? Getting rid of the reception would be a big mistake because it represents guests’ first port

of call. TVs will be replaced by comprehensive entertainment systems that can be controlled by guests’ own devices. Perhaps in future these systems will include a digital housekeeper to make guests’ stays easier.

Quite a few things are currently happening on the technical front. Should the traditional leather folder be replaced by a tablet PC? What other innovations might make sense?

With tablet PCs and apps the options are practically unlimited... One example would be for hotels to factor in regular guests’ preferences and adapt services accordingly.

What about building automation – networking and controlling various functions using a touchpad, tablet or smartphone?

Very much the way to go, but operating it should be intuitive and self-explanatory. Many guests have no interest in downloading a new app for every hotel they go to or anything of that kind.

pulse

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Since our 1/2012 issue pulse has also been available as a free app for iPhone, iPad or iPod touch. This time, the app includes a film about the extensive renovations to the Belmond Grand Hotel Europe.

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Cover: Barceló Hotel Gruppe
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Minister von Hammerstein

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Dr. Klaus Englert has long been working as an architecture critic, freelance culture correspondent and curator. He works not only for Deutschlandradio, ORF and SRF but also for "Baumeister". His book, "Barcelona" will be brought out by Berlin's DOM Publishers in 2016. It is an architecture guide with a large number of photos.

TRAVEL ARCHITECTURE

There is one place where the signs of increased human mobility are particularly evident – the metropolises. Stations and airports are often being expanded to cope with the hordes of users. Luxury residences, often the work of renowned architects, are hustling to attract well-heeled, discerning guests. After all, as the past has repeatedly demonstrated, it is those projects with big names behind them that are the successful ones.

Man's dramatically increasing mobility is changing the faces of our cities. The surge in budget flights and the price wars now raging between the "no-frills" airlines are not only an economic disaster but also compel many towns to adjust to a growing influx of tourists by offering wider and wider ranges of services. In 2013, Barcelona, one of the most popular vacation destinations for European tourists, boasted 394 hotels alone, accommodating 14 million visitors, and this figure is on the rise. The growing number of holidaymakers is forcing the cities in question to invest heavily in developing their infrastructures – for example, in buildings when expanding or modernising train stations and airports. And the fact that Berlin's growing popularity has been seriously dented by the never-ending saga of the building site at the still unfinished Willy Brandt airport is not necessarily symptomatic of a trend. On the contrary, as demonstrated world-wide, between 1992, the year when the city hosted the Olympic Games, and 2010, Barcelona airport was enlarged twice and large sums of money were earmarked both for the cruise port area and for the new intercity station Sagrera.

However, 60 years ago, the ball started rolling very slowly. When, in 1953, Spanish architect Antonio Moragas completed Hotel Park on Barcelona's splendid Avenida de l'Argentera, he had left neither his design nor his location to

chance. One of the purposes of building this hotel, one of the first instances of the second wave of modern Spanish architecture, was to demonstrate in the years following the country's economic isolation that Spain had not cut itself off from modern developments in international architecture. The hotel's modest rationalism was extremely popular with young architects in Barcelona who succeeded in liberating themselves from the shackles of the Franco regime's monumental style. However, one key factor was Hotel Park's proximity to Estación de Francia, as it offered travellers arriving from France an opportunity to reside in the city's most cutting-edge hotel.

Nowadays, a number of traditional hotel chains opt not only for proximity to stations or airports but also for effects that are as spectacular as possible. For example, the Catalonia chain, headquartered in Barcelona, commissioned Parisian architect Jean Nouvel to realise a hotel concept in the new business district, L'Hospitalet de Llobregat, halfway between the airport and downtown. Nouvel took his inspiration from, of all places, the fabled Hanging Gardens of Babylon and came up with the "Hanging Gardens of Barcelona": the Renaissance Barcelona Fira Hotel boasts 293 palms and exotic plants from five continents, spread out over all

Jean Nouvel distributed exotic plants from five continents over the 27 storeys of the Renaissance Barcelona Fira Hotel, making for fascinating glimpses out from between the upward-sprouting gardens (left).



Iwan Baan

Paradise-like seclusion: With their hotel on stilts on the Fogo Islands, Saunders Architecture have eliminated the boundaries between the interior and the nature that surrounds it

27 storeys. Outside their rooms, hotel guests are permanently surrounded by a green atrium and anybody using the glass elevator can look past the upward-shooting gardens into the open space behind them.

A hotel with 19 stars

Donald Trump is credited with saying “trendy hotels designed by famous architects are easier to market. In Madrid, people took this advice slightly too literally, dreaming about a hotel with 19 stars, engaging 19-star architects, starting with Jean Nouvel, Norman Foster, Zaha Hadid, David Chipperfield and Arata Isozaki and featuring a whole host of other “estrellas” from the international elite in architecture. The thinking behind the “Puerta America” project was that each individual in the star line-up would be responsible for fitting out an entire storey as he or she saw fit. In this way, the management of the hotel, which opened in 2005, combined creativity of design with a sophisticated advertising stunt.

The label Nhow marches to a rather different drum. This new segment in Spain’s NH group has opted for a concept that is particularly avant-garde and that defines the city’s skyline. With this in mind, the Spaniards recruited Rem Koolhaas, who was responsible for erecting “de Rotterdam”, the gleaming superstructure on the banks of Rotterdam’s Maas River, and integrating the hotel into a complex including apartments, offices and utility space. The Grand Old Man of the Dutch avant-garde is currently planning a three-part hotel

As large and spectacular as possible is the order of the day, not only for hotels but also for airports and stations.

high-rise of interlocked cubes for Zuidas, Amsterdam’s CBD between the old town and Schiphol airport. Once again, the developer is the above-mentioned successful Spanish hotel chain.

It goes without saying that the hotels in the new CBDs have become trendsetters, but it should not be forgotten that nowadays their tourist counterparts also offer unprecedented variety. For instance, there is an increasing trend towards paradise-like seclusion and closeness to nature. This is what is so enticing about the tree houses in the mountainous region of Kaikoura, New Zealand or the longhouse hotel on stilts erected by Saunders Architecture (Bergen, Norway) on solitary Fogo Island in Newfoundland. Not so long ago even Peter Zumthor wanted to put up a

hotel in the Atacama Desert in Chile, envisaging a structure like a “giant, pre-Columbian clay vessel”. Evidently though, the Chilean developer and the stubborn Swiss architect were unable to come to an agreement after all.

However, the predominant trend is not to be overlooked. As large and spectacular as possible – this is the order of the day, not only for hotels but for airports and stations, as well. Admittedly, Zaha Hadid’s airport in Beijing is not scheduled for opening until 2018, but even now the six terminals of the Beijing New Airport terminal building, arranged in the shape of a star, with their 700-hectare footprint and their expected annual turnaround of 45 million passengers outstrip all the superlatives we are familiar with today. The building’s sweeping shell,



Jannes Linders, Santiago Calatrava, New York



Two very different station designs: Rotterdam's new station which fits in with the cityscape around it by Team CS (left) and Santiago Calatrava's iconic steel skeleton for the Ground Zero station (right)

merging walls and roofs, is reminiscent of the light concrete structures favoured by Félix Candela. For the interior design Hadid has once again drawn on that formal repertoire for which she is already renowned, only this time on a gigantic scale. The organic shape from which the interiors take their cue is reminiscent of Hans Poelzig's Großes Schauspielhaus in Berlin which, at the time, was often compared to a flowstone cave.

A bird taking flight and other metaphors

In Santiago Calatrava's transportation buildings, the pictorial quality of the architecture is of a fundamental, in fact, almost identificatory nature. His architecture is iconic in the true sense of the word. His design for Bilbao airport, for instance, is reminiscent of a bird in flight and, with his blueprint for the World Trade Center Transportation Hub, the Valencian designer has again opted for "hovering" architecture. However, the main respect in which fanciful constructions of this kind are spectacular is in the fact that their costs usually succeed in escalating to incredibly elevated heights. In "New York Magazine" Andrew Rice wrote of the station shortly to open at Ground Zero: "The world's most expensive train station". Rice put a number on the costs, quoting a figure of \$4 billion, all this for a giant station covering an area of 74 hectares. Aboveground, Calatrava has reprised his own pictorial vocabulary. The station for Ground Zero, New York, echoes the Zurich Stadelhofen and Liège's stations, with their light and floating feel to them, only on a much larger scale. There are no changes to the former gleaming white concrete sculptures, the delicate steel structure, the image of a bird taking flight and of other animal met-

aphors (as is the case with the latest design for the station at Mons, which calls to mind an insect with its legs splayed limply). Calatrava's New York station outstrips, considerably in fact, the dimensions of the one in the City of Arts and Sciences with which the architect wished to immortalise his hometown of Valencia. However, the real dimensions of the New York project only become visible below ground, with passers-by being transported into an enormous edifice consisting of a steel skeleton and glass, a cathedral-like hall, a sacred place which, going by the renderings, is lit by some kind of gleaming daylight. And it is not only the proportions of the place that are gigantic but also the range of transportation on offer, with 11 different Metro lines plus a retail and restaurant center covering 21 hectares and connected to the World Trade Center Transportation Hub.

Ecological gains coupled with aesthetics

It would appear that innovative and yet less ostentatious transportation facilities are more prevalent in the smaller cities of Europe. One example is Rotterdam's new Central Station. After the municipality had, fortunately, rejected the "champagne glasses" proposed by artist/architect William Alsop, a station designed by Bentheim Crowel was finally agreed upon and the station was executed by Arbeitsgemeinschaft Team CS. With its dynamically projecting porch, the recently completed station fits in considerably better with the cityscape around it. Moreover, the ecological gains are coupled with aesthetic benefits – the solar panels on the station's roof make for a charmingly iridescent play of light and shadow as the weather changes.

DESTINATIONS OF THE FUTURE

People who travel often seek out nature. The visionary projects presented here approached this relationship in entirely different ways. On the one hand, two refuges close to nature, on the other a design for an airport evocative of a ladybird taking off. Foster + Partners have embarked on a highly unreal journey – they are developing a temporary home on the Moon.

FOSTER + PARTNERS: LUNAR HABITATION



ESA, Foster + Partners

News items about space tourism or negotiations over exploitation rights in outer space and the sale of plots on the Moon are making the somewhat aged utopia of a journey to the Moon seem tangible once again. To help realise a dream man has long nurtured Foster + Partners collaborated with the European Space Agency to explore the options for a lunar habitation. Aside from overcoming the inhospitable atmosphere, one of the most important prerequisites for a building project in space is achieving as slight a transport volume as possible. This prompted the designers to focus their attention on regolith, the loose upper soil layer on the Moon. First a base would be transported to the Moon by rocket, then robots would be used to create a 3D-printed shell, which would then be covered in layers of lunar soil. The cellular structure reminiscent of

foam and the dome shape ensure durability combined with the minimum of material. Arranged singly or in groups the igloo-like residences fit surprisingly well into the crater landscape and provide protection from meteorite showers, gamma radiation and the huge temperature fluctuations. The protected interior is accessed via airlocks, which also connect the individual units arranged in groups.

Apart from their customary uses the living areas also offer space for physical fitness (in the event of poor interstellar weather). Skylights in the otherwise closed domes let the occupants look out onto the infinite expanse of space. First attempts to produce a 3D-printed structure have already been undertaken and nurture the hope that the utopia will be reality one day.

JAVIER IGNACIO MARTINEZ GARCIA: INSPIRATION HOTEL



Young Spanish architect Javier Ignacio Martínez García chose the highly spectacular setting of the Tianzi Mountains in the Chinese province Hunan as the location for his design for an extraordinary hotel for artists. “Inspiration is in the air” was the working title of the entry for the “Inspiration Hotel 2014” competition and can be taken literally here. The proposal is for a hotel that is a place of contemplation: a ring-shaped timber structure set just below the forested summit of one of the strangely shaped rock columns which tower up from the deep mountain valley into the low-lying clouds. A cable railway brings guests in search of tranquillity and inspiration to this remote location. Only a narrow corridor between the units that expands to form niches with unique views separates the two-storey studios from the rock face. On the flattened side of the otherwise rounded peak the remaining segment forms a small space in front of the communal rooms. In addition to the panoramic views from the studios and balconies, the architect created a special space for quiet contemplation. A trapezoidal niche in the stone provides a view out of the solid rocks of the surrounding peaks and clouds while through an artificial crevice light falls from above onto the person seeking peace. This combination of monastic atmosphere in the Buddhist tradition, modern architectural language and a structure that pushes the boundaries of what is possible make this hotel a dream destination.



Javier Ignacio Martínez García

L.A.V.A.: AIR BALTIC AIRPORT, RIGA, LATVIA



In their competition entry for the Air Baltic Airport in Riga L.A.V.A. found inspiration in typical local elements – such as amber, lime trees, ladybirds and oaks and combined them to create a futurist formal language. Seen from above, the amorphous, curved shape resembles a ladybird with outspread wings about to take off. The terminal’s design was also inspired by the aerodynamic lines of airplanes and the soft outlines of amber. In keeping with the lightness and closed form of the main building the gates are located in two flanking arms recalling passenger walkways. Inside the terminal the curved lines of the shell are continued and cladding with regional timber lends the extensive spaces a natural air.

The underlying concept of ensuring closeness to nature starts with the park landscape topping the underground car park, continues in the groves of lime and oak trees lining the main entrance and reaches its conclusion in the large oak, which occupies the atrium at the building’s centre. Three large expanses of glass up to thirty metres high make certain natural light floods into the depths of the building, affording a perfect view of the runway and surrounding countryside.

The amber-coloured glass immerses the interior in golden light. In developing their design the architects not only sought to form an individual, iconic aesthetics, but also to organize the airport’s complex activities in a way that uses the space efficiently. Given the central arrangement of all service rooms in the lower floors it was possible to structure the remaining zones as a light spatial continuum. Airy footbridges and galleries, the omnipresent view into the atrium with its greenery and amorphous seating define the waiting areas in the terminal halls.



KONRAD WOJCIK: SINGLE POLE HOUSE



Convinced by the result of millions of years of evolution, architect and designer Konrad Wojcik was inspired by the design and function of trees when drafting his Single Pole House. Conceived for an international competition, the crystalline A-shaped structure towers up several metres above the ground between the tree tops and is held in place solely by a pylon resembling a tree trunk. Solar energy, rainwater tanks and geothermal power ensure occupants' comfort. Taking the thermals into account a natural ventilation system creates an ideal room climate. A compost plant completes the energy cycle modelled on nature. The habitat is made from recyclable materials that follow the cradle-to-cradle principle. The outer shell of the timber structure consists of zinc panels. Inside, the living areas are arranged around a vertical core over four levels. While the service rooms are housed in the closed rump the living spaces have a glazed front permitting generous views of the surrounding nature. The platforms are accessed using simple ladders, which extend up as far as the sleeping area between the tree tops. Cleverly integrated fitted furniture makes for tidiness and spaciousness on all levels. A gallery in the living space creates views between the seating area and workspace. The result: the vision of habitats that singly or loosely grouped provide a retreat into the wilderness and an almost symbiotic relationship to nature. With his picturesque visualizations of the Single Pole House, which forms a bright spot amidst remote, snow-covered woods, Konrad Wojcik evokes the viewer's longing for a break far away from anonymous, impersonal hotels.



Konrad Wojcik

TIMELESS ELEGANCE

It is worth stopping by Grand Hotel Europe in the heart of St. Petersburg, which since the mid-19th century has stood for luxury and European style. Despite a chequered history and several bouts of conversion work, the hotel has still retained its unique quality. Recently, the famous hotel was fitted out with modern, comfortable home automation.

Text: Christian Marx • Photos: Adrian Houston (3), Satoshi Asakawa, Alessandro Battistessa

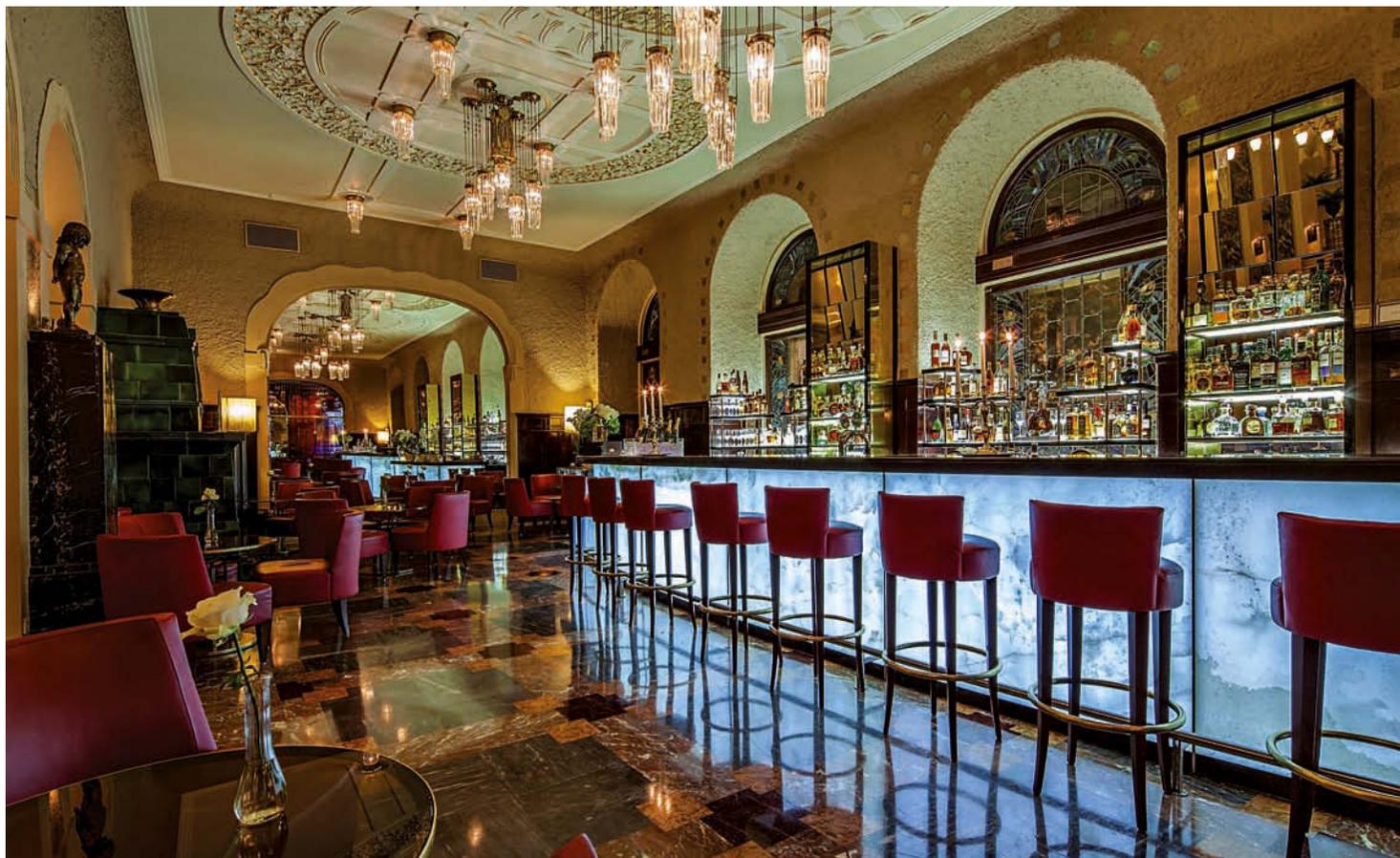
Seen from the boulevard, Grand Hotel Europe appears at first sight to be just one note amongst many in the Classicist symphony of development. But if you enter the side street Mikhaylovskaya Uliza northwards, then the building looks much more impressive: While the simple facade on Nevsky Prospect is just 30 metres wide, the main frontage, a highlight of Russian Art Nouveau, takes up the entire West side of the Mikhaylovskaya boasting a length of 170 metres. Years ago members of the Russian aristocracy, famous authors or merchants stepped out of their carriages. Today, modern luxury autos draw up outside, and there is a constant stream of celebrities. Guests include famous actors, politicians and many others, who appreciate the exclusiveness of this extraordinary hotel - and above all can afford it.

Functionalism and “Americanism”

As is to be expected from a building in this city that has survived several revolutions and changed its name several times, Grand Hotel Europe has also had a chequered history. It was first constructed in 1824 as a three-storey block of flats on Nevsky Prospect. Around 1830, Classicist architect Carlo Rossi added an extension on the newly built Mikhaylovskaya Street and through the Classicist facade merged the old and new building into one. While still privately owned, the ensemble (it consisted of a hotel and block of flats) now served as a direct continuation of the Mikhaylovski square to the North.







The Lobby Bar: sophisticated cocktails under original Art Nouveau stucco

Subsequently, state company Hotel Evropejskaya acquired the two properties and in 1873 commissioned architect Ludwig Fontana to undertake extension conversions. Under the aegis of Fontana a coherent hotel complex was created with the impressive Art Nouveau facade that can still be admired today. Finally, in 1875 the new lodgings opened under the name Grand Hotel d'Europe. The author Fyodor Dostoevsky, who alongside famous figures such as the composer Pjotr Tchaikovsky or Swedish King Gustav V was amongst the guests, was impressed by the sheer size of the establishment: "Given its functionalism, Americanism and hundreds of rooms, the architecture of this modern, immense hotel resembles an enormous industrial firm." Around 1900 another floor with a large roof terrace was added to the hotel.

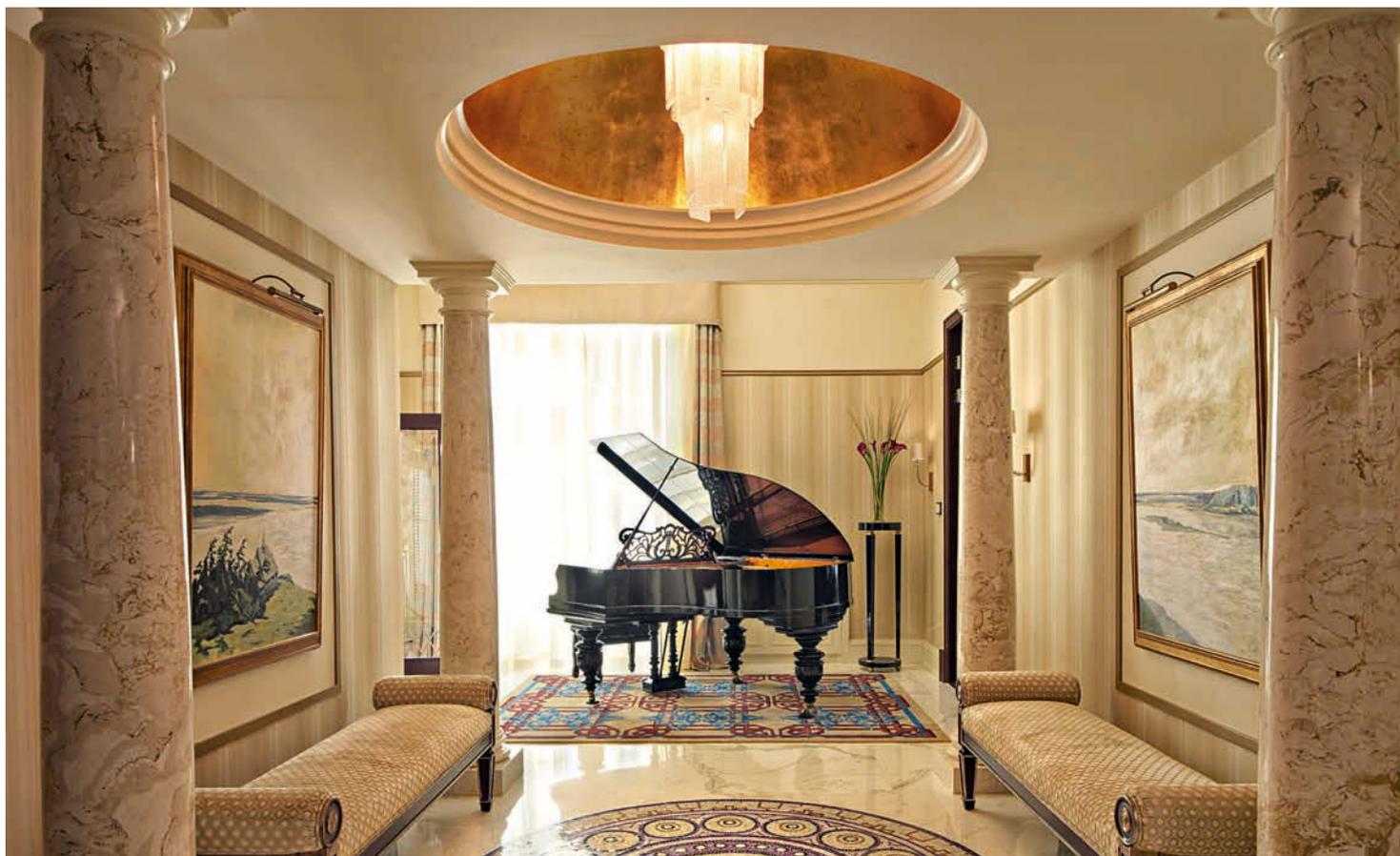
Original details remain unchanged

While up until the October Revolution the Grand Hotel played an important role in the cultural life of high society, with the fall of the tsar the hotel's days were numbered: It was appropriated by the state, nationalised, then served variously as a shelter for street children and a hospital during the years of the blockade. In the latter years much of

the valuable furniture and the wooden floors were used as firewood. Attempts to operate it as simple hotel after the end of the Second World War did not halt its decline, and only after the end of the Soviet Union was new life breathed into what was once Petersburg's top address.

Following a thorough, award-winning makeover in 1989 – 1991 (handled by architects Strusman and Panfilov) the hotel once again entered the ranks of five-star hotels and in 1991 reopened as Grand Hotel Europe. Modernisation was undertaken in three stages and work has continued up until today. It is now a monument of national importance and in 1994 became a member of the "Leading Hotels of the World".

As part of the hotel chain by the same name, since 2014 it has been known as Belmond Grand Hotel Europe and is home to 301 rooms plus seven restaurants. Original details either remained unchanged during modernisation or were lovingly restored. Then director Thomas Noll had one of the courtyards covered by a light glass structure, transformed into an atrium inspired by the inner courtyards typical of St. Petersburg, and this now houses the exclusive Mezzanine Café. The lift portals were renewed in marble and sandstone, while the wrought iron lamps emulating



Presidential suite: The historical piano invites guests to make music – possibly Stravinsky played the piano here

traditional St. Petersburg street lamps are an unmistakable local reference.

From 2005, the hotel rooms were completely made over. Under the direction of designer Michel Jouannet the long tradition of French interior design in St. Petersburg was continued. The ten presidential luxury suites – each designed according to a different theme, bear famous names such as “Dostoevsky” or “Stravinsky”, replicas from the lost Amber Room decorate the Amber Suite. Here the style of Tsar Alexander I was combined with modern comfort, the austerity of Classicism mitigated by soft pastel shades and velvet fabrics.

Elements of traditional Russian decor leave no doubt as to the location: table lamps in the shape of samovars, furniture of Karelian Birchwood with inlay work or carpets with highly extravagant designs after historical models. The bathrooms with light marble and ceramic cameos recall the thermal springs Elizabeth the Great had built in the summer residence “Tsarskoye Selo”.

While the “standard” luxury suites are spacious enough, offering between 43 and 73 square metres plus ceiling

heights of 3.5 metres, the presidential suites of around 350 square metres will satisfy even the most discerning guest: Apart from two bedrooms each with their own bathroom, guests also have a dining room with lounge bar, a fitness room and a music room with an historical piano.

So as to offer visitors to the International Economic Forum the greatest possible technological support to go with the

comfort, in 2014 the installations in the presidential and luxury suites were modernised by the St. Petersburg firm LIIS: In just two months technicians revamped the entire installations and electrical systems during normal hotel operation, renewed the

fire prevention system and installed new lighting.

As the operator decided on a KNX system, the suites were also equipped with this easy-to-use technology. Specifically, all the rooms were fitted with a day and evening scenario for lighting, and controlling the curtains, while control panels were installed on the switches. The result: improved, intuitive operation in which the switches were identically arranged in the rooms.

The style of Alexander I meets modern comfort – the austerity of Classicism is mitigated by soft pastel shades and velvet fabrics.



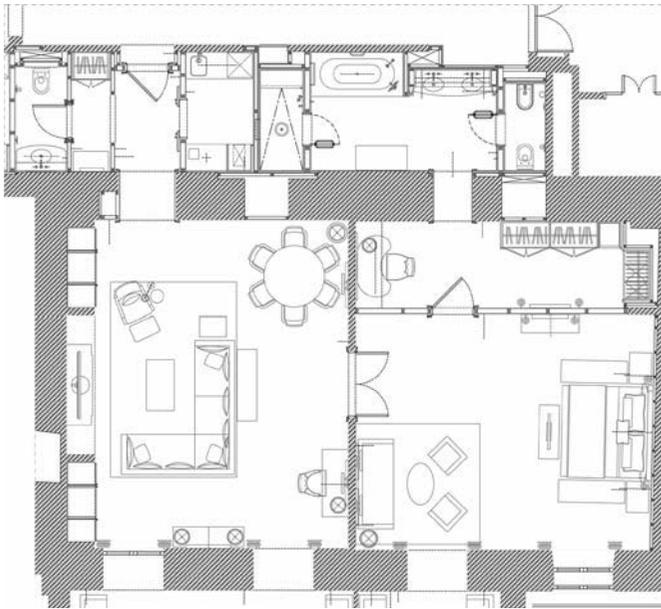
Top: The hotel facade opposite Mikhaylovski square: A highlight of Russian Art Nouveau. Bottom: Avant-garde luxury suite –El Lissitzky rather than Art Nouveau pomp



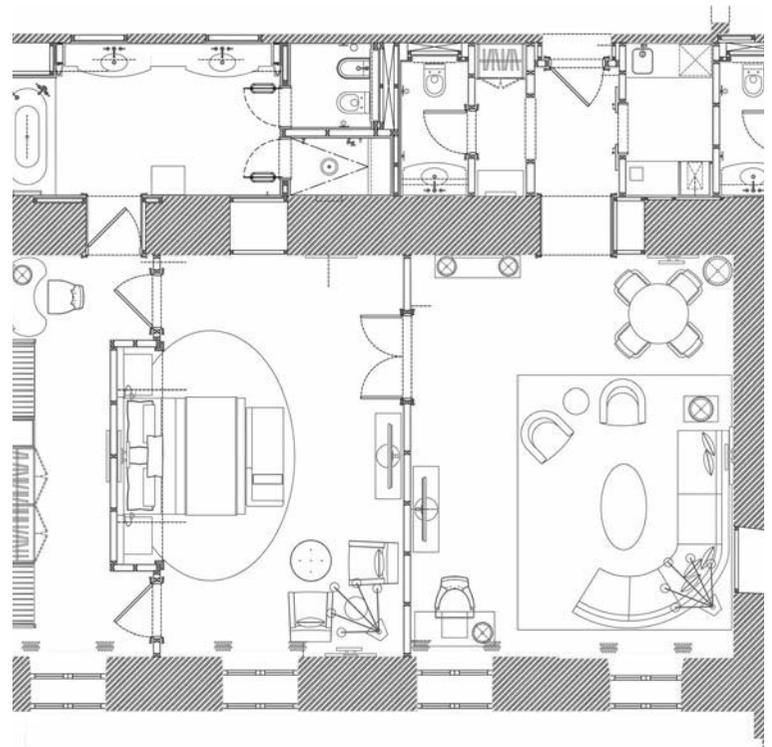
Hidden treasure

It cannot be ruled out that during modernisation workers came across the trail of a St. Petersburg legend: Before he was forced to emigrate as a result of the Revolution a wealthy businessman hid his fortune in a suite of the Grand Hotel. Following his death his heir managed, as a member of a delegation, to stay in that very suite. When he took up the floor at night he came across a metal container, which was attached by a large metal strap to the ceiling and locked there. The whole night the heir tried to open the metal clasp, but when he finally managed it, there was an enormous crash from the floor below; the chandelier in the restaurant had come down from the ceiling.





Layout Suite N° 135



Layout Suite N° 139

BELMOND GRAND HOTEL EUROPE, ST. PETERSBURG, RUSSIA

Busch-Jaeger products

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

Belmond Hotel Group

ARCHITECTS

Marisa Marques, DSA Architects
Geoff Markham, DSA Architects
Mike Scott, DSA Architects

RECONSTRUCTION PHASE

December 2013 – August 2014

INTEGRATED PRODUCTS

BY ABB/BUSCH-JAEGER

KNX System

DSA Architects International

The above architecture company has offices in South Africa, the United States and Portugal. Since first opening 29 years ago the architects have implemented projects in 28 countries. Hotels occupy a key position in the portfolio, but the company also designs casinos, safari lodges and luxury residential complexes.

www.dsa-arch.com

SPAIN IN THE NORTH

“Modern Spain meets elegant Hamburg” was to be the motto for the house of exclusive Spanish hotel chain Barceló in Hamburg. And indeed the fusion between Northern understatement and Southern lightness of touch works very well. Many details of the interior design concept reflect the fusion, from coloured ceiling patterns through to lampshades printed with motifs of Hamburg.

Text: Cornelia Krause • Photos: Marco Floris, Berlin; Barceló Hotel Group

Location, location, location ... this estate agent’s mantra also holds true for hoteliers. Especially in those cities the tourists love there is increasing rivalry to fill beds. However, the focus is less on rucksack travellers and more on well-heeled clients. Spanish hotel chain Barceló, which owns houses the world over, also wanted to be present in Hamburg. For its first hotel project in Germany the company succeeded in garnering one of the prime sites in the booming Hanseatic city. Before the surge in demand for housing, areas in the vicinity of railway stations were deemed more as dingy. This was also true of Ferdinandstrasse and the parallel streets Raboisen and Rosenstrasse, north-west of the main station. Pakring spaces and office buildings but also narrow streets defined this quarter that has since undergone a facelift, especially as the boulevard Jungfernstieg and the River Alster are just a few hundred metres away.

Wash stands and shower cubicles as room dividers

Where once a demolished car park stood in Ferdinandstrasse an eight-storey building with two glazed staggered uppermost storeys now towers up. Light sandstone panels and windows of varying widths with black frames structure the facade. The glazed base means that passers-by can see deep into the hotel’s interior.

As for the hotel concept it appears as clear as its outer shell. It aims to cater largely to business people but also to tourists who set a

premium on quiet and comfort rather than dazzling interiors. Still family-owned, the firm appreciates the Hamburg understatement and coined the slogan “modern Spain meets elegant Hamburg”. GabrielSantos planung + design, an interior design firm based in Sóller, Mallorca, does justice to this statement: For the rooms (just under 200) and public area the architects chose muted colours in white, beige and brown tones, which are now and then contrasted with orange-coloured (wall) elements. The owner emphasised open planning, which is seen in the direct connection between the room and bathroom. Carpets or white parquet flooring merge seamlessly with the large and small tiles of the bathrooms. The superior shower cubicle with glass walls acts as a visual partition but preserves the room’s open-plan feel. Creating this fluid transition between bedroom and bathroom is an ingenious way of exploiting available space and conveys an impression of spaciousness and openness. Apart from the two rooms for persons with mobility restrictions all other rooms heed the same design principle. Hotelier experience says that the comfort of the bed and bathroom are decisive for a guest recommending or choosing a hotel again. Everyone is happy to return to the luxury suites in the glazed stacked storey. It is not just that you can gaze at Hamburg’s starry sky when falling asleep; the roof terrace also invites guests to linger there. From here it is even possible to watch sailboats on the Alster.



Barceló
HOTELS & RESORTS



The canopy of flat, round luminaires presents the bar and restaurant in the right light



Hamburg motifs on the lampshades

All the public functions a hotel needs are housed in the two-storey podium. In the spacious lobby the fluorescent art by Regine Schumann is an eye catcher. High above reception hovers a pink-coloured body that begins to glow at dusk with the help of black light transforming the daytime business atmosphere into a nightlife mood. From the long reception counter on a black vitreous mosaic base, guests can walk directly to the restaurant, where breakfast is also served every morning. The canopy of flat, round luminaires makes for a cosy atmosphere. On closer inspection, one can discern themes of Hamburg on the shades – an homage to the location.

By contrast, the wine lounge adjoining the bar underscores the hotel group's Spanish identity. With its characteristic wall and ceiling panels it has become a popular meeting place. Floral motifs were carved into the metal tiles manufactured on Mallorca. While for the floor tiles the pattern is lasered as a broken line to prevent guests tripping, the wall panels are backlit in alternating colours. They immerse the room in a pleasant light making for a particularly agreeable mood in the evening.

In Barceló the first floor with a total of 280 square metres accommodates six conference rooms. Fitted with the very latest technical equipment they can be used singly or in combination to suit any group size. Another aspect that distinguishes the hotel is the way it caters for those with special needs. Indeed, the Barceló has already received several prizes for this.

Doubtless the hotel's restrained and timeless elegance will outlast the one or other stylish hotel. With their concept the interior designers not only reflect the trend to merge bathroom and sleeping area. "Guests should experience the hotel as a place where they can try out seemingly unusual spatial experiences", emphasizes the GabrielSantos office. "In principle, we are not only seeing a greater desire to travel, but guests also want to be forever discovering new things."



The interior designers fulfilled one of the owner's wishes by installing high-quality open plan shower cubicles

HOTEL BARCELÓ, HAMBURG

ABB/Busch-Jaeger product

FUTURE® LINEAR

What makes future® linear so attractive is its uncompromising sleek design. Combined with strong colors, which correspond to a contemporary architectural conception. Impressive to the sight and touch with the soft touch shades studio white matt and black matt. Uncompromisingly clear.



Project partners

INVESTOR & OPERATOR

Barceló Hotels & Resorts

GENERAL PLANNING

GFB Alvarez & Schepers mbH

ARCHITECTS

Manuel Alvarez Fiedler, Berlin

INTERIOR DESIGNERS

Gabriel Santos, planung + design,
Sóller, Mallorca

Planning phase and site supervision:

Gabriel Santos and Susanna Thomas



Gabriel Santos planung + design

The office offers high-class planning services and places great emphasis on site supervision. This allows the architects to ensure the smooth coordination of interior design and architectural planning and the local procedures in the permission phase. In the past the architects have successfully represented the interests of German and Spanish owners in private buildings, store projects and hotel projects.

www.gabrielsantos.es

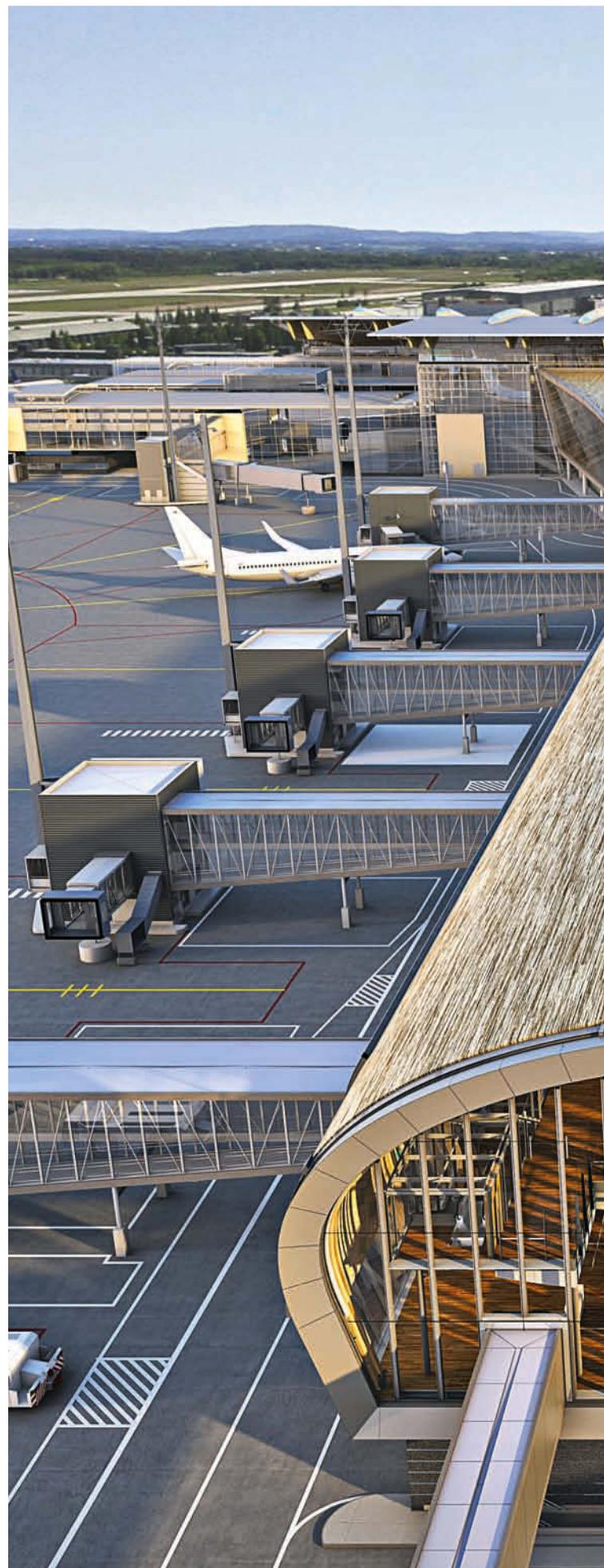
OSLO EXPANDS

Norway is investing in extensively expanding its transportation infrastructure. One of the most important projects is to extend Oslo Lufthavn – without even closing down temporarily. When the extension opens in April 2017 the airport will be able to handle up to 28 million passengers a year. Recent photos of the construction site give an idea of this future Nordic hub.

Text: Nathalie Martin • Photos: Jiri Havran, Knut Ramstad; Rendering: Nordic

Previously Gardemoen military airport and still used today by the Royal Norwegian Air Force, the airport first underwent expansion in 1998 with the opening of a civilian terminal building. Narud Stokke Wiig Arkitekt og Planleggere – today Nordic – designed the master plan back then and realised the terminal, the aviation control centre and tower, and the train station. With unusual foresight their master plan envisaged multi-phase expansions of the airport located 50 kilometres north of the Norwegian capital without interrupting normal operations and handling a final capacity of 35 million passengers a year. The first phase was designed for 17 million passengers – a figure achieved just ten years later. In 2011, the current expansion began under the supervision of the same office, and included a pier with eleven gates, new departures and arrivals areas, and a new train station.

The existing terminal has an impressively simple structure: Via the central terminal building the passengers reach the West Pier for domestic flights and the East Pier for international destinations, while a train station on site is reason enough for two thirds of all passengers to arrive and leave by public transport. The architecture with bright, natural materials such as timber, glass, stone and concrete both for the inside and outside areas creates a pleasant atmosphere. The typical northern ambience is heightened through the deliberate inclusion of daylight alternating from long, light summer evenings to suffuse winter light. In realising the expansion the architects placed great importance on







The external appearance of the new Pier North (see rendering on previous page) clearly differs from the existing architecture. Above: Photo from September 2015



maintaining an attractive design and easy access. Additional check-in counters and security check lanes in the new terminal building but also a new baggage handling facility and baggage transport system ensure short waiting times. Although with roughly 240,000 square metres the complex will be almost twice as big as now, passengers will still walk short distances. During the construction phase the largest challenge facing planners is maintaining the terminal's simplicity and clear layout both for the passengers, but also for the operator. In order to guarantee everything runs smoothly the planners developed extensive transitional measures. For example, a temporary pier with nine gates was installed for domestic travellers.

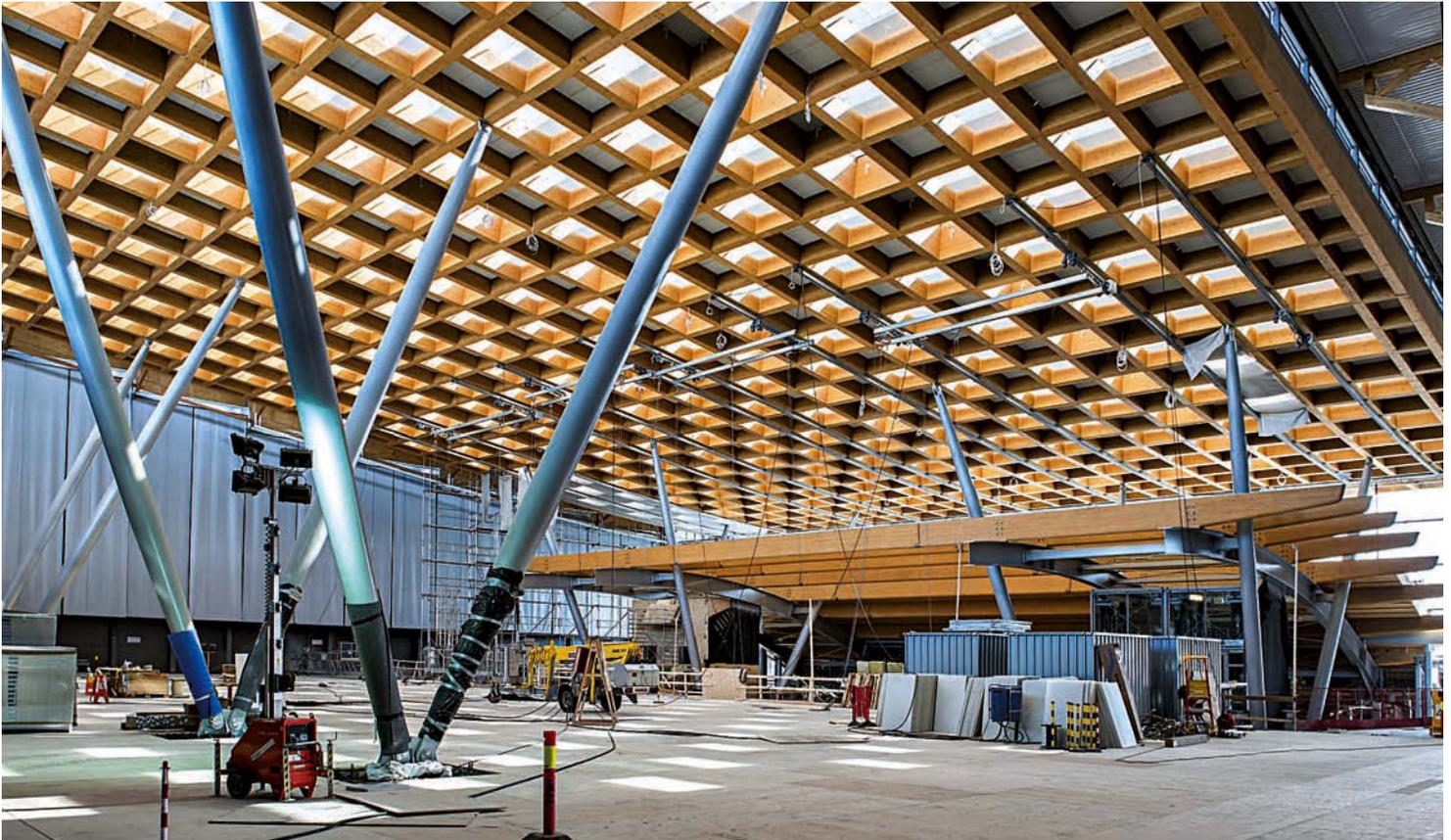
Other important aspects for the planners: the use of natural materials and a sustainable handling of resources and energy. This is expressed in the spectacular timber roof construction: The new terminal building measures 91 x 126 metres. Covering such dimensions requires enormous sections: Twin braced beams some 91 metres long and over 4.20 metres high rest on concrete supports some 54 metres apart. Their ellipsoid-shaped curved bottom plates are modelled on an airplane wing. At airside the beams jut out some 13.65 metres, on the other 23 metres beyond the points of support. The main structure is composed of 14 of these girders

arranged in pairs each 3 metres apart. Once completed the new building will be connected to the existing terminal.

Snow as a coolant

While the new terminal's architectural language is influenced by the current one, Pier North, where construction work began in 2013, differs strongly from all existing buildings. Some 300 metres long and 16 metres high it will dock onto the North side of the existing terminal with a width of 116 metres and taper away to just 46 metres. On two different levels the new pier will handle both national and international passengers.

Both new buildings meet the standard "excellent" according to the best-known and most widely used certification standard for sustainable building - Building Research Establishment Environmental Assessment Method (BREEAM). And it will be the first airport to have a cooling system using snow: Snow from the past winter will be collected in a kind of basin and when needed will be used to cool the pier in the form of melt water recovered in a heat exchanger. Should the capacity of the expanded airport be exhausted the operator will realise the third phase of the master plan for an envisaged 35 million passengers - which will only involve extending North Pier a further 250 metres.



The planners also conceived a clear-cut, architecturally appealing and sustainable lobby for the train station (above)

AIRPORT OSLO, NORWAY

ABB/Busch-Jaeger 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

Avinor AS

ARCHITECTS/CONSULTANTS

Team T

(Nordic - Office of Architecture AS, Norconsult AS, COWI AS, Aas-Jakobsen AS, Per Rasmussen AS)

INTEGRATED PRODUCTS BY

ABB/BUSCH-JAEGER

- Movement and presence detectors, touch sensors, control panels and KNX system



Nordic - Office of Architecture

It is one of Norway's largest architectural offices with 130 employees. Founded in 1979, until 2012 it went by the name of Arkitekter og Planleggere AS. Although the international team covers all types of construction it specialises in master plans and realising airports and hospitals. Its main office is in Oslo, with additional project offices at the airport in Gardermoen and in Copenhagen.

www.nordicarch.com

INTELLIGENT HOLIDAY HOMES

The three new holiday homes in the Dierenbos Holiday Park, the Netherlands are impressive for their extremely low energy consumption. The designers decided to equip the domiciles with the new ABB-free@home system. A logical decision: The intelligent home automation provides the right ambience and proves that comfort, intuitive operation and efficiency are not only possible at home, but also on holiday.

Photos: Kuppens fotografie/Unibouw, BV; Busch-Jaeger Elektro GmbH

The Dierenbos Holiday Park in Den Bosch, Holland offers visitors ample green spaces and playing areas, several camp sites and holiday bungalows on a spacious plot. In cooperation with owners Libéma, construction company Unibouw realised three new holiday homes, each accommodating up to eight holidaymakers. One condition the owners made was that high-quality houses should be completed in a relatively short time. This was achieved using the EPS System developed by Unibouw, which combines the strengths of expanded polystyrene with those of concrete. After a construction period of just eight weeks Unibouw Managing Director Jeroen Verbakel was delighted with the prime insulation performance and “extremely low energy consumption”. This success was possible in part thanks to the ABB-free@home® system with which ABB/Busch-Jaeger guarantees uncomplicated access to intelligent living combined with a high level of comfort, safety and efficiency. And indeed these holiday homes in the Dierenbos Holiday Park are the first to use the ABB-free@home® home regulation system in the Netherlands.

Home automation using mobile devices

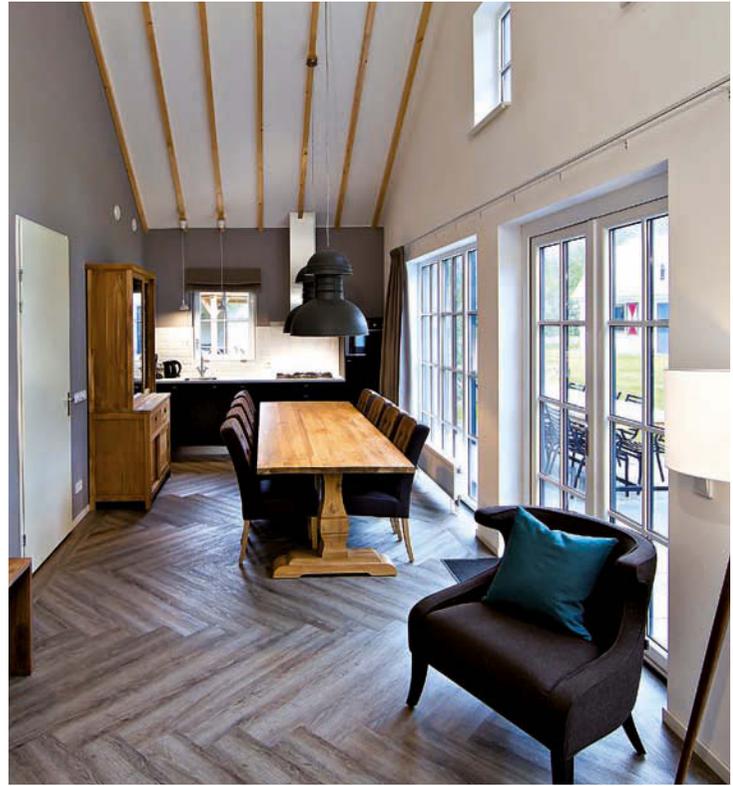
For the owners, it was of great importance to equip the holiday homes with perfect, intuitively operated home automation with which every guest can deal easily. For example the ABB-free@homePanel offers reliable and atmospheric light regulation, which allows guests to select the perfect lighting for every occasion: Warm lighting makes for a

relaxed atmosphere over an evening meal. And for cooking together the luminaires light up every single corner of the worktops. ABB-free@home® not only makes intelligent living uncomplicated, but is also especially energy-efficient: For example, energy consumption is lowered considerably thanks to the everything-off function. This allows occupants on leaving the house to switch off all the devices connected to this system by pressing a single button. This not only saves energy and costs but simultaneously makes for greater security. Similarly, the heating in the holiday homes can also be controlled via ABB-free@home®, and the operator can always keep an eye on the energy consumption. Using the ABB-free@home® app the home automation can be activated using mobile devices. This means that the heating can be turned up and the entrance light switched on whilst on the move. ABB-free@home® offers guests in the Holiday Park Dierenbos other practical options: A time switch is available for the outdoor lighting so that holidaymakers need not worry about switching it on and off and can enjoy a relaxing evening.

The homes are also fitted with practical SCHUKO® USB outlets, which offer a perfect connection for charging mobile phones, smartphones, tablets, digital cameras, navigation devices or MP3 players.



In conceiving the holiday homes for the Dutch Holiday Park Dierenbos there was an emphasis on comfort, security and efficiency. A not inconsiderable contribution to achieving this was made by the ABB-free@home system, which premiered in the Netherlands here





The comfortable home automation offers innovative lighting control and a perfectly networked holiday

HOLIDAY HOMES, DEN BOSCH, THE NETHERLANDS

ABB/Busch-Jaeger products

ABB-FREE@HOME®

The innovative system enables simple access to a smart home from a computer, smartphone or tablet PC. Unlike conventional electrical installations it only involves low additional costs. The system is especially convenient when used with the free ABB-free@home® app.



SCHUKO® USB SOCKET OUTLET

The combination of proven SCHUKO® socket and a modern USB power adapter in a uniform design: It is available for numerous Busch-Jaeger switch programmes such as carat®, pure stainless steel, solo®, Busch-axcent®, alpha, future® linear and Reflex SI/SI Linear – in all current shades of the respective programmes.



Project partners

OPERATOR

Libéma Vakantieparken, The Netherlands

GENERAL CONTRACTOR

Unibouw BV, Gemert, The Netherlands

GROSS AREA PER HOUSE

94 square meters

COMPLETION

2014



Luis Diaz Diaz

Award-winning: The temporary Red Bull Music Academy in Madrid completed in 2011



María Carmona

Víctor Navarro and María Langarita



Luis Diaz Diaz

Complementing the existing building: Medialab Prado

LANGARITA-NAVARRO, MADRID

Ever since opening their studio, Spanish architects María Langarita and Víctor Navarro have defied the crisis – and since garnering a Mies van der Rohe Award they are also in demand internationally.

When young graduate architects María Langarita and Víctor Navarro set up their architecture bureau in Madrid in 2006 Spain was still riding the property boom wave. Two years later the bubble burst – with the obvious consequences. This is why the architects insist with a smile that for them times of crisis are basically all they know. They have had to make the best of the day and generate enough business all the same. The accolades they received in the first few years were doubtless a boon.

In their very first year the bureau won the competition for the Medialab Prado conversion - into a mixture of museum and art gallery dedicated to producing, researching and disseminating digital culture. The Medialab was to occupy a 1920s industrial building located diagonally opposite the Prado. Langarita and Navarro designed lightweight annex structures that could be dismantled and reused elsewhere and were clearly unlike the existing building. Another of the architects' concerns was to breathe new life into the old building. The fact that the infrastructure is so open is one of its distinguishing features, but there are also birch-wood cubicles which meet any needs for closed spaces. By equipping the walls of the lightweight construction with LEDs, the architects have ensured the annex can be used for digital projections. It is not, perhaps, a coincidence that these two young Spanish architects have been so successful in times of crisis with flexible, temporary structures in particular thanks to their

considerable creativity and their ability to grasp what is required in the urban context. A rapid response was also called for in 2011: At the time, a new location needed to be found for the annual Red Bull Music Academy, an international convention of young musicians and DJs. Tokyo, the original location, was cancelled because of the devastating earthquake there. Madrid stepped into the breach and Langarita-Navarro faced the challenge of developing and implementing a concept for the Matadero, local disused warehouses. As with the Medialab project, the architects came up with a flexible, recyclable structure. They placed constructions reminiscent of tents in the hall which then served as locations for the various events and workshops, impressively displaying the roof structure. Expanses of green dotted about throughout the hall, a motley array of bright furniture and graphic patterns brought additional colour to the occasion. Langarita-Navarro Architectos were rewarded with a special mention at the 2013 Mies van der Rohe Award for their Nave de Musica (music warehouse). Since then, international clients have increasingly shown and interest in the duo's output. They are currently working on an auditorium to seat an audience of 1,500 for the Peruvian city of Arequipa. Alongside their everyday lives in their studio, Langarita and Navarro also find time for teaching at universities in Madrid.

PEOPLE • TRADE FAIRS • EVENTS



Be it for the "BRIGITTE Smart Fashion Show" (left) or for in-depth product presentations: The exhibition booth belonging to the market leader in electrical installation technology was always popular

PRODUCT LAUNCH AT THE IFA

For the second time now, ABB/Busch-Jaeger was the only company in its sector open to visitors at the renowned Berlin trade fair. Along with its new Busch-balance® SI switches range, the company's voice control for smart homes proved very popular.

The IFA in Berlin with its reputation as the world's most important fair for consumer electronics and household electrical appliances ended on September 9, having attracted a record number of visitors. Some 245,000 visitors from all over the world took advantage of the opportunity to get abreast of the latest trends. For the second time now, Busch-Jaeger was the only company in the electrical installation technology sector with its own booth at the IFA – out of the total of 1,645 international exhibitors there. The booth belonging to the ABB Group member company focused on innovative solutions for the smart home.

Technical perfection and ease of operation

Busch-Jaeger's presentation centred on the umbrella brand Living Space® which embraces a wide range of innovative solutions for the intelligent house – building automation systems characterised by unique technical perfection, an elegant design and utmost ease of operation. Take for example, Busch-free@home®. An ingeniously simple way to control light, heating, blinds and communication at the door, it features switches and displays that can be operated intuitively. Or from anywhere with a smartphone or tablet PC. And, since the 2015 IFA, by voice as well with an intuitively operated app for mobile devices. This fascinating voice control not only understands requests such as "please switch off the lights in the living room!" and immediately implements them, it also provides appropriate answers. This innovation met with particularly great interest at the IFA.

Another crowd-puller at the fair: the Busch-ComfortPanel®. It represents not only an extremely practical way of controlling a building but also a multifunctional information and entertainment centre. It is currently complemented by a facility for integrating a Sonos sound system into the house and building controls.

For the first time in more than 30 years, Busch-Jaeger also presented a completely new range of switches to complement Reflex SI, the most successful switch program of all time. Busch-balance® SI, the new line, looks set to become a classic, too. Reflex SI will continue to be available (see page 40f.).

TRADE FAIRS & EVENTS WITH ABB/BUSCH-JAEGER

- World Architecture Festival (WAF), Singapore 4. – 6. November 2015
- Sleep, London, 24. – 25. November 2015
- SBID International Design Awards, London, 27. November 2015
- Light & Building, Frankfurt am Main, 14. – 18. March 2016
- IFA, Berlin, 2. – 7. September 2016
- belektro, Berlin, 11. – 13. October 2016
- GetNord, Hamburg, 17. – 19. November 2016



Seeing age as knowledge: One of the things that Kjetil Thorsen, cofounder of Snøhetta, (right) emphasises in his interview with Pulse is the concept behind the book and exhibition project "Living the Nordic Light"



Lasse Ole Hempel/GKT; iStock/Nitroglycerin; Snøhetta

“IT IS THE CONTRASTS THAT DEFINE US”

Winning the competition to design the new library at Alexandria in 1989 catapulted Norwegian design bureau Snøhetta, which had only opened two years earlier, into the limelight. At the time they even had to borrow suits for the occasion, whereas today Snøhetta is one of the world’s most influential and respected bureaus. Reflected in the name of their company, their Nordic roots still represent a crucial element in their identity. In August, Pulse interviewed Kjetil Thorsen, one of the company’s cofounders, in Berlin, where he was opening the exhibition “Living the Nordic Light” that evening.

Interview: Katrin Förster and Lasse Ole Hempel

The exhibition “Living the Nordic Light” at Aedes Architekturforum, designed by Snøhetta, together with Zumtobel, shows large-format black-and-white photos of people aged between 90 and 100 who have spent their entire lives close to the Arctic Circle. What can architects learn from these pictures?

Most people believe that architecture is all about designing a building. But in point of fact, there are many other things involved – the psychology of a building, our experience of light, the people affected and the genesis. Architecture has a very broad scope, it impacts on an extremely

large number of parameters, and its many aspects cannot be simply reduced to the act of designing a building. All these factors culminate in our fact-finding and research activities. If you like, what we are showing here today is a research project initiated by us.

What exactly is it that you researched here?

We are interested firstly in the relationship between light and a lack of light, and secondly in people’s own perceptions of this relationship. We ask ourselves whether it would be possible to record and document peo-



Snøhetta & MIR

Snøhetta is currently planning the Opera Hotel on the Lofoten Islands – with this project, the Norwegians are once again demonstrating their unique feel for landscape and scenery

ple’s individual experiences both of the existence of light and shadow, and of darkness. What inspires us is the fact that old age is now considered to ensure knowledge. The people who were born at the beginning of the last century are the last surviving generation in the Western world to have experienced sweeping changes such as the rise of electricity.

You examine these extremely personal life stories in the context of scientific findings.

We are involved in several research projects relating to “sensitivity to colour”. For example, the further north you live, the greater your affinity for the colour blue, whereas the further south you go the more yellow and green gain the upper hand. This means that our experience and perception of the world partly depends on the place we live in. So things are sometimes not quite the same for somebody living in the far north as they are for someone living in the deep south. Or, people are more receptive to certain phenomena or colours.

Although Snøhetta is globally active the north still seems to shape your corporate identity ...

I think that this is connected with the landscape – and with the harsh winters and the radiant summers. It is these strong contrasts that leave their mark on us and inspire us. When everything is always the same

day in, day out, as it is in Los Angeles, something is missing as far as I’m concerned.

But you implement projects in entirely different regions and travel far away from Norway to other cultures. What approach do you take there?

We engage in fact-finding and research. We read, meet people. We seek to understand by drawing on the necessary information.

Many articles highlight the fact that as part of the exchange of information with your clients, Snøhetta has often taken the unusual step of switching roles...

Yes, we called this process transpositioning. We organise workshops where we define the various tasks to be addressed. This can mean that the structural engineer assumes the role of an artist or that the landscape architect becomes a sociologist. But it can also mean that we tell the various participants what to focus on without assigning them to any particular profession. Using this process, and we ourselves developed it, we have repeatedly succeeded in tackling the requirements specific to a particular project and creating a unique building. If we do not manage to do that, then we’ve been doing something wrong.

“If a building that we have designed is not unique we have been doing something wrong.”



Bruce Damonte



In the ZEB Pilot House project the architects are experimenting with a kind of technical know-how that is expected to provide optimum energy consumption figures at the end of the project



And how exactly did this process work with the September 11 Memorial Museum? In that particular case the act of imagining yourself in a completely different cultural situation must have been a particular challenge.

For this project the most important thing was to mediate and negotiate between the different interest groups involved – for instance, Muslims, Republicans, firemen and the representatives of the victims. In other words there was a whole string of conflicting opinions at work. We met with the groups involved and then brought them together at one table.

How did these “negotiations” impact on the Memorial Museum’s architecture?

At the end of the day, the results were quite unlike what we had initially had in mind. Different locations needed to be found for the “Drawing Center” and the “International Freedom Center” which had both been part of the original proposal. Consequently, the Memorial Museum turned out smaller than intended, but its size now sits better with its particular functions. The final outcome of the majority of the negotiations was, for the most part, beneficial. Time was an important factor and it was only the workshops that gave people more time for reflection.

The focus of your bureau’s portfolio is very much on cultural buildings and educational facilities such as libraries. With Pilot House are you now also branching out and including residential buildings?

I would rather place Pilot House in the category of energy and the environment. The building is situated in Larvik – one and a half hours southwest of Oslo – and came about as part of a cooperation agreement with SINTEF, a research institute, Zero Emission Building (ZEB) and Optimera. As the project name suggests, it’s a pilot project. Here, we consciously overemphasised all the ecology-related aspects in a detached house in order to figure things out for future projects. All technologies such as geothermal heat, heat circulation, solar energy and cooling systems have been united in one project. It could go into mass production and be used at other locations. One major challenge is to ensure that all the elements interact meaningfully.

Does building automation also play a role in your thinking on energy efficiency?

Yes. Of course, technical developments are factored in as well. I see building automation as an extension to skilled trades. In future it will become more and more important to network systems and technologies in a meaningful way.

One project that you are also presenting here in Berlin as part of the exhibition is the Opera Hotel on the Lofoten Islands. The design appears to focus on highlighting the charms of the surrounding countryside.

The hotel’s proposed location is a quarry near the town of Sørvaagen. The North Sea pounds the coast to the south and west, there is a mountainous region to the north and northwest. The place is known as Opera because of the structure of its rocks, which are reminiscent of an amphitheatre. There are still a few issues to be solved as regards the interior design. The purpose of the hotel’s organic shape is both to offer protection and to convey transparency. The project also includes apartments, a theatre, a large spa area – all this over an area of around 11,000 square metres.

In general, how does your bureau handle hotels as construction assignments?

For the hotel that we realised in Umeå, Sweden, guests simply mingle with the town’s residents. They are given a ticket and join the crowd in the public square. This is also where they take breakfast because they have already paid for it at the hotel. In our opinion, flexibility tends to take a backseat at hotels. We are currently designing a hotel in Sardinia, one shaped slightly like a doughnut. With its terraces at the front, it follows the contours of the landscape. At this hotel everybody has a lovely view and daylight on two sides. Everyone can move freely to any room because everything is organised towards the same common core and yet each individual has his own private sphere.

One of your finest projects, because it demonstrates your feel for nature so impressively, is the reindeer observation post at Dovrefjell



Natural materials combined with phenomenal views: The reindeer observation post at the Dovrefjell National Park

National Park. What is the story behind that?

We were commissioned by the Wild Reindeer Foundation which looks after the last genetically strong reindeer families. From the observation post there is a view of Snøhetta mountain. So we had no choice but to accept the project. Something interesting struck me, as we are currently working on the visitor centre in Lascaux. It is possible to find cave drawings there of the self-same species of reindeer to be found in the flesh in Norway. They can be recognised by the shape of their snouts. For the people of Europe they represented one of the main sources of food. When the ice retreated they moved further northwards.

Generally speaking, experiencing nature seems to be important to your bureau's team spirit. I believe that at Snøhetta you regularly embark on rambles or sailing trips.

Yes, that's true. For example, every year we climb to the top of Snøhetta. It is interesting when people from our New York office take part. It is possible that somebody who grew up in Brooklyn has climbed one or two sidewalks but never a mountain. It is a long way, but everybody makes it up to 2,286 metres.



SNØHETTA, OSLO

Established in Oslo in 1989, the Snøhetta bureau has handled numerous award-winning international projects in the fields of architecture, landscape architecture, interior design and brand design. The studio takes a multi-disciplinary approach in which specialists work out the various viewpoints of a project together. A respect for different cultural backgrounds is the key to success here. In Oslo and New York, which are the bureau's present bases, Snøhetta currently employs 160 staff from 28 countries.

www.snohetta.com



Experiencing the comfort of intelligent building control in practice: In the living quarters of the Living Space Experience

EXPERIENCING KNX TECHNOLOGY

ABB/Busch-Jaeger has expanded its Living Space® Experience in the Dutch city of Nieuwegein. On more than 300 square metres, room layouts for the office, hotel and home environments provide the opportunity to experience the benefits of KNX technology. The showroom also includes an ultramodern nursing room.

Numerous media outlets regularly report on how intelligent building control systems enhance the comfort of living and working. The ease with which this technology can actually be operated and the positive effect the use of modern home automation has on living and working space is best experienced in practice. To convey the comfort and convenience of Busch-Jaeger products, the company has created its Living Space® Experience in Nieuwegein, the Netherlands.

Not far from Utrecht, visitors can get a feel for the many possibilities of KNX in offices, hotels and the home. The exhibition also shows solu-

tions for nursing and those that enable the elderly to remain independent longer at home.

Nursing rooms with KNX sensor technology

The exhibition is located on the site of De Woonindustrie in Nieuwegein. Formerly the complex was called the Home Trade Center. It was renamed in 2014 and received a thorough facelift. Since then numerous furnishing brands have presented themselves in these stylish surroundings. More over, the Living Space® Experience was expanded substantially in the summer of 2014 – to the current area of 320 square metres. Numerous social factors will result in many more elderly people living

at home in the future than is the case today. Busch-Jaeger has joined this development in Nieuwegein with a nursing room that was equipped and fitted according to the latest technological know-how with KNX sensors and control elements. This, for example, includes a networked nursing emergency call system, movement sensors, as well as presence and absence switches. Professional visitors are welcomed from Tuesday to Friday after prior registration via the following e-mail address: dewi.waaijbergen@nl.abb.com.

Additional information is available at the following website: www.dewoonindustrie.nl



Modern KNX technology on more than 300 square metres: The area also includes a modern nursing room (below)





Paul Ott

The Algae House at the IBA Hamburg 2013

ALGAE FAÇADE

In collaboration with ARUP, Splitterwerk conceived and realised the world's first façade made of flat-panel bioreactors using microalgae in the Algae House (Algenhaus). The pilot project was presented back in 2013 during the International Building Exhibition in Hamburg. Mark Blaschitz of Splitterwerk gives us the lowdown.

The outer skin of bioreactors used to generate energy caused quite a stir. What do the bio-adaptive panels do?

Well, the algae produced are used in a bio-gas facility to generate energy. This process is not only regenerative, but also does not involve CO₂ emissions, as the CO₂ is absorbed by the photosynthesis of the microalgae. In addition, the panels serve as solar collectors. The energy produced is fed directly via a heat exchanger into the energy cycle of the passive building or stored on site through a geothermal probe. Furthermore, as a secondary structure the algae façade has an insulating effect and shields both against noise and the sun.

What advantages are there over customary regenerative energy suppliers?

As photosynthesis is ten times faster than with plants higher up the chain the carbon dioxide cycles are shortened, which makes the bioreactors highly efficient. Producing algae in flat panels also saves space and infrastructure, as they are part of the building anyway.

How do "smart" materials such as algae façades influence the architecture?

Such shells not only assume the usual functions, but also reflect the process character of contemporary, holistic architectural concepts. In design terms the visual and acoustic impact has a favourable influence on the occupants' surroundings.

Two years into the pilot project, how do you assess the prospects of algae bio reactor façades? Will there be other projects like this one?

Other projects will aim to integrate the panels into the primary facade and cover the reactor head areas with thin-film photovoltaic modules, so as to also produce electricity directly alongside heat and bio-mass. Currently at Technical University Munich - a further building is being fitted with a photo-bioreactor façade - worldwide there are queries and project ideas on a large scale, which Splitterwerk is working on together with ARUP and COLT.







BUSCH-BALANCE® SI - CLASSIC DESIGN AND FLEXIBILITY

Various qualities are expected from a switch: timeless design, versatility in different locations, and a high-quality product. All this was met by Reflex SI, the most successful switch range of all time. Thirty years after its development, ABB/Busch-Jaeger is backing up this successful model with a new development, the Busch-balance® SI, which also has what it takes to become a classic. Its developers have set themselves the ambitious goal of creating a switch range that offers elegant, classic design and almost limitless possibilities of use in all segments: from residential buildings and functional buildings to the hotel industry and the equipping of objects such as in the area of facilities for the elderly and clinics. The result was introduced by the market leader for electrical installation technology in September 2015 at the IFA in Berlin (see also page 31).

Suitable for the residential and commercial sectors

Numerous market studies and customer surveys preceded the introduction of Busch-balance® SI. The design was developed in-house at ABB/Busch-Jaeger. The new range impresses with its elegant unobtrusive appearance and classic proportions. The product design vocabu-

lary presents the perfect symbiosis of elegant soft curves and straight edges, modern and yet timeless, a harmony of straight lines and extravagant surfaces. With over 200 functions the new switch range covers almost all options for application in classic electrical installation right from its introduction on the market – both in the residential and the commercial sectors when it comes to, for example, equipping hotels or health-care facilities. Busch-balance® SI distinguishes itself due to its universal use, which is additionally supported by the selection of the colour – alpine white (similar to RAL 9010).

Compatible with other system components

The spectrum ranges from conventional installation up to building systems technology. This also enables the use of the numerous smart home functions of Busch-free@home® to be used in combination with the Busch-balance® SI design. Additionally, the corresponding system components of Busch-Welcome®, WaveLINE, Busch-AudioWorld®, Busch-Infoline®, ABB-i-bus® KNX and Busch-easycare® can be combined harmoniously with the new switch range.



Blinds can be controlled conveniently



Flush-mounted stereo radio Busch-Radio iNet



The SCHUKO® USB socket outlet



2-gang combination switch/socket outlet with increased protection against accidental contact

THE NEW CLASSIC

Busch-balance® SI impresses with its elegant, classic design together with timeless aesthetics. Also blinds can be conveniently controlled with the suitable switches.

In connection with the space-saving, flush-mounted, stereo radio Busch-Radio iNet, you can access radio stations around the world.

A practical alternative to the popular socket outlet is provided by the SCHUKO® USB socket outlet.



FOOD FOR THOUGHT

WHICH ISLAND IS HOME TO THE DESIGNERS WHO CREATED THE INTERIOR OF HAMBURG'S BARCELÓ HOTEL?

pulse asks a competition question in every new issue.
The winners each receive a book.

Please email your answer to
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...or use the fax form inserted in this issue.

Prize draw:

ABB/Busch-Jaeger is giving away two valuable specialist books (see right-hand page) to the winners; all correct entries will be put into a hat and the winners drawn. Closing date: 28. December 2015.

The winners of the last quiz: Erika Ruthner from 82319 Starnberg und Ewald Jungkurth from 58762 Altena. Congratulations!

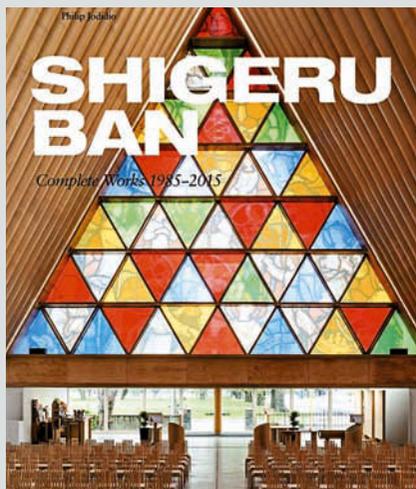
THE PRIZES & TIPS



Once in a Lifetime Vol. 2

The second volume of this book highlights a highly diverse and extensive range of unusual travel destinations and is primarily aimed at those looking for the out-of-the-ordinary. Some may feel drawn to metropolises such as Vienna, Tokyo or Marrakesh and to opulent hotels. Others adore the pampering to be had at secluded wellness resorts or will find peace in mountain huts with picturesque settings.

Once in a Lifetime Vol. 2. Places to Go for Travel and Leisure. Gestalten Verlag, 256 pages, €49,90



Shigeru Ban – Complete Works

According to the Pritzker Prize jury who awarded it in 2014 to Shigeru Ban, the architect represents “total curiosity and commitment; endless innovation; an infallible eye; an acute sensibility”. Completely updated in collaboration with the architect himself, this monograph contains all the buildings that Ban has produced, including his most recent projects such as the Aspen Art Museum and the Cardboard Cathedral in Christchurch.

Shigeru Ban. Complete Works 1985–2015. Updated version. Taschen Verlag, 568 pages, €39,99



pulse 1/2016:

Urban agglomeration – the first issue of pulse in 2016 will discuss the future of modern cities

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Sleep 2015

On 24 November the trade fair Sleep will once again become the buzzing hub for the latest trends in the hotel industry. ABB and Busch-Jaeger will not only be presenting themselves at Sleep with their own booth, but are also kitting out one of five hotel rooms competing in the “Sleepset” competition under the motto “wondertale”. In front of the trade fair hall, visitors will encounter a “Snoozebox” designed by ABB/Busch-Jaeger.
www.thesleepevent.com



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