LIVING LEVELS
BY NPS TCHOBAN VOSS

CONQUERING NEW YORK – INTERVIEW WITH BIG
ENERGY SELF-SUFFICIENT INDEPENDENT MULTI-FAMILY DWELLING

GENESIS OF HIGH-RISE RESIDENTIAL BUILDINGS
How is the topic of home living currently discussed in India?
India is a country with numerous, diverse cultures and in each region, homes are discussed quite differently. In the cities of the South people still prefer living in individual villas, and these cities offer corresponding opportunities. In cities like Mumbai and Delhi most people do not have the option to live in a detached home and necessarily have to live in a flat. But there is a marked difference in perception. A Mumbai resident would prefer a higher floor whereas a Delhi resident would opt for a lower floor.

In Europe everyone’s talking about the increasing shortage of living space in cities. Is this a viral topic in your country, too?
In India there is an acute housing shortage, mainly in the affordable category. Studies indicate that there is a housing shortfall currently in excess of 25 million homes. India will witness more construction in the next 10 years than in the prior two decades.

What do you see as the current international trends in residential construction?
High-rise buildings can be a good solution as long as the design creates large community open spaces and personal open spaces for each apartment. Creating closed glass towers is the worst kind of high-rise in tropical climates, which is what most Indian cities have. Currently the trend is to create high-rise apartments with large landscaped spaces at the podium level, the terrace level, intermediate terraces as well as in the form of individual balconies.

What, for you, is a successful living environment ... and how can it be created?
A successful living environment would be one which creates a lot of landscaped open air spaces, many entertainment facilities, sporting facilities and of course spaces for immediate needs in addition to good living spaces. As an example, we designed a project in Surat with 120 apartments. Each of the flats is a five-bedroom apartment with a private gym, a study and a large 800-square-foot deck. Almost the entire site will be landscaped and pedestrian friendly with a basement car park.

How significant are aspects of sustainability to your housing projects?
Sustainability is a key factor in all our housing projects. A focus on reducing heat gain and using materials that do that is essential in the Indian context since temperatures in most Indian cities are in excess of 30°C for eight months of the year. Using local materials wherever possible is also very important.

Because we’re so curious ... what sort of a home do you yourself have?
After a three-year search I found the home that I live in now. It is on the top floor of an eight-storey building which itself is built at a height of 12 meters above the road. The entire frontage faces the ocean. Its most beautiful part and the reason why I chose the place is its open terrace overlooking the sea.
RENAISSANCE OF THE HIGH-RISE → P. 4 VISIONS: LIVING IN MINIMALISTIC STYLE → P. 8 A HOUSE THAT SUPPLIES ITS OWN POWER → P. 12 BERLIN HIGH-RISE NEXT TO EAST SIDE GALLERY → P. 18 CAREFULLY PLACED URBAN BUILDING BLOCK → P. 26 NEWCOMER → P. 32 WAF 2016 IN BERLIN → P. 33 DISSOCIATION FROM SUBURBIA – INTERVIEWING BJARKE INGELS GROUP → P. 36 ABB-FREE@HOME® WIRELESS→ P. 40
High-rise residential buildings had a somewhat tarnished image in Germany in the 1960s and 1970s, but this type of accommodation is now becoming increasingly popular. While in the past tower blocks in peripheral satellite towns turned into social problem areas, the new high-rises are built in prime inner-city locations. In the flourishing German metropolises, where land for new development is scarce and therefore especially expensive, superstructures are sprouting skyward like never before. However, it remains to be seen whether residential skyscrapers will be able to counter the housing shortage in Berlin, Hamburg, Munich or Frankfurt. Frankfurt, built as it is on a small area of land and therefore experiencing particular difficulties in housing all of its new inhabitants, is experiencing a veritable boom when it comes to new residential towers. Over ten structures that will include residential use are currently being built. Amongst these, the most spectacular are the Grand Tower (172 m high with 401 residential units by Magnus Kaminiarz & Cie Architekten) and the re-build of the “Henniger Turm” (140 m high with 207 residential units by architectural office Meixner Schlüter Wendt). About 2,000 new homes will soon be on the market.

However, for now this way of living remains affordable only for the higher income brackets. Flats in Hamburg’s Cinnamon Tower (57 m high with 10 residential units by Bolles + Wilson) or in the Strandhaus, currently under construction (approx. 60 m high with 66 residential units by Richard Meier Architects), cost between EUR 1-5 million. This is due in part to the extreme prices for land in prime city locations, but also to the ever stricter requirements in the construction of high-rise buildings, for example when it comes to fire safety. An additional cost factor lies in the technological challenges builders face when fitting out taller buildings, coupled with the high expectations of increasingly discerning customers. Due to the enormous demand in the housing market, these expense factors drive prices for luxury flats up. Property providers try to match the high buying prices with exclusive features for the housing community, such as swimming pools, underground parking, roof gardens and concierge services.

It is understood, however, that the new luxury flats in high-rises in megacities such as New York or London are often acquired as holiday homes or simply as investments by

**RENAISSANCE OF THE HIGH-RISE**

The times in which residential high-rises were constructed as artless, unaesthetic boxes are over. As the International High-Rise Award 2016 has shown, the developers of today’s high-rises prefer to build in the metropolises of our globalized world, and the homes they offer provide exclusive comfort and phenomenal views. Numerous exceptional high-rises have gone up in Germany’s cities in recent years, too – and some projects by prominent architects are just about to be completed.
foreign buyers, and that they are often left empty most of the time. There is a very real risk that we will see similar developments in the residential towers currently being built in Germany. However, as long as there are no legal regulations to prevent this, we can but hope that these luxury flats will at least be rented out and thus lead to the strain on the housing market being eased for a while.

While residential towers currently seem to be reserved for the more affluent citizens, there is some justified hope that the high-rise trend will lead to more living space being created for those in the lower and middle income ranges. In New York, which is currently undergoing a high-rise boom after an extended housing crisis, developers are being offered tax cuts for integrating flats to be let out for lower rents into their building projects. Occupants for these government-funded flats, whose income may not exceed a certain maximum limit, will then be decided by drawing lots. In total, 142 of the 709 flats of housing project VIA 57 West by BIG in New York, winner of this year’s International High-Rise Award, were awarded in this way – offering a prime example for how different social groups may live together in a high-rise.

In Frankfurt, too, politicians are trying to counteract the trend towards expensive luxury flats being built and to make living space available in residential towers for citizens from all backgrounds. Head of the Municipal Planning Department Mike Josef, a Social Democrat, has now called for up to 30 percent of the flats in Frankfurt’s largest residential high-rise project, currently being built on the former Deutsche Bank site between the centre of town and the banking district, to be made available for the lower income brackets. So far, such requirements have only rarely been applied, and usually at quite a distance from the luxury properties in question, namely on the city outskirts. Given high construction costs and the negative experiences made in the lower price sector in the past, residential towers are unlikely to be built on the urban periphery.

High-rise residential buildings are likely to remain the exception in Germany and Europe in the coming years. Even if residential high-rises currently still seem lucrative to project developers, the number of affluent prospective buyers is limited here, too. Outside of Europe and particularly in Asia the demand for housing and the lack of space is much more alarming. The number, volume and height of residential tower blocks will continue to rise in response to the exponential growth in resident numbers in the metropolises. Ever larger urban populations require much denser and taller architecture to be built. This leads to gigantic structures being created that have little in common with the towers blocks built in Europe.
In Singapore, the current hotspot for innovative concepts, the Housing & Development Board is planning gigantic residential machines together with the local architecture offices. These contain up to 1,000 social housing units and establish entirely new city districts. The state of Singapore assists its citizens in buying these flats, which leads to a stronger identification with the buildings. Despite their height and immense density, these high-rise projects offer an unexpectedly good quality of life. Lavishly green park areas that include sports and leisure zones are a benchmark in these residential landscapes. The shared areas can be found on various levels, on the roofs as well as on the ground. These levels are bathed in light. Not only can they handle the tropical climate, but they actually take advantage of it. The project “Skyville @ Dawson” by WOHA Architects for example is based on the idea of interconnected villages within a building complex, the inhabitants of which share common areas. These village-like units serve as a role model for newly defined social communities in very densely populated areas. Concepts such as this one are likely to find many imitators in the Asian megacities in the near future as these try to cope with population increases and rural flight. It can be assumed that a large part of the Asian urban population will be living in high-rises in the near future. This development is bound to yield many further innovative high-rise projects.

**New York: tall towers on small plots**
The five finalists of this year’s International High-Rise Award included just one office tower alongside four residential structures. This illustrates the current shift in international high-rise construction, away from traditional office blocks and towards residential and mixed-usage projects. This trend could be seen to continue internationally for some years now. It has finally reached us, too, albeit on a more modest scale. In New York it is the development of the so-called “superslims” which is particularly worthy of note. Ever higher towers with ever smaller layouts are built on ever smaller plots, acquired at exorbitant prices, where the former buildings tend to need to be demolished. Where possible, “air rights” are bought from next-door neighbours in order to get building approval for additional height. New engineering techniques make proportions between width and height such as the 1:15 of Rafael Viñoly’s 432 Park Avenue (Finalist of the International High-Rise Award 2016) possible. And even leaner and higher towers such “Central Park Tower” as by Adrian Smith and Gordon Gill and the project “111 West 57 Street” by Shop Architects are already being constructed. In these, the flats with breath-taking views are located in the higher floors, while the lower floors house the so-called amenities. At the 432 Park Avenue high-rise, these include a swimming pool, fitness studio, spa, billiard room, conference centre, guest rooms, private offices and an exclusive restaurant. With this type of rich offering in terms of communal areas, contractors hope to win over solvent buyers, who could possibly spend much of their lives simply within their home building. Hotels on the lower floors, providing amenities that residents are also able to use, are likewise popular. By comparison, the German tower blocks look downright simple and modest.
In view of the rising property prices in larger cities, minimal housing, sharing communities and micro apartments are currently much-discussed topics and becoming more attractive for young people and singles in particular. Below you’ll find some – in part already tested – visionary ideas that make comfortable living in small spaces possible.

Prompted by a comment from a potential client, Berlin-based architect Simon Becker began mulling over innovative ideas for creating living space in our overcrowded and overpriced cities. What if there was a way to use vacant spaces in the cities as temporary homes? The crew grew along with the idea, as Becker soon teamed up with his fellow architect Andreas Rauch. Together, the two architects found out that there were 50,000 roofs in their home city of Berlin which could provide space for such temporary, small structures – in the US, these already have a name: “tiny houses”. They wanted to create living space that met the requirements of their own generation: A generation which would probably prefer a “mobile” property, which might move to a city to study, then abroad for a few years and live in a different city later on – preferably living in the centre of town and ideally in easy reach by public transport. They founded a start-up and financed the construction of their first prototype via crowdfunding. Their houses’ interiors are made up of a solid core comprising a sanitary area and kitchen. Above this is a second level which may be used as a lounge or sleeping area. In order to make moving around within these box structures easier, most of the furniture folds down from the walls. Spacious glazing and solar panels on the roof round off the compact building. The vision works for temporary nomads just as well as it does for families or flat sharers; because the structure, which can be installed around the core, may be varied in size. Of course the parasitic cube needs a water supply and to be connected to the electric grid wherever it is installed. But these are pretty much the only requirements, because Cabin Spacey is light and does not need a special under-construction or safeguard. The two creatives want to conquer more than just the roofs of Berlin: They envisage these small homes being in all larger German cities, and maybe abroad, too. In their minds, a completely new city could grow above the rooftops of the old.
What if a group of about nine people was to live in a house together and share all of the interior furnishings and infrastructure? Paul Jäger based his Bachelor project at Leipzig University of Applied Sciences on this notion. What is so innovative about his design entitled “Minimal Sharing Housing_one” is the extremely reduced concept. The shared use of rooms and functions enables the inhabitants to live very sustainably, and this is made possible by the architectural structure of their home. In order to achieve this, Paul Jäger developed a building which is equally reduced in its constitution in order to harness certain architectural advantages: The monolithic plastered building is structured in such a way that the pointed roof becomes part of the façade. This steep roof pitch is necessary in order to optimally exploit the life cycles and the structural qualities of the plaster and the straw insulation in combination with the planned wooden skeleton construction: resulting in ideal insulation and enhanced energy values in relation to the cost of building. The unusual shape also makes it possible to place the most important interior area in the limelight in the best way, because it means the large communal room looks different according to the season and weather. This space forms the heart of the building, and Paul Jäger placed particular importance on it in order to balance out the necessary spatial compressions in other areas. The private sleeping and living areas may be connected to the central space and profit, at least at times, from its generous size. The somewhat utopian setting chosen for the visualization of the structure does raise the question whether the building would provide suitable temporary housing for example for walkers in the countryside. In any case, it is a promising concept that would work well in urban contexts, too – maybe even one day as a large residential estate, where technical infrastructure could then be shared, too.

In the summer of 2016, the transparent bubble set up in a vacant lot in downtown Bochum caused a nationwide stir. The just under 15 square metres of living space in the bubble correspond with the footprint of an average room in a student flat share, while the disused phone box beneath it provides not only the base for the structure but also a minimum of functionality with a shower, a toilet and a sink that can be pulled out like a drawer. The bubble may be entered via an opening in the roof of the cell. Those who wanted to stay in the bubble while Bloon was installed in Bochum and sleep on the large air bed had to bring photos as a virtual admission ticket. The Bloon inhabitant then uploaded their photos, shapes and colours via the living-space bubble’s own wireless and these were projected onto the plastic skin from the inside in such a way that people on the street could only see the silhouette of the person inside. The balloon from Bochum ranges somewhere between digital cell and urban safe space: The initiators (university of Bochum and others) see the project not only as an experiment in creating new living space, but also as an artistic inquiry.
“Our buildings need to be smart, but ultimately also attractive of course”, say architects Tina Gregorič and Aljoša Dekleva, describing their work. In 2003, they set up their own company in Ljubljana, Slovenia, and caused a stir in the professional world with their very first building, XXS House. The relevant authorities only approved the purist design for a weekend home after intense struggle. dekleva gregorič architects developed the extremely reduced concept for monohouse in 2015. It envisages a simple yet comfortable living environment, which can take the form of an additional, independent dwelling in a rear courtyard, a guesthouse or simply a weekend home surrounded by nature. The house is conceived in three different sizes, with 14, 20 or 25 square metres of living space. The dimensions enable the house to be constructed directly on site as a prefabricated module. monohouse boasts intelligent details and quality materials. The functional organization of the interior consists in what the architects call the “Service Strip”, the area on one side of the module that bundles all functions and storage space, while the majority of the space is kept entirely free and flexible. The module includes the compact bathroom area, two sofas that can be converted into double beds, a mini kitchen and cupboards. Living, cooking and eating, and sleeping areas are all to be found in a connected space that occupants can adapt to their own needs. monohouse can also be purchased completely empty and furnished according to one’s own tastes. The three windows provide plenty of natural light. An inviting terrace leads up to the house, which features a large, sliding glass door that likewise affords great views of the surroundings.
IN PRACTICE

AUTONOMOUS HOUSE

René Schmid Architekten have created a trailblazing project in Brütten, Switzerland: the very first energy self-sufficient independent multi-family dwelling. Here, the planners successfully combined tried-and-true sustainable technologies that enable energy-independent residences across a total of more than 1,000 square metres.

Commissioned in 2016, the energy self-sufficient multi-family dwelling in Brütten generates and stores all the power it needs to operate, including the household electricity. There is no connection to any conventional energy supplier, be it for heat or for electricity. The house itself sources the power for the heating, ventilation and household electricity. What is just as revolutionary is the “power-to-gas” principle, whereby surplus solar power is stored as hydrogen and then transformed via fuel cell into electricity. Moreover, the solar power is used to run a car-sharing system.

The multi-family dwelling is a lighthouse project by Umwelt Arena Spreitenbach, which is also the developer and is long since specialized in informing as broad a swath of the population as possible about sustainable construction and renewable energy. The exhibition platform was initiated by Walter Schmid, a successful Swiss industrialist in the construction business who has made a name for himself as an inventive man and original inventor. Since 2012 Umwelt Arena has had its own sustainability competence centre, designed by René Schmid Architekten.

The multi-family dwelling in Brütten boasts nine flats between 80 and 145 square metres in size. One is a fully furnished showroom,
where anyone interested can find out all about the project and get new ideas for their own home. In Brütten one special focus has been on user behaviour: Energy/consumption monitoring and special energy management follows and records each tenant’s energy consumption. Logically, the projects’ initiators asked each party applying for the flats how much energy they consumed in order to ensure the overall occupants’ gave a representative cross-section of the population.

**Volume defined by the cross-gables**

Brütten is a rural community between Winterthur and Zurich – a delightful and popular place defined by much greenery and an architectural mix of detached homes and old farmhouses. The blunt-angled site for the building is on the southwest edge of Brütten. The structure is located at the rear of the site to enable free public and private space in the front, and ensuring it fits harmoniously into the urban design. The multi-family dwelling consists of a longitudinal building from which a structure protrudes at right angles at both ends. The resulting cross-gables define the overall volume and fit the new build into the surrounding built environment. The architects thus successfully subdivide the volume and keep the scale small. Thanks to its roof design, the multi-family dwelling is reminiscent of the traditional buildings nearby, whereby its detailing is decidedly modern and unique. The house has no eaves and the loggias are inserted into the volume. Thus, no elements cast shadows on the frontage, emphasizing the monolithic character of the building and optimising the deployment of the photovoltaic elements. The roof boasts especially high-powered PV panels; the façade is clad with custom-designed thin-film solar modules. They not only achieve a higher output, generating a lot of power even when the sun is low in the sky and radiation levels fall, but also are highly aesthetic. As subtle, matte dark brown panels neither their colour nor their surface finish brings to mind typical solar panels. The insets for the loggias and windows are clad in wood and are part of the concept of using elegant materials.

Alongside the solar system, destined to generate power all year round for the multi-family dwelling, other technologies are used to heat the building: An outdoor
The air cooler absorbs the ambient heat on site. This energy gathered mainly in summer is then stored in various facilities in and beneath the building. For example, there are two large water tanks that store the heat for use in winter. In summer, 250,000 litres of water are heated to as much as 65°C, and in autumn and winter the heat is slowly inputted into the interior using a heat pump. The decidedly innovative storage and energy management system includes a power-to-gas plant that transforms surplus solar-generated electricity in summer into hydrogen which is likewise then stored for winter. If needed, a fuel cell then converts the hydrogen back into electricity. Solar power is conserved using a large lithium-iron-phosphate battery that can provide power for 3-4 days at a time.

The planners prioritized efficiency. A sparing use of the available energy fosters a new energy awareness among the occupants. In addition to energy-saving household appliances, the ABB-free@home® home automation system supports the exemplary energy concept. The solution creates the smart living interiors of a smart home that can be easily accessed using a PC, smartphone or tablet PC. Light settings or timer schedules can swiftly be defined for the heating and blinds. And the innovative home control system can be adapted to the desired use at any point, thus combining comfort and sustainability.

For René Schmid and his team, the Brütten project proves what potential the successful combination of existing technologies enables. The architects brought their purpose-developed “4S” energy concept to bear here most fruitfully, saving, storing and sparing energy. The lighthouse project symbolizes the successful symbiosis of architecture and environmental technology, design and energy awareness.

Great recognition for the efforts: In 2016 it came second in the Norman Foster Solar Award in the PlusEnergie-Bauten category.
What experiences have you gained after almost half a year since commissioning?
The feedback we have received from the occupants to date has been entirely positive. Thanks to the energy monitoring system, they’ve clearly been sensitized to how to save energy. And it has fostered interaction between them all. How many litres of hot water suffice for a shower or how much solar power you need for the car-share auto are new topics being hotly discussed.

What were the main challenges?
One major challenge was to combine the architecture and the environmental technology in a functional but attractive design. To this end, we collaborated with specialists and research teams on all aspects. One example being the PV panels for the façade. Plain vanilla panels, which have that blue shimmering surface, did not come into question for a home or a façade. We developed a solar panel with a specially processed surface and thus the matte dark-brown look. As a result, the building fits in well with the surroundings.

Does your project compete with active builds that generate surplus energy that is then fed into the grid?
No, our aim was to show that renewable energy can be used to render a building completely independent of the grid. That was what fascinated and drove us. To achieve that goal we had to generate as much energy as possible using the building’s surface, store it for times in the year when it would be needed, fine-tune all the facility technology to save energy, and incentivize the occupants to prune their energy requirements. We feel that on a small scale the house shows that on a larger scale, as part of a mini-grid, you can rely on renewable energy sources to be independent of the grid.

So what would the next step be down that path?
All the technologies used in Brütten are pioneering and have been mass-produced for the market. The project is a lighthouse at Umwelt Arena Spreitenbach, demonstrating that realization of the Energy Strategy 2050 is already possible today if existing technologies and know-how are consistently and coherently combined.
MULTI-FAMILY DWELLING, BRÜTTEN, SWITZERLAND

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Project partners

CLIENT
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ARCHITECT
René Schmid Architekten AG, Zurich

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René Schmid Architekten
At René Schmid Architekten AG, projects always hinge on a design that combines economics and sustainability. The team led by office founder René Schmid loves finding and applying synergies. The architects seek to achieve the optimum for all aspects of a project, and the maximum overall. Good design and astute urban design solutions are considered the benchmark. To this end, the company cooperates with specialists in all fields, and thus creates new opportunities for designing, planning and realizing buildings for tomorrow.

www.reneschmid.ch
After awakening from a long slumber, in recent years the waterfront areas of Berlin’s Osthafen have increasingly morphed into a point of interest. The heritage-listed East Side Gallery, which is the longest surviving section of the Berlin Wall and attracts locals and tourists alike as an open air gallery, has played a crucial part in this development. The cafés and restaurants of lively Berlin district Friedrichshain are not far away and the route across the scenic Oberbaumbrücke bridge and along the Spree leads to Kreuzberg.

Distinctive silhouette
A sculptural 14-storey residential high-rise has been towering over the former no-man’s land here since 2015. At the moment, it still looks a little forlorn in its surroundings, but it won’t have to wait long now for other developments to crop up in the district. But for now, the glass tower with its interspersed façade elements in white metal still draws all the attention. The structure rises up on a square base, beginning in a two-storey, metal-clad podium that embodies the threshold between the urban public and private spheres. The café on the waterside with its terrace extending out from the square footprint is open to all and thereby emphasizes this aspiration, as do the two playgrounds for toddlers over the first floor and on the waterfront. The spacious entrance lobby has been designed in such a way that it can also be used as a gallery. Together with the four commercial units, this makes for a healthy mix. The horizontal layering of the façade, which has been shifted in some parts, is interrupted by closed-off elements spanning two storeys, as well as individual balconies that jut out further. This gives the structure a striking silhouette and maintains the privacy of terraces, balconies and balconettes. In order to further heighten the quality of life, selected areas of the edifice will be subject to permanent greening measures in the tradition of vertical gardens. The greenery on the waterfront forms the basis for this.

All 56 flats feature glazing from floor to ceiling, independent of size (between 54 and 434 square metres). At a ceiling height of up to 4.10 metres, this means that inhabitants enjoy a unique view out across the city in two cardinal directions from each flat. Two roof terraces on the 14th floor actually boast a 360° view. The reinforced concrete skeleton structure makes variable layouts and an individual fit-out according to the inhabitant’s wishes possible. The standard configuration includes ceiling cooling, underfloor heating and a ventilation system as well as the latest in UV and sound insulation glazing. The use of high-grade materials in every detail combined with the latest technology complete this first-class residential high-rise in the heart of Berlin.

Text: Cornelia Krause • Photos: Roland Halbe; Stefan Schäfer
The entrance lobby, which is almost 10 metres high, can also be used as a gallery (below, left). Façade elements made of white metal and glass characterize the building’s outer skin.
LIVING LEVELS, BERLIN

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August 2015

PROJECT MANAGEMENT
TEWAC Projektentwicklungsgesellschaft mbH, Berlin

nps tchoban voss, Berlin
The architectural office currently has construction projects in Germany and Russia. nps tchoban voss develop, design, plan and build for regional and international clients – both in the public and private sector. Their range includes residential and commercial buildings, hotels, office blocks, leisure, school, education and social facilities, as well as conversion and revitalization of listed building stock.

www.nps-tchoban-voss.de
GREAT VIEW

After extensive modernization efforts, a comfortable 250-square-metre maisonette flat with the feel of a loft was created in a residential build in Frankfurt. The architect responsible, Frankfurt-based Herbert O. Zielinski, focussed on reduction and the effect achieved by using premium-quality materials – with great success.

Text: Ulrich Büttner • Photos: Stefan Müller

Architect Herbert O. Zielinski created something new when modernizing the maisonette flat in Frankfurt. By replacing the original, multi-partite room layout with larger, much more spacious rooms, the architect achieved a loft character for the flat – characterized by the impressive ceiling height of 3.70 metres in the living floor and fluid natural light in all areas of the property. By paring everything down to the essentials, the architect managed to successfully show that it is possible to fulfil client desires while staying true to one’s own design principles.

As he had already amply demonstrated in his other projects, the architect, who teaches at Koblenz University, sees his work very much as a decisive bringing into focus of the essential. This art of omission gives a form of quality of life prominence that does not halt at obvious comfort but also takes into account such facts as “repose for the eyes”, “peace for the soul”, and “space for thought”. This planning philosophy is not merely a collection of seductive words, but a precise guideline – as the current project illustrates. The flat occupies the top floors of a nine-storey building on the banks of the River Main opposite the newly built European Central Bank. A row of narrow, tall windows with low parapets forms the frontage on the western side and reveals little of the spacious rooms inside – which are, however, one can intuit from the building’s two narrow sides, fitted with balconies and ceiling-high windows north and southwards. The upper living level with its large roof terrace on the
Choice furnishings, staged expertly: Architect Herbert Zielinski was also responsible for the lighting design and provided advice on the choice of furniture.

other hand opens up, fully glazed, towards the three open building sides. The flat is accessed via two entranceways in the otherwise closed-off rear side. These doors flank an annex as well as the internal staircase and make it possible to enter the work/sleep and kitchen/dining/living areas separately. Each of the two zones is oriented towards one of the two narrow sides of the building, but they are cleverly interlinked by an enfilade running along the façade on the west. This architectural device also creates a visually stunning effect as the partitioning walls of the work and bedrooms meet the façade in the shape of doors from floor to ceiling.

A feel for the effect materials have
The spacious living area with a free-standing kitchen unit opens up on its northern side to reveal a stunning view of the River Main, while at the same time achieving an unexpected intimacy through being turned by 90 degrees: a cubic built-in fireplace utilizing the entire height of the space guides the observer’s attention back into the room. The uniform white of floors and ceilings, the continuous, oiled and brushed oak floor, the exclusive use of Carrara tiles for floors and walls in bathroom and restroom and, most notably, numerous built-in elements, some of which protrude into the rooms – including the staircase, the room-high doors and a subtle supply of daylight in the corridor through glass floor and skylight – breathe perfection on a large scale and testify to a sure sense of the effect materials have and the best ways for processing them. Alongside the custom-made elements of the sophisticated interior construction, the bathroom furniture and the individually designed kitchen unit are particularly worthy of note. By employing high-grade fitted kitchen appliances (formally integrated into a Calacatta-marble worktop completed on the dining-space side by a wide panel of marble) a unit was created that is both exceptional in practical terms and presents itself in a pleasantly unobtrusive way. The few and select pieces of furniture and lights provide an atmosphere of quiet concentration. The focus here is on classic modern design, on confident stylistic choices and clear statements. Yet the suite of rooms could effortlessly carry off more experimental furnishings, too. The interiors again boast a “roof space” bathed in light and are impressive in terms of proportions and perfect in terms of surfaces, yet give users an opportunity to make their own personal mark, as well as offering a stage for a lifestyle which is now visually highlighted as being high quality and generous, liberal and open, low-key and subtle.
MAISONETTE FLAT, FRANKFURT/MAIN

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Herbert O. Zielinski
Architect and artist Herbert Zielinski has been working in Frankfurt since 1980 and works in a Minimalist style referencing Classical Modernism. Zielinski views empty rooms as the real comfort, creating spaces for enjoyment and contemplation by leaving things out, rather than adding decorative elements. His rigorous style is reflected in his choice of materials.
www.herbertzielinski.de
The Überseequartier neighbourhood has been planned as the “heart” of Hamburg’s HafenCity. A mix of apartments, offices, retail units and hotels is to turn the quarter, which is north-south oriented and located on the western bank of the Magdeburger Hafen section of the port, into the centre of the new district. As of late, the quarter’s fairly homogenous fabric, made up of horizontally positioned, brick-clad building blocks, is being accentuated by a slender, tall residential high-rise by Munster-based architects Bolles + Wilson. The new structure rises up directly next to the premises of the former Department for River and Port Engineering. The fact that it now stands here is a happy end to a complicated development history. The syndicate of Überseequartier investors once planned to construct a new office building here, as well as turn the old Port Authority building into a market hall. But the group was unable to come to an agreement on the precise implementation and Cultural Heritage management opposed a further gutting of the old structure in order for it to be utilized as an indoor market. After years of standstill, property developers Groß & Partner took matters into their own hands, buying the plot of land, including the remnants of the Department for River and Port Engineering, from the other shareholders. The old building was turned into a branch of Kai Hollmann’s 25hours hotel chain in an elaborate process coordinated in collaboration with the Cultural Heritage office. Bolles + Wilson architects were originally tasked with designing a new office building to fill the vacant plot next to it. But the great demand for exclusive living space in Hamburg made the building contractors and architects reconsider their concept, and they now planned an eye-catching residential tower. The architects were very happy about this development: From the start of the project they had dreamed about building a narrow, tall tower here – not in order to leave their mark on the urban landscape, but to mark this special place, where two pedestrian axes cross and the old Port Authority building was stood, and to create a contrast with the large horizontal blocks surrounding it.

**Associations with the Italian campanile**

As persuasive as the idea was, its implementation seemed very difficult at first: How was a 56 metre-high building on a floor plan of a mere 13 by 16 metres to be designed in order for it to be used commercially? To begin with, the architects envisaged a stack of two-storey duplex apartments atop a plinth made up of one large retail unit. But because buyers in the luxury freehold apartment segments want their flats to be individual and have a unique character, the range of variation was broadened for the ten apartments in the building: Now, flats spanning an entire storey are alternated with interlocked maisonette apartments. The stairwell is located on the north-eastern side of the building. The flats on offer include four units of 130 square metres as well as five spanning 185 square metres. The structure culminates in a penthouse spanning the three top floors and 300 square metres of living space in total. With its fabulous views of the port, the Elbe River and the city, it is almost unequalled in Hamburg. All apartments are equipped with underfloor heating and
ceilings with an integrated cooling system, loggias as well as windows that can be cleaned from the inside. The living areas have generous ceiling heights of 1.90 to 3.70 metres and floor-to-ceiling windows on all three sides of the façades offer vast panoramic views.

Cinnamon Tower is an absolutely modern and at the same time ravishingly elegant structure when seen from the outside, too. Its shape conjures up connotations of old Italian campaniles or towers as owned by the nobility, while at the same time seeming almost futuristic. The numerous kinks and tapers and the different distribution of open and closed façade elements lend the tower a surprising appearance that changes according to viewing angle. In addition to this, there are shifts in its appearance due to environmental influences: Depending on the weather, time of day and light, the tower sometimes seems matte, sometimes iridescent, sometimes shiny. The patchwork-like façades, clad in anodized aluminium panelling in several different shades, play with the red hues of the Port Authority building, the Überseequartier neighbourhood and the nearby Speicherstadt warehousing district in a masterful way and give the tower a completely unique character. In November 2016, Bolles+Wilson won the BDA Hamburg Architekturpreis award for the ensemble consisting of Cinnamon Tower, Old Port Authority and information and exhibition pavilion.

With its patchwork-like façade made up of nuanced, anodized aluminium panels, Cinnamon Tower corresponds to the quarter’s red hues.

A carefully placed urban building block
In order to understand the important role Cinnamon Tower will play for town planning in Hamburg, as well as in shaping its neighbourhood and district, it pays to look at it from a little further off: from the other, eastern side of Magdeburger Hafen. It is only when gaining a panoramic view of the northern area of the Überseequartier that it becomes clear just how prominent the tower is, while also structuring the quarter. The Überseequartier information and exhibition pavilion flanks the Department for River and Port Engineering on the left, the residential tower on the right – it is as though they were carefully shielding the old building, which now looks small and fragile. The impact of the three individual structures is heightened in the ensemble, in a quite understated, almost causal way. This is truly the hallmark of the highest art of architecture and urban planning. Cinnamon Tower shows that residential high-rises do not necessarily subjugate their surroundings or turn away from them. This red giant is a carefully placed urban building block, both incisive and at the same time considerate – making it one of the best buildings in town.
CINNAMON TOWER, HAMBURG

ABB/Busch-Jaeger product

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Project partners

CLIENT
Groß & Partner Grundstücksentwicklungsgesellschaft mbH, Hamburg

ARCHITECTS
Bolles+Wilson, Münster

COMPETITION
2006, first prize

REALIZATION

GROSS FLOOR AREA
Aprox. 4,250 square metres

Bolles+Wilson
The office founded by Julia B. Bolles-Wilson and Peter L. Wilson is renowned for high-quality architecture and a great bandwidth of projects – each of which is developed as an individual solution, carefully taking the cultural and urban context in question into consideration. Whether it concerns cultural, living, retail or public buildings, the programme is always what generates the shape of the building. www.bolles-wilson.com

www.bolles-wilson.com
“The greater desire for height is perhaps more a glance at the past than into a sustainable future: Urban icon vs inefficient densities, status symbol vs architectural challenge, view for a few vs interior tension. It’s the social issues that should form the yardstick for high-rise construction: affordability, sustainability and architectural and urban design qualities for the locals, these should be the key parameters of future construction.”

“High-rises need to reference their location; in New York they are unlike those in Cologne. Wherever they are, though, high-rises offer the fascination of floating above the city. Something that everyone should experience for themselves, at least temporarily – each and every high-rise should therefore have a public floor or viewing platform!”
“... What is a high-rise? Distinctions must be made given the various programmatic differences. A high-rise office tower requires a different height than a residential tower. High-rises, actually, should be programmed hybridity. A city has many distinct neighborhoods; a city is a neighborhood of the world. Future high-rises will be designed to internalize that global view. No longer content with their interior and exterior isolation, future high-rises will engage with, respond to, and intertwine with their sites and its encircling entities – weather, urbanity, and other humans – in ways we cannot yet foresee.”

“I often dream of being in a penthouse of a skyscraper at night. I am at a party with lots of friends, music and fun. I would never wake up. Then when I am awake I sketch down spaces and details I dreamt of. Are high-rises my most favourite buildings or do I need a vacation?”

Wiel Arets, Wiel Arets Architects, Maastricht

Vittorio Grassi, Vittorio Grassi Architetto and Partners, Milan
Generally architects have to spend a few years learning the trade in renowned companies before they set up independently. Jan and Benjamin Wirth did indeed gain experience after completing their training, but decided to go it alone relatively early on. It was in 2012 that the two brothers founded their company in Bremen, a city in which the architectural scene had rarely been the subject of attention. This genteel reserve so typical of the Hanseatic towns also applies to the young architects to a certain extent. It’s not in their nature to make a lot of noise, yet their architectural projects mean they nevertheless stand out. As recently with the Remisenpavillon made of salvaged bricks, which very soon featured in all the relevant industry magazines and newspaper supplements – and as a result has already won prizes. The surprising simplicity of the design embraces rather than rejects the banal, and permits additional uses thanks to the attention paid beyond its original function as a storeroom. Jan and Benjamin Wirth put a great deal of effort into apparent trivialities, working painstakingly on details, considering concepts that are underpinned by an unbiased search for usage requirements. What was a thoroughly straightforward project involving the design of a storage space for a former farmyard converted for residential purposes developed into a small work of art. The cuboid building with its delicate perforated brickwork using salvaged bricks, which lies at the edge of the spacious property in Affinghausen, Lower Saxony, is designed not only for the ample storage and ventilation of firewood, but also to accommodate a tractor and agricultural equipment during the winter months. This also explains the structure’s floor-to-ceiling gates, which were manufactured from the wood of an oak tree that had been struck by lightning. The clients liked the space so much that during the months when it isn’t needed as much they use it as an all-weather garden loggia in which they can not only relax or work in peace, but also entertain greater numbers of friends. Designs like this are no coincidence. Wirth Architekten are convinced that unique spaces and a celebratory atmosphere can be created in even those projects that initially seem mundane. They believe that a lovingly designed space simultaneously enhances the activity that will subsequently take place there. The brothers have adopted the same approach for two residential projects as well. In order to fulfil a young family’s desire for a large living area as a focal point for their lives, they removed the roof of a terraced house in Bremen up to the gable end and slotted a white-rendered cube in between. They put a new hat on the property, so to speak, in the form of a calm, stand-alone sculpture. For another typical Bremen terraced house, the architects transformed a dark, neglected basement floor into a bright two-bedroom apartment with a small patio. The unexpected resonance of the Remisenpavillon represented confirmation for the two brothers “that every effort towards quality and beauty is an investment in the future.”
WORLD ARCHITECTURE FESTIVAL 2016

Under the motto “Housing for everyone” the crème de la crème of the international architecture scene gathered in Berlin in November 2016 to pay tribute to the best buildings of the year.

After 2011 and four years in Singapore, the World Architecture Festival moved back to Europe for 2016. From November 16 to 18 the international architecture scene gathered at Arena Berlin to exchange ideas on current trends and to debate and evaluate outstanding projects. ABB/Busch-Jaeger has been involved regularly as a partner since 2013. This year the company supported the overall festival operations as headline partner.

The World Architecture Festival, which attracted more than 2,200 visitors from all over the world, presented the WAF Awards again this year. Berlin also hosted renowned architects from all over the world who presented the projects they had submitted in short 20-minute presentations. In the 13 “Crit Rooms” designed especially for this purpose, which were reminiscent of sliced, radiant-white igloos, visitors and a three-person jury listened on. Each forum was allocated one category, such as “Housing”, “Offices”, “Mixed Use” or “Culture”. The winners of the individual categories compete with one another for the main prize, which was presented by the “super-jury” on the last day of the festival.

Lively exchange and international flair

In the breaks between the presentations the jury members gathered in the “Judges’ & Speaker Lounge”. This popular place to relax was furnished and operated by ABB/Busch-Jaeger. All submissions were
exhibited on boards in the arena during the three-day event. Another important element of the WAF Festival 2016 was the conference that took place this year under the theme of “Housing for Everyone”. In several key lectures, renowned architects such as Matthias Sauerbruch (Sauerbruch Hutton, Berlin), Ben van Berkel (UN Studio, Amsterdam) and Patrick Schumacher (Zaha Hadid Architects) tackled questions on increasing urbanization and scant residential space. Another feature of the World Architecture Festival this year was a spacious exhibitor area in which companies in the industry presented their products and solutions.

Optimism, poetry and fantasy

Not to be forgotten are the evening gala dinners, which were marked by a lively exchange and an international flair. A particularly glamorous event was the award ceremony, for which 800 guests gathered at Berlin’s Postbahnhof. The jury, which was made up of Louisa Hutton (Sauerbruch Hutton), David Chipperfield, Frederic Migayrou, Christoph Ingenhoven and Angelene Chan (DP Architects), awarded the title of World Building of the Year to the National Museum in Szczecin. The architects Robert Konieczny/KWK Promes from Katowice accepted the award from Festival Director Paul Finch. The chairman of the jury, David Chipperfield, emphasized: “This project enriches the city and the life within it. It makes reference to three historic phases: the pre-war period, the destruction of the Second World War and the post-war development that left a clear void in the centre of the city. (...) The design tackles the past with a mixture of optimism, poetry and fantasy.”

The “Future Project of the Year” prize is regularly presented to an as yet unfinished project. Here the jury, made up of Coren Sharples (SHoP Architects), Kim Nielsen (3XN), Ole Scheeren and Wong Mun Summ (WOHA), recognized the architects from Australian firm Hayball, who designed a new primary school for the southern part of Melbourne. Here a vertically arranged living environment is developing over five storeys, which is set to enrich the rapidly growing Fishermans Bend district with social amenities. Alongside the school rooms, which offer space for 525 pupils, the complex includes sports facilities, a centre for infant education and a number of outdoor and indoor areas that can be used by pupils and residents alike. The jury praised the campus, which is due to open in 2018, for its diversity and the skilful links between the indoor and outdoor spaces. After the success of the festival, Director Paul Finch announced that the World Architecture Festival 2017 will once again take place in Berlin.
WAF 2016 – THE WINNERS

World Building of the Year
National Museum of Szczecin I Robert Konieczny/KWK Promes, Katowice (Poland)

Future Project of the Year
South Melbourne Primary School I Hayball, Sydney/Melbourne/Brisbane (Australia)

Landscape of the Year
Kopupaka Reserve in Auckland, New Zealand I Isthmus Architecture, Madison (USA)

Small Project of the Year
ZCB Bamboo Pavilion I The Chinese University of Hong Kong School of Architecture

Interior of the Year
Black Cant System I AN Design

The National Museum of Szczecin (top) was recognized in Berlin as World Building of the Year. Below: The South Melbourne Primary School was named Future Project of the Year.
DeliMINATION FROM SUBURBIA

In November 2016 the Danish architecture firm Bjarke Ingels Group enjoyed prominent representation on two occasions at Deutsches Architektur Museum in Frankfurt, Germany: Almost simultaneously, the architects were awarded the International High-Rise Award for their “Courtscraper” Via 57 West in New York and they also opened up their own “Hot to Cold” show – with support from Busch-Jaeger amongst others. pulse took the opportunity to meet with one of the partners, Kai-Uwe Bergmann, who was born in 1969 in Einbeck, to ask him all about these recent developments.

Interview: Katrin Förster and Lasse Ole Hempel

If you make your way through the exhibition for the “International High-Rise Award” and consider the variety of designs for high-rise structures, you’ll undoubtedly be convinced that the concept of the skyscraper is alive and well...
The skyscraper is now 120, even 130 years old, and I hope that human beings still have plenty of ideas for them. We as architects at BIG see our task as combining density and intimacy. How can you use lines of vision and outdoor spaces or terraces to create a feeling of rootedness, comfort and homeliness – even if you’re living in a high-rise of more than 700 homes? The 8 House we built in Copenhagen comprises 475 homes; here we took the idea of a street like that of an Italian village, but reoriented it upwards. I believe this project represents a successful social landscape. During the 1970s projects like this were thoroughly en vogue, but everything was restricted – corridors, lifts, balconies. With the 8 House we thought about things like people wanting to ride bikes, and therefore sized the lifts accordingly. Then all of a sudden, up to 12 people can fit in...
the lift. If you bring generosity to these buildings then people’s experience of living in them is very different. Perhaps you might meet people on your way to the postbox, or parents can simply let their children go out and play without worrying that they will get lost. It’s a life that is played out at street level, but de facto several storeys up. The figure-of-eight structure also supports this.

In the “Hot to Cold” exhibition, we found it particularly striking that every project boasts a meeting point, a kind of forum, at its centre. These communal spaces are originally a Scandinavian idea of course, which is supposed to reinforce social cohesion. A roof terrace for barbecues, for example. What we’re aiming to move away from is suburbia, the plot with house, garden, a car and two children. For this reason we do without the car completely and make use of bicycles instead. And people live at a higher level with one another, rather than separately. That’s a very different image of the family. In the 8 House we also had the possibility of bringing together three generations in one dwelling: Some apartments are small enough for students to be able to live there too.

Have you also been able to export this idea to the USA?
Douglas Durst, the developer of Via 57 West in New York, saw the 8 House in Copenhagen and thought he could picture just such a project in New York too.

Isn’t it astonishing that European ideas like this can actually be a realistic proposition for the USA?
Basically ideas in which the collective plays a role are thoroughly well received in the USA too. Our project in New York has also been given the name “Courtscraper”, since it is a fusion of the European perimeter development and the high-rise. Here the internal courtyard is not at street level; we have placed it one storey higher, since in New York you need a kind of podium in order to allow space for retail at the bottom. Thus there is suddenly space for a green internal courtyard on the second floor, which is almost like an additional “twist” we bring in with the European style and the internal courtyards.

Isn’t it the case that a BIG project must always offer an element of added value?
Yes. If you bring opposites together, then you create a hybrid. Such addition always brings something extra that the individual components are missing. One example of this might be our project “The Mountain”, where we have combined a multi-story car park with a residential development. We are learning that a parking lot need not be ugly and can
still be useful. We use the seventh and eighth floors of the car park as an opportunity to raise up the people too.

What is the Bjarke Ingels Group’s approach to work? Time and again we read that great value is placed on models …
We use models very intensively in our construction, probably more than other firms. The models really do give us the opportunity to judge the dimensions and relationships against one another.

One could therefore imagine that there are around 200 models of the Courtscraper project lying around BIG’s New York office?
Yes, our offices are indeed full of models. For Via 57 West in New York we initially began using this method for the overall programme, then we came to the lifts (after all, there are 710 apartments so they need a lot of lifts), and then we came to the topic of the internal courtyard. At the time, it was more of a midrise building, but then the developer Douglas Durst came along and said: “But I would really like a skyscraper”. The result was a building that is a skyscraper, but picks up on elements of a midrise building.

What you have created is a high-rise with an iconic character.
The project proves that height does not have to be the deciding factor. Many of the high-rises in the area are twice as high, but our Courtscraper is particularly striking and memorable. Personally, I really like the way the light is reflected on the crooked and entirely un-vertical façade. As the sun goes down in the west for example, the façade takes on a lilac colour. We actually installed 1,200 rust-proof steel panels of different sizes, which were specially designed for this building by a company in Pennsylvania.

Is it in the interior that we see the building automation take full effect?
Yes, in Via 57 West you can find a presence sensor, a greywater treatment plant and a complex heating system that is combined with two other buildings. This stems from the fact that three buildings have been developed in just five years, and all are linked to one another in energy terms.

What does BIG mean by "hedonistic sustainability"?
This refers to a shift away from the somewhat puritanical understanding of sustainability, where the focus is always on “less”: flying less, taking fewer hot showers, etc. – an austere approach that manifests itself in architecture in the form of small windows and thick walls. We say: If there’s a nice view, then we want to have a big window regardless. We favour a high quality of life that takes an intelligent approach to the use of resources. Then this form of sustainable living has much broader appeal and more and more people want to live this way. It’s all about not only reaching those who are already tree-hugging, but convincing broad swathes of the population.

And it’s here that the concepts BIG created of “nimby” and “yimby” come into play …
"Nimby” stands for “not in my backyard” and “yimby” for “yes, please in my backyard” – for example, yes I would like to have this waste incineration plant in my neighbourhood.

...because then you can go skiing on it, for example. One need only consider the “Amagerforbraending” project, the hybrid of waste-to-energy plant and ski slope in Copenhagen.
The crazy thing is that it is actually being built.

Here BIG has always stood out for its surprising wealth of ideas, which don’t always end up as real structures. The ratio of projects that have been realized to those that remain in draft form may be as much as 1:2 ...
Yes, but that’s changing as we speak. Whilst previously we realized one building a year, now it’s seven or eight. I think that people will have a rather different perception of BIG in two or three years. At the moment we can look back on 16 realized projects, and soon it will be around 30.

And the Omni Tower in Frankfurt will represent the first BIG project in Germany … why has the company found it relatively difficult here thus far?
Over the last few years we have participated in perhaps 5-6 competitions a year. We finished in second place for the Axel Springer Campus, for example. The German developers would like to use our architecture, but ultimately they’re not quite bold enough. The 8 House could of course have been built in Germany too, but here some people will ask the question of what happens if someone falls over the railing. Who is responsible? And as soon as this question is asked, a project will no longer be viable.

Are your buildings designed to last for many decades or do they have a shorter lifespan?
We find ourselves in a state of flux. These days you can no longer assume that buildings will last for 100 years. I believe that temporary structures are more realistic and fitting in this day and age. Life is changing. Take Google, for example, for which we designed a new campus in the USA together with Heatherwick Studio. In the six years it takes for planning, authorization and construction, this company will probably have developed self-driving cars, new types of mobile phone and perhaps even a WiFi network to span the entire world. So it may be the case that during the time between design and completion, very different needs and purposes arise. Flexibility is therefore a very important point and, where possible, will be the key to success in the future too.
ABB-FREE@HOME® WIRELESS – SMART NETWORK

With ABB-free@home®, ABB/Busch-Jaeger introduced an innovative system on the market in 2014, which enables easy access to the smart home via the use of computer, smartphone or tablet. Whether blind, light, heating, air conditioning or door communication - everything is networked and easy to operate: via switch, via the ABB-free@home® Panel or via the ABB-free@home® App with integrated voice control. Once it is set up, the user can call up the user interface on the respective terminal device and change the settings without any difficulty.

The substance of the building structure is preserved
Now also elements with integrated radio modules are available as an alternative or supplementary to the cabled components. The wireless network connects sensors, actuators and the intelligent control. With this innovation, the existing substance of the building structure can be preserved by means of the wireless installation of the system in old buildings. And light, heating, air conditioning and blinds can still be comfortably controlled with the smart home system. With the new radio modules, an existing cabled ABB-free@home® system can be extended by up to 64 wireless components. The prerequisite for this is the installation of a new System Access Point. The central feature of the system makes access with PC or tablet possible. The first configuration of the system is carried out by the electrical fitter via the ABB-free@home® app. At the start all devices in the rooms are integrated into the system via the display. This creates a digital image of the apartment or the house with all its floors and rooms. When the devices have been allocated to the corresponding rooms, favourite personal settings can be made via drag and drop. A personal password can be activated when logging in, for maximum safety.

The flush-mounted components from the ABB-free@home® wireless range can be exchanged later quickly and easily against existing switches, dimmers or blind switches. The current electrical installation and cable routing remains unaffected.
New possibilities for the use of the ABB-free@home® smart home system in the renovation and modernization sector: Now also components with integrated radio modules are available as alternative or supplementary to the cabled components. The System Access Point enables access to PC or tablet and also connects cabled with wireless components into an intelligent system.
WHAT MATERIAL IS USED FOR THE WHITE FAÇADE ELEMENTS ON THE LIVING LEVELS HIGH-RISE?

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 ... 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: 17th of February 2017.
THE PRIZES & TIPS

ABB LEAF Awards 2017

The LEAF (Leading European Architecture Forum) Awards have been presented since 2001 and bring together international architects, designers and developers. Previous winners include prominent developers such as Santiago Calatrava or Henning Larsen Architects. The next award ceremony will take place in London on 21 September 2017, and ABB/Busch-Jaeger will be in attendance as headline partner.

www.arena-international.com/leaf-awards

Best Highrises 2016

Every two years the International High-Rise Award is presented to a building that stands out in particular for its design, innovative technology and commercial viability. Alongside the actual prize-winner, the accompanying publication presents 30 outstanding projects from 14 countries – including developments by Zaha Hadid and Richard Meier – and thus documents the trends in global high-rise architecture.


Hot to Cold

With the “Hot to Cold” exhibition at Deutsches Architekturmuseum in Frankfurt/Main, the Bjarke Ingels Group takes visitors on a journey around the world, from the Arabian desert to the Finnish tundra. In the exhibition catalogue, the architects underscore their concept of architecture as an art and a science that shapes the environment of human life.

Hot to Cold. An Odyssey of Architectural Adaptation. Taschen Verlag, 711 pages, 39,99 Euro

pulse 2/2017:

Urban agglomeration – the second issue of pulse in 2017 will discuss the future of modern cities.

ABB/Busch-Jaeger editorial team
Dirk Dose, Katrin Förster, Thomas Harde- nacke, Mirko Simon, Christiane Schulte

Translation: Dr. Jeremy Gaines, Frankfurt

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