

ARCHITEKTUR BERLIN BUILDING BERLIN

BRAUN

Heiko Haberle schließlich fordert, die Plattenbauten der 1970er- und 1980er-Jahre als Schatz zu begreifen. Das ist immens wichtig. Sie sind ein Abbild städtebaulicher Leitbilder und Ausformung eines wohnungspolitischen und architektonischen Anspruchs und insofern Beispiele für eine lebendig gehaltene Zeitgeschichte, auch wenn sie nicht zu den drei Prozent denkmalgeschützter Gebäude Berlins gehören. Würden sie verschwinden, gingen Strukturen verloren, die das Bild der Stadt prägen und Identität stiften. Jeder Plattenbau ist – unabhängig von seinem potenziellen Denkmalwert – ein Zuhause, Vermögenswert, Zeitdokument und Ansatzpunkt einer verträglichen Stadtentwicklung in einem und deshalb von baukulturellem Wert.

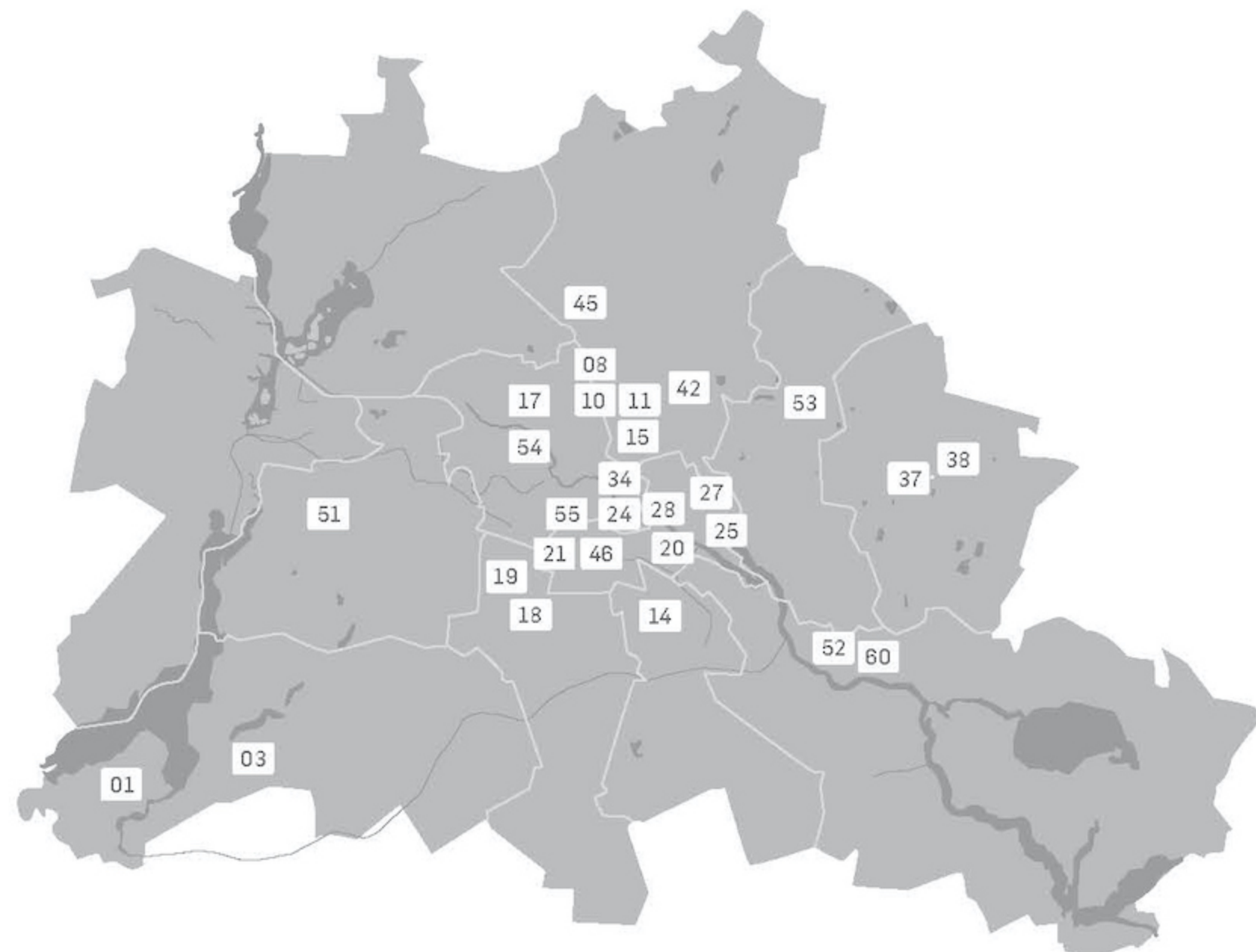
Es freut mich sehr, dass viele der 60 Projekte im Buch nahtlos an die Essays anschließen und veranschaulichen, dass der Wandel der in der Kammer vertretenen Berufsbilder alle angeht: vom Umbau einer Bauernhausruine zum Eigenheim, über Innenarchitektur, die aus alten Kontorsbauten kommunikative Arbeitsorte macht, einen Schulhof, der auf knappstem Raum Angebote überlagert, bis zur sensiblen Nachverdichtung von Quartieren. Solche Beispiel zeigen: Das Primat des Substanzerhalts stellt nicht infrage, ob gebaut werden soll. Es hinterfragt nur das Wie.

Planen und Bauen im Bestand machen schon heute einen Großteil unserer Arbeit aus. Ohne Architektinnen und Architekten,

so Friederike Meyer, wären viele Baudenkmale verlorengegangen, die zum Beispiel als gefragte Feriendomizile ein neues Leben gewonnen haben. Auch das Schlaglicht, das Simone Hübener auf das Weiterbauen des TU-Hauptgebäudes nach dem Krieg wirft, macht klar: Der Perspektivwechsel ist für uns Planende keine Gefahr, sondern eine Chance. Niemand hat zu den komplexen Verflechtungen beim Anpassen und Weiterbauen eine größere Expertise und mehr Erfahrungen und Gespür als Architektinnen und Architekten.

Das Weiterbauen zur Königsdisziplin zu machen, ist dabei keinesfalls rückwärtsgewandt. Wir brauchen aktuelle Innovationen wie die Digitalisierung, um zum Beispiel über Datenbanken mit verteilten Bauwerksdaten transparent zu machen, welche Baustoffe im Umlauf, sprich: verbaut sind, oder auch, um effiziente Logistiksysteme für die digitalen Marktplätzen des *Urban Mining* zu entwickeln.

2021 hat Europa mit der Renovierungswelle und dem Neuen Europäischen Bauhaus Weichen gestellt, die die Baukultur in die richtige Richtung lenken. An uns ist es, diesen Weg zu konkretisieren und dafür zu sorgen, dass das, was wir längst wissen, endlich auch unser Handeln bestimmt – statt weiter so zu tun, als seien die Ressourcen der Erde unerschöpflich.



Ideas are better than demolition

Why progress is becoming more cyclical

Text: Theresa Keilhacker

The depletion of our natural resources has reached its limits. If we take climate targets seriously, we must reconsider both the way we live together and our built environment, making sustainability the top priority in construction measures. Simply continuing to exploit primary raw materials only leads to enormous environmental damage. Nor is it economic if one takes the consequential costs into account, which until now have been offloaded onto society.

Old-school planning and building actively worsens climate change. The numbers differ, but it is clear that the lion's share of carbon dioxide emitted in Germany is produced by the construction and operation of buildings. Manufacturing around one tonne of steel generates 1.8 tonnes of CO₂. Thus, a building's highest emissions are created right at the beginning of its life cycle: when it is constructed.

True progress is becoming cyclical, also in the building sector, where closed cycles must replace the concept of open, linear advances. The future goal should be to grasp urban environments as cyclical systems embedded in surrounding regions, which we manage as urban mines, renewing their structural form from within themselves and their regions: every house is also a constructed material depot. The fact that building materials and elements can later be reused thereby becomes a key design parameter. What is already constructed is much more valuable than we have admitted in the past. Preserving buildings, even unpopular ones, and continuing to develop them consumes far fewer resources than demolishing them and building something new.

This insight is not new. For years, insiders have been discussing catch phrases such as Reduce Reuse Recycle, Cradle to Cradle, conversion culture, continued building and building on existing structures. Moreover, projects following such approaches have long been implemented. Our task today is to apply the knowledge gained and tested in such pioneering projects to broad-based, everyday planning, helping it to achieve its breakthrough. That affects all pillars of sustainability: ecologically sensible

- Bauen im Denkmal**
Listed building projects
09 | 16 | 18 | 19 | 20 | 22 | 23 | 24 | 26 | 27 | 30 | 34
40 | 47 | 50 | 51
- Nachhaltiges Bauen**
Sustainable building projects
01 | 02 | 03 | 05 | 06 | 07 | 13 | 17 | 21 | 32 | 33 | 38
41 | 42 | 43 | 44 | 45 | 52 | 57 | 58
- Innenarchitektur**
Interior design
10 | 20 | 25 | 46 | 52
- Nachverdichtung**
Densification
08 | 09 | 10 | 11 | 14 | 15 | 16 | 17 | 18 | 19 | 26 | 27
30 | 59 | 60
- Realisierte Wettbewerbsprojekte**
Completed competition projects
12 | 13 | 28 | 30 | 31 | 38 | 39 | 40 | 41 | 47 | 49 | 55



06 | Haus Wustrow | House in Wustrow

Fischerweg 26
17255 Wustrow
Deutschland | Germany

BGF | GFA 92 m²
BRI | GV 280 m³

Arge LEGER Architekten und WWStudio
leeger.de
wanjwechselberger.com

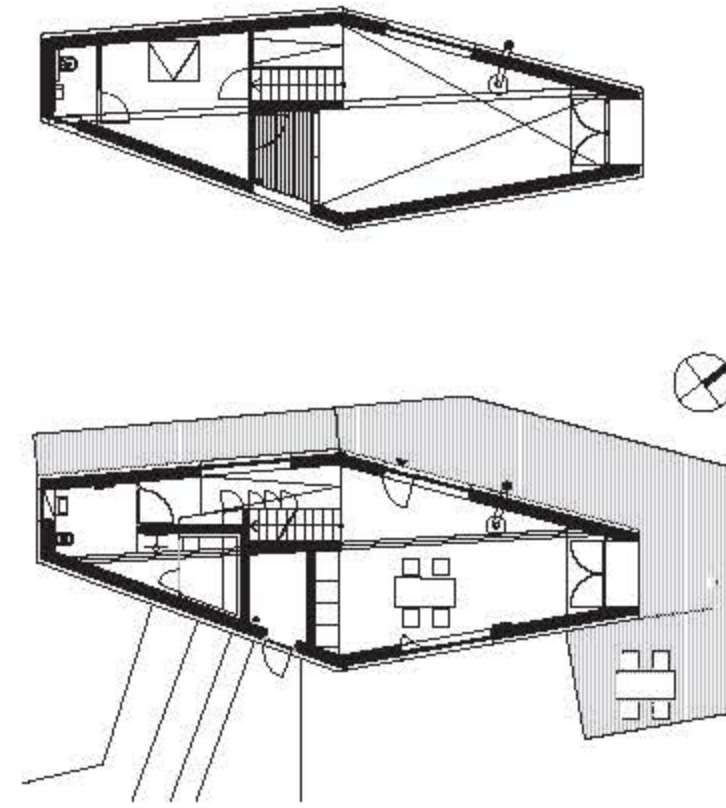
Bauherrinnen | Clients: Jutta Rieger und Andrea Kleinsorge



Fenster zum See | Window facing the lake

Neubau eines Ferienhauses im Gebiet der Mecklenburgischen Seenplatte. Die Form des Hauses ist inspiriert von regionalen Bootshäusern und von Kanus, die am Ufer liegen. Die hinterlüftete Fassade des Holzrahmenbaus besteht aus anthrazit-farben lasierten Lärchenholzplanken in Stülpschalung; innen dominiert helles Birkenholz. Der bis in den Dachfirst offene Wohnraum öffnet sich mit großen Fenstern zur Landschaft und zum nahen See. Im höheren Teil des Hauses liegt auf einer zweiten Ebene der Schlafbereich mit einer auf allen vier Seiten geschützten Patio-terrasse, durch deren seitliche Verglasung zusätzlich Licht in den Wohnraum fällt. Unter dieser zweiten Ebene sind Bad, Sauna und – mit separatem Zugang von außen – ein Lagerraum untergebracht.

New construction of a holiday home in the Mecklenburg Lake Plateau region. The building's form is inspired by the regional boat-houses and canoes moored on the bank. The back-ventilated façade consists of charcoal-coloured, glazed larch wood weatherboards; the interior is dominated by light-coloured birch wood. The living area, which reaches up to the rooftop, opens up towards the landscape and nearby lake with large windows. On the building's upper section, a second level accommodates the bedroom, including a patio that is shielded on all four sides. The lateral patio glazing allows additional natural light to enter into the living room. The level below houses the bathroom, sauna and a storage room with a separate entrance from outside.



Grundrisse EG und OG | Ground and 1st floor plans



Schnitt | Sectional view



Außentür zum Lagerraum | Exterior door to the storage room



Wohnbereich und Küche | Living area and kitchen



Ansicht von Südosten | View from the southeast



Gut versorgt: Boulevardgeschoss im neuen Lidl-Campus von kadawittfeldarchitektur
Well supplied: Boulevard level of the new Lidl campus by kadawittfeldarchitektur

© Ralf Seidel

Offices on the move

How much grounding does mobile work require?

Text: Cornelia Dörries

"Winter workstation" in a Bali beach hut, co-working with a view of the Havelland cornfields, or "office hoteling" in New York: what sounds like travel-agency offers is the opposite of a holiday. It is all about work. Or more precisely, locations where nowadays not only free spirits and the self-employed can carry out their work, but also employees, needing little more than a laptop and high-speed Internet access.

The spatial disconnection between the office and work, which began with digitisation, was initially limited to the locations themselves. As concepts such as Plug & Play and desk sharing emerged, conventional spatial structures and employees began to move about. The rapidly increasing performance of mobile devices and data connections led to a further decline in the immobility of office work. Airport lounges, co-working offices and simple cafés with free WiFi have ensured that work has long been freed of a fixed business address. By the time of the pandemic, if not before, when our own homes were transformed into home offices, the question arose whether an office was really

necessary at all. Are built structures necessary for the dematerialised routines of a digitised working world?

Thomas Beyerle, university professor and President of the Gesellschaft für immobilienwirtschaftliche Forschung, points to the figures: in the first half of 2021, 817,000 square metres of office space were made available nationwide. That is 82 percent more than during the shock-induced paralysis of the same period the previous year. Regardless of COVID, the sector estimates a plus of 1.65 million square metres of office space for the entire year 2021. If one also takes current construction projects into account, the available volume will grow by an amazing 4.4 million square metres in the foreseeable future, alone 39 percent of which will be created in Berlin.

According to experts, growing vacancy levels during the same period are a sign of increasing market differentiation rather than a paradoxical situation. While Beyerle foresees a steady decline in demand for monofunctional, administrative real estate with conventional designs, he presumes that above all in major cities, there will be a constant high demand for individually adaptable, variable office spaces. Despite the pandemic? "Forget about COVID," he replies, countering the often-evoked scenarios of permanently abandoned business districts with the results of surveys by the Federal Statistical Office.

According to the Statistical Office, the proportion of home-office workers rose from four percent before the crisis to an average of 24 percent in January 2021. However, the extent to which "home" can also mean "office" remains questionable in view of the average number of people who have spare rooms at home to use as offices. 86 percent of German households have no such option. It is another reason why the attraction of a daily working routine quickly fades when one has an improvised office between the kitchen table and the sofa, or where sales managers have to compete with their home-schooling children for bandwidth, quiet and printer ink. According to a survey by the health insurance fund Deutsche Angestellten Krankenkasse (DAK), over three quarters of home-office employees miss interacting with colleagues and suffer from the blurring of boundaries between work and leisure.

What remains, however, is something like a general social experience that efficient office work is also possible away from one's open-plan workplace: it can be combined with family and extra-professional duties even during working hours. By now, many businesses throughout the country have reacted with new attendance schemes. Whether in a 3-2 or 4-1 model – an ever-increasing number of employees fulfil their tasks away from their offices one or two workdays a week. Thomas Beyerle believes that this shift will result in a trend towards smaller centralised office spaces, and that business clients will become very selective with respect to their location, architecture and equipment.

The Berlin architect Robert Goppelt is a professional who specialises in fulfilling the demanding requirements of office real-estate users. He has supervised major corporate construction measures for various project development companies and knows what input is needed to take a typologically straightforward office building with a classic 1.35-metre axis grid – which remains the gold standard for commercial buildings – and imbue it with the Zeitgeist of individuality and unique selling points. "Naturally, the market has changed over the past two decades, leading to growing demand for open, more flexible spatial concepts," he explains. "But nothing has fundamentally changed regarding the typology of a new office building. The aim is always to develop a building that enables the maximum number of floor-plan options."

However, if a business wants more than the usual mix of open-plan and individual offices, technology rooms and a tea kitchen, interior architectural concepts are required that are not only limited to surfaces, furniture and materials, but also involve structural changes. Sometimes the ceiling between the ground and first floors must be opened to insert a prestigious staircase. Or the building technology needs to be changed to turn ventilation shafts into design elements. "With an appropriate budget, standard commercial space can easily be turned into hipster office landscapes," Goppelt concludes.

As their efforts to achieve recognisability, companies prefer to commission individually conceived and developed headquarters, instead of moving into nondescript office buildings. The pandemic may have called into question the necessity of extensive office locations, but the latest report on the condition of the German real estate market by Stephan Leimbach, Head of Leasing at Jones Lang Lassalle, is optimistic: "In future, the office must prove its worth compared to other working locations, achieving a high standard in terms of technology and also the quality of the working environment. Otherwise it will be difficult to motivate employees to return to their offices."

International corporations have long recognised the strategic importance of architecturally ambitious locations. For instance Lidl, the world's largest discount retailer with almost 11,000 stores in 32 countries, recently opened a campus with workplaces for 1,500 employees in the Swabian town of Bad Wimpfen, according to plans by kadawittfeldarchitektur and GREENBOX Landschaftsarchitekten. To integrate the megastructure into the rural, small-town context, the 130,000 square metres of gross floor space were distributed over five buildings in a terraced structure that merges with the landscape. In addition to offices, the campus includes fitness and gastronomic services, as well as facilities for conferences, training and experiments.

Good architecture as a sign of appreciation for one's own personnel? That seems to have been the strategy for the Berlin Zalando headquarters designed by HENN and Kinzo. The Internet corporation chose a location in the district of Friedrichshain-Kreuzberg, where its cosmopolitan young employees prefer to live, no more than a few minutes' cycle ride from the city's clubs, bars and party venues. The architecture of the glass building, with a gross floor space of 59,000 square metres, applies urban-planning principles – networking public spaces and private seclusion – to its interior, ensuring constant movement on all levels. There is no clear distinction between access and gathering spaces, working areas and communication zones: stairs can be used as a conference space, for breaks or meetings, while project meetings and job interviews can equally be held in the cafeteria. Locations for focused work, undisturbed discussions or video conferences are fluently integrated, combining with the diverse fittings in the form of counters, partition walls, benches and podiums to create a working landscape that functions well because the work itself consists of communication. That is what draws people into offices.

25 | Almodóvar Biohotel Berlin | Almodóvar Biohotel Berlin

Boxhagener Straße 83
10245 Berlin
Deutschland | Germany

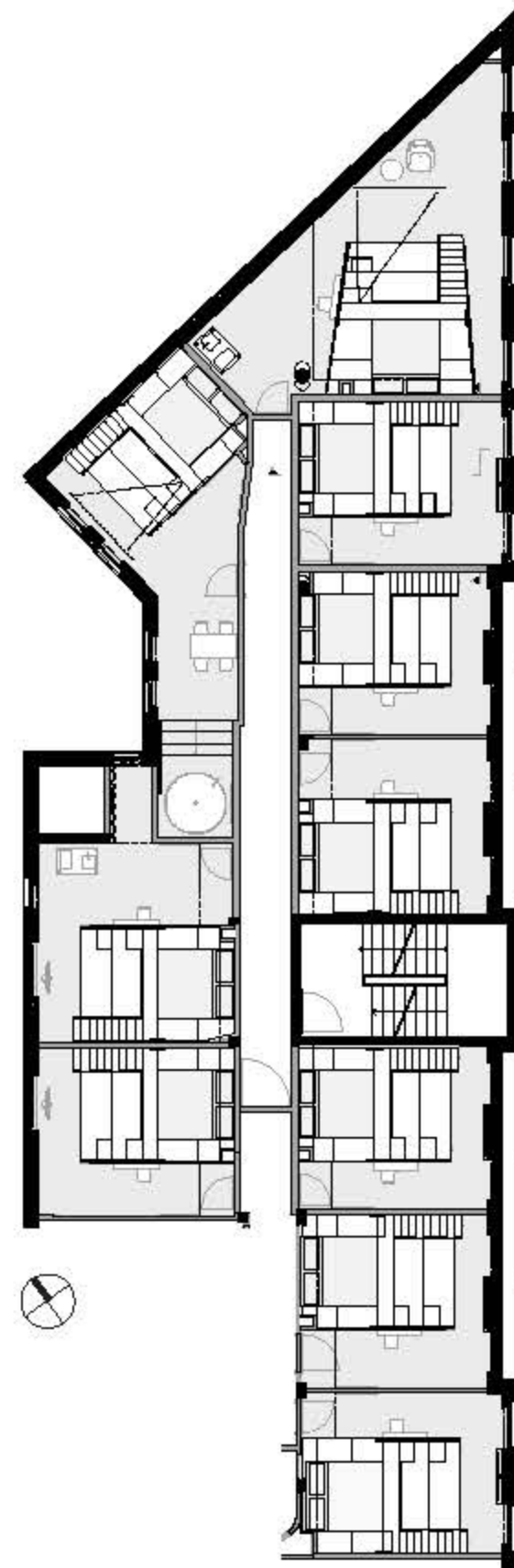
BGF | GFA 450 m²
BRI | GV 1.860 m³

Reuter Schoger Architektur Innenarchitektur
Part mbB
www.reuterschoger.de

Bauherrin | Client: Almodóvar GmbH



Bad und Garderobe | Bathroom and cloakroom area



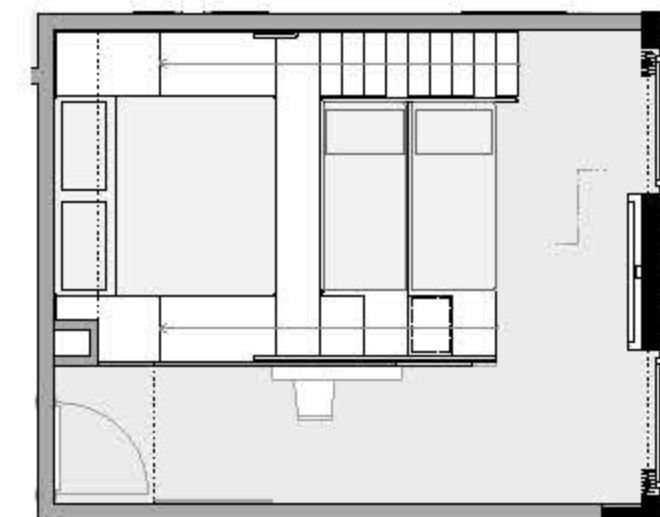
Grundriss 1. OG | 1st floor plan

Umbau von Seminarräumen zu Hotelzimmern. In den 4,13 Meter hohen Räumen bilden offene Treppen prägnante, raumfüllende Einbauten aus dunklen Multiplexplatten, die die Farbigkeit des vorhandenen Bodens aus Industrieparkett aufnehmen. Der Raum um die Einbauten ist weiß. Auf ihrer dem Zimmer zugewandten Seite kann die Treppe Wohnlandschaft, Stuhl, Sofa, Nachttisch, Tisch und Zustellbett in einem sein – je nach Wunsch und Improvisationswille der Gäste. Ganz oben ist das Bett. Für einen Filmabend wird die Treppe sogar zur Tribüne – mit Kissen und Polstern auf verschiedenen Ebenen. Unter der Treppe finden Gepäckablage, Garderobe, Ankleide, Bad und WC und bisweilen ein Schreibtisch Platz.

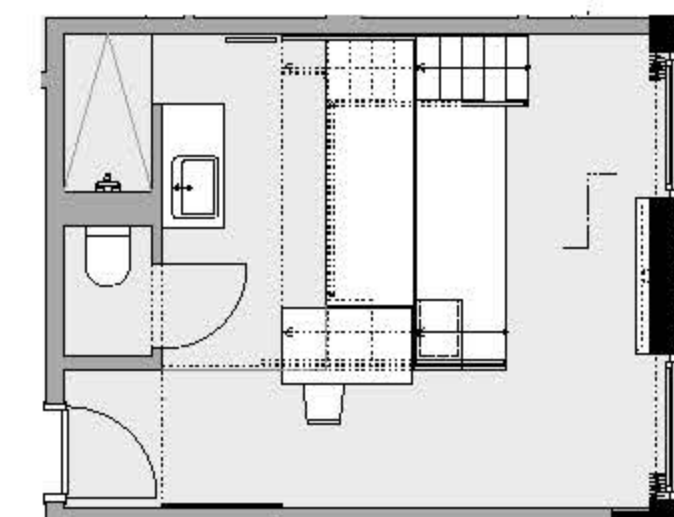
Conversion of seminar rooms into hotel accommodation. In the 4.13 metre high rooms, open stairs form impressive installations that fill the space. They consist of dark multiplex boards that pick up on the colour of the existing industrial parquet flooring. The space around the installation is white. On the side facing the room, the stairs can be a living environment, chair, sofa, bedside table, table and spare bed in one – depending on the guests' willingness to improvise. The stairs can even be used as seating for a film evening, with cushions on different levels. A baggage rack, a cloakroom area, a wardrobe, a bathroom, a toilet and occasionally a desk are situated beneath the steps.



Treppeneinbau | Stair installation



Nutzungsvariante vier Betten | Configuration with four beds



Grundrissvariante Zimmer | Room layout option

Fotos | Photos: Werner Huthmacher

Logistikweg 1
95685 Falkenberg
Deutschland | Germany

BGF | GFA 8.000 m²
BRI | GV 31.300 m³

J. MAYER H. und Partner, Architekten mbB
www.jmayerh.de

Bauherrin | Client: GZ Immo GmbH



Konferenzraum | Conference room



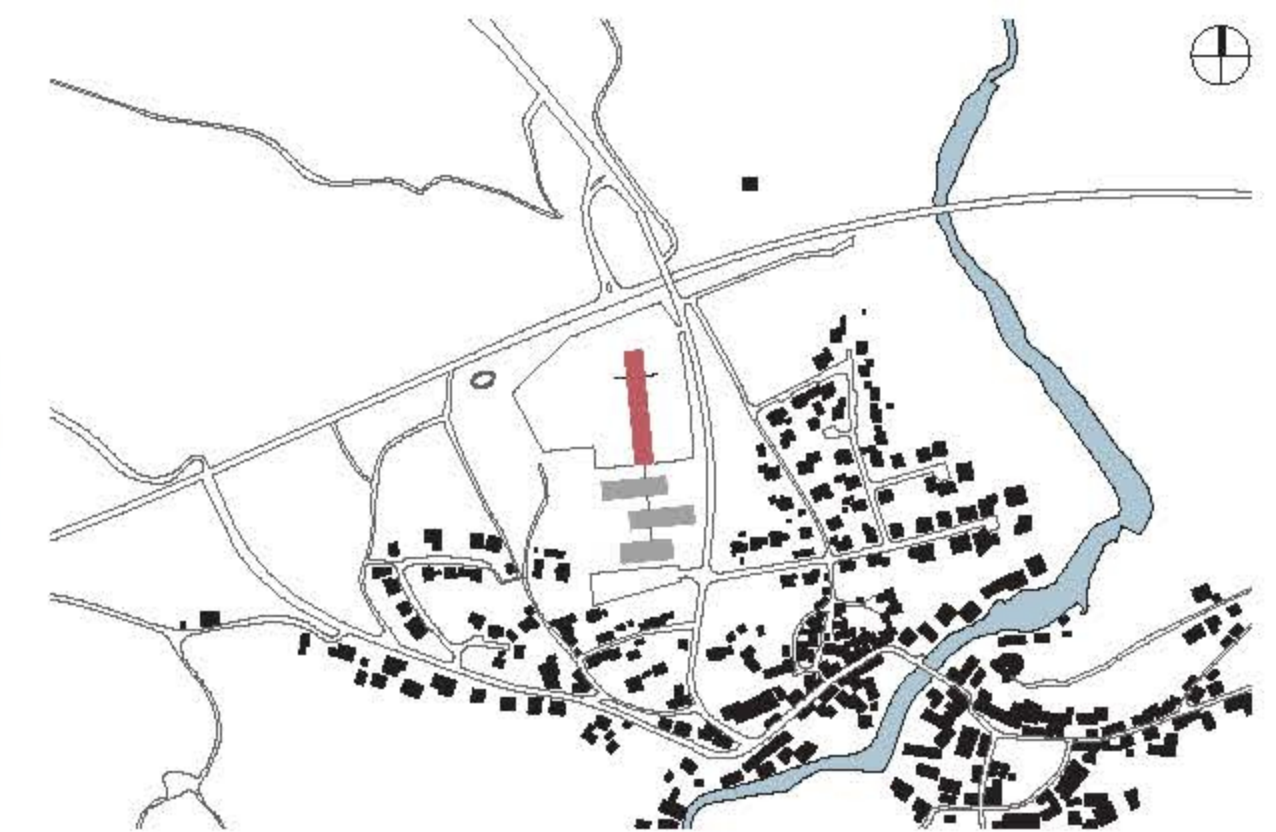
Ansicht von Südosten | View from the southeast

Neubau des Hauptgebäudes eines Softwareunternehmens in einer 1.000-Einwohner-Gemeinde in der Oberpfalz. Der 120 Meter lange Bau besetzt – als erste Realisierung eines neuen Masterplans – den höchsten Punkt des Firmengeländes. Nach Süden schließen auf absteigenden Terrassen vorhandene Bauten des Unternehmens an. Zum Einsatz kamen regionaltypische und lokale Materialien wie Granit und Holz. Innovative Gebäudetechnik (wie die regenerative Energieversorgung durch Geothermie und Fotovoltaik) unterstreicht den Anspruch eines ganzheitlichen Gebäudekonzepts. Der Neubau zeigt, dass Bauen im ländlichen Raum nicht nur Landwirtschaft, Tourismus und Naherholung vorbehalten ist und profiliert das IT-Unternehmen in seiner regionalen Verbundenheit als Arbeitgeberin.

New main campus building for a software company in a community with 1,000 inhabitants in the Upper Palatinate. The 120 metre long building occupies the highest point of the corporate grounds and is the first development of a new master plan. Towards the south, the existing corporate buildings follow on descending terraces. The regionally typical and local materials of granite and wood were used for the project. Innovative building technology (such as regenerative geothermal and photovoltaic energy resources) highlights the intention of a holistic building concept. The new building shows that construction in rural areas is not the exclusive domain of agriculture, tourism and local recreation facilities. It also consolidates the IT company's profile as a regional employer.



Entree | Entrée



Lageplan | Site plan

33 | Grünwand Fassadensystem | Green wall façade

Industriestraße 1
79106 Breisach
Deutschland | Germany

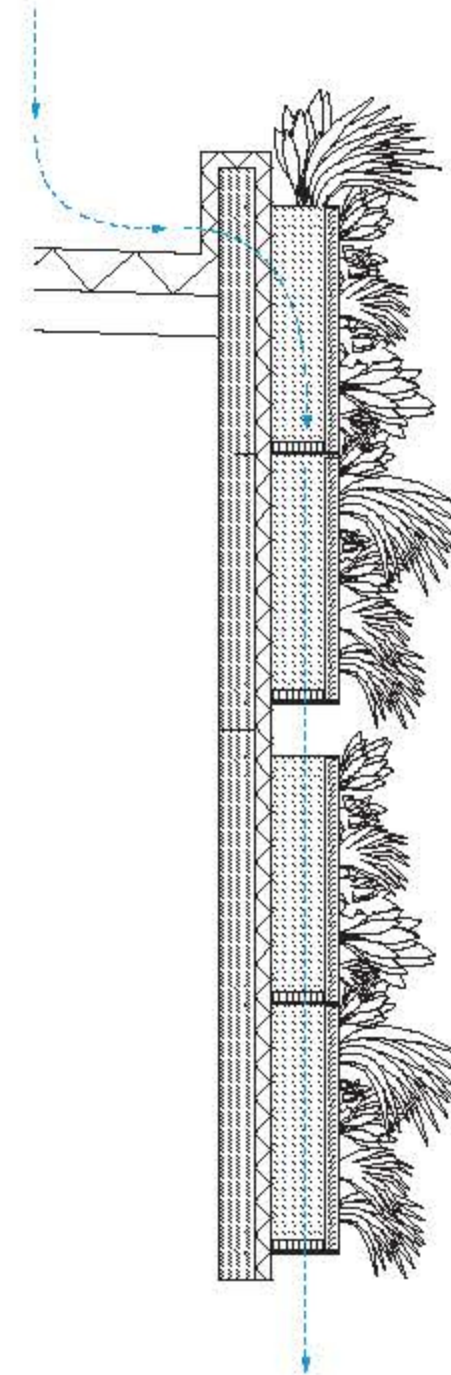
BGF | GFA 12.000 m²
Modul | Module 2,55 × 9,00 m

Birkenmeier Architekten GmbH
www.birkenmeier-architekten.de
www.gruenwand.de

Bauherrin | Client: Fa. Birkenmeier Stein + Design



Ortstypische Vegetation | Locally typical vegetation



Bewässerung | Irrigation



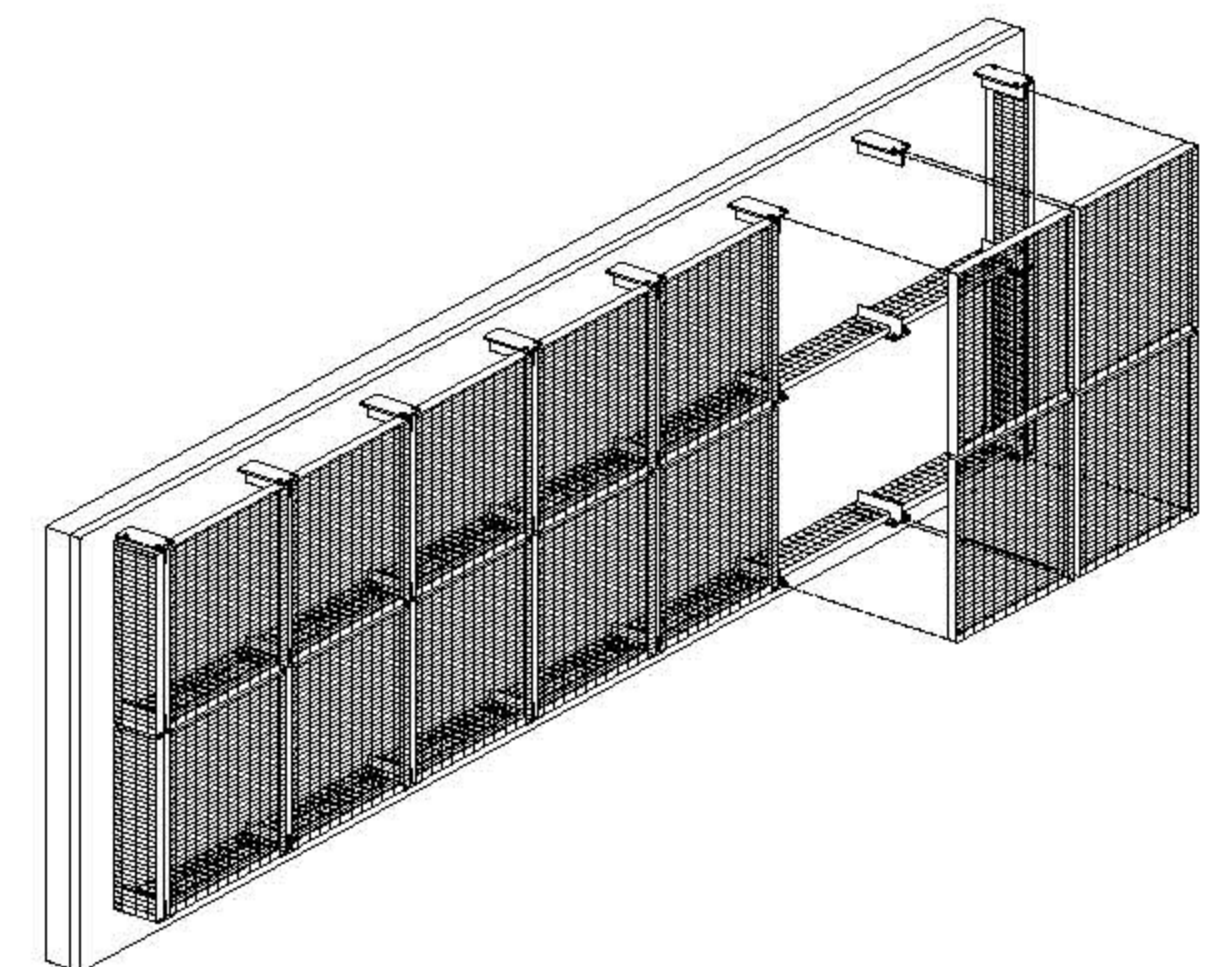
Werkshalle | Factory hall

Entwicklung eines Fertigteilsystems. Das erste Mal angewendet wurde es beim Bau einer 12.000 Quadratmeter großen Werkshalle. Die Grünwand erlaubt es, Ausgleichsmaßnahmen direkt am Bauwerk umzusetzen: Sie ist ein biodiverser Lebensraum für Pflanzen, Insekten, Vögel und Kleinstlebewesen. Die Module bestehen aus selbsttragenden Stahlbetonwandelementen mit Dämmung und Substratkörben, die sich mit dem Bodenaushub der Baustelle befüllen lassen. Durch Verdunstung und Schattenwurf der Vegetation kühlt die Grünwand Gebäude und Umgebung. Zugleich bindet sie CO₂ und Feinstaub aus der Luft. Auf dem Dach anfallendes Regenwasser sickert über die gesamte Höhe durch das Substrat nach unten, wird dabei gereinigt und versorgt zugleich die Pflanzen. In Trockenperioden lässt sich eine Bewässerung zuschalten.

Development of a prefabricated modular system. The structure was first applied to a 12,000 square metre factory hall. The green wall makes it possible to implement compensating measures directly on the building: it is a biodiverse habitat for plants, insects, birds and the smallest life forms. The modules consist of self-supporting reinforced concrete wall elements with insulation and substrate baskets that can be filled with excavated earth from the building site. The vegetation's condensation and shade cools the green-wall building and its environment. It also binds CO₂ and filters particulate matter out of the air. Rainwater falling on the roof seeps downwards through the substrate over the wall's entire height, is thereby cleaned and also waters the vegetation. An irrigation system can be activated during dry periods.



Voller Bewuchs | Full growth



Aufbau der Module | Modular structure

Historical retreat

Holiday homes as architectural history

Text: Friederike Meyer

Today's tourist magazine covers present Baltic beach baskets or advertise cycle tours and hiking trips through the Alps: holidays in Germany have never been more attractive. Many architecturally interested people are foregoing a trip to see Tokyo or Frank Lloyd Wright's Fallingwater in favour of idyllic mountain villages or a major city in their own region. An exceptional holiday trip need not be long-distance; the past is at least as exciting. In Berlin and elsewhere, one can rent meticulously restored houses or apartments from many different periods – and in some cases discover monuments that have been saved from ruin.

For instance in Berlin-Prenzlauer Berg: in a rear courtyard in Kastanienallee, you can stay overnight in a carefully refurbished half-timber outhouse, thereby experiencing everyday life in a metropolitan inner courtyard, also frequented by a resident family and commercial tenants. The architect Hans Kniepkamp bought the dilapidated, preservation-listed outhouse ensemble almost 20 years ago and established two holiday apartments in it together with the architect Margit Kleibaum. They braced the old half-timber structure with a steel frame, to protect the still intact building fabric, choosing an appropriate lime-cement plaster as the in-filling material. Since 2007, it has been rented by guests from Japan, Korea, North America and Germany, even occasionally Berliners, when their own city apartments are too small to accommodate their visiting friends and family.

You can enjoy a trip to the 1920s by staying at the "Tautes Heim", at one end of the UNESCO World Heritage Hufeisensiedlung ("Horseshoe Estate") by Bruno Taut in Berlin-Britz. The landscape architect Katrin Lesser and graphic designer Ben Buschfeld bought it a number of years ago and contributed their extensive knowledge of the architect's work while fitting it out as a holiday home. It even won them the Europa Nostra Award. The experience was not all plain sailing. Funding applications to refurbish the building with a 65-square-metre floor plan were all rejected – for being too small, too new and too private. It appears easier to receive funds to renovate a palace than a privately owned terraced house, which is as inexplicable to Lesser and Buschfeld as the fact that there is still no monument in honour of Bruno Taut in Berlin. The refurbished house now assumes that role. Since May 2012, culturally interested couples and hipsters from Japan, Toronto and London stay there, as well as young people from Berlin wishing to discover a different part of the city.

Until a few years ago, it had also been possible to find holiday accommodation in Berlin's Hansaviertel: the "Rio Marie" was an insider tip for aficionados of post-war Modernity. In 2012, the

architect Karen Romberg purchased a four-room flat in Oscar Niemeyer House and converted it into a spacious holiday apartment. She removed walls, created an open kitchen, fitted out two bathrooms and two bedrooms, and refurbished original details. Everything recalls the year 1957, when the block was constructed for the Interbau building exhibition: including the linoleum flooring, the rosewood sliding partition walls and the door handles. A new law in 2014 preventing housing from being used for non-residential purposes forced Romberg to rent out the apartment to long-term residents; her application to convert the apartment's status into a holiday flat was turned down.

In Potsdam, the idea of a holiday apartment saved an old water tower from dereliction. The Berlin-based architectural couple Katrin Wirth and Daniel Alonso González bought the dilapidated structure dating back to 1910 and developed it into six levels and one rooftop terrace. Although the reinforced concrete elements were seriously corroded, many details, such as the domed ceiling on the ground floor, the raw brickwork walls and the iron stairs, remain preserved. The water tank has become a living room. The atmosphere of the round rooms is highlighted by replacing the doors with curtains, except for the bathrooms, thereby also connecting the levels acoustically. The effort of climbing the stairs is rewarded by a view of Sanssouci Park.

In the Brandenburg town of Kyritz, the municipal authorities ensured that six tiny houses continue to mark the former route of the town wall. They had been built for workers' families in the 18th century, but had experienced continuous decay since the 1990s. Together with the office Kannenberg Architekten BDA und Ingenieure, the town developed a refurbishing concept, thereby saving a building type that has long been lost in many other small towns. The attic galleries became sleeping quarters, while extra light was provided to the eaves areas and small kitchens were added. Outside, space was created for eating and storing bicycles. But nowadays, who would want to live in a 20 to 30 square-metre space in the long-term? The city leased the houses to the local hotel. Now, business travellers and cycle tourists appreciate the unusual, homely atmosphere and the uncomplicated self-catering facilities.

While such developments are limited to a few far-sighted individual cases in Berlin and Brandenburg, they have long become institutionalised elsewhere. For instance since 1965, the British Landmark Trust has been preserving historically or architecturally important buildings by refurbishing them and renting them out to short-stay travellers as self-catered accommodation. With the help of donations, they have saved over 200 buildings to date, situated in England, Scotland and Wales, as well as France, Italy and the USA. Established in 2005, the Swiss foundation "Ferien im Baudenkmal" ("Holidays in a Monument") has preserved over 40 buildings from ruin and converted them for tourists. Many of them are in rural locations, where the founda-



Im Barock baden: Türalihus im Schweizer Bergdorf Valendas
Baroque bathing: Türalihus in the Swiss Alpine village of Valendas

© www.StudioGataric.ch

tion not only helps preserve regionally typical, historical buildings, but also generates income for the region, while communicating the local history and tradition to its guests. One shining example is the Baroque Türalihus in the Alpine village of Valendas, Grisons. The award-winning conversion overseen by the office Capaul & Blumenthal has made a key contribution to revitalising the old village core. The foundation has significantly benefited from pandemic-induced travel restrictions: the apartments have never been so well booked, as the foundation's President, Beat Schwabe, confirmed in the 2020 annual report.

In Amsterdam, guests at the Hotel Sweets can stay in one of the preservation-listed bridge houses scattered throughout the city, in a range of different Netherlands styles. When the bridge and lock system was automated and the buildings lost their function, the city collaborated with the office Space&Matter, a real estate development company, and a hotel chain to elaborately convert them into tourist accommodation. The oldest bridge house was built in 1672, while the newest dates back to 2009. The pandemic has led to changing tourist demands in terms of distancing,

which the bridge houses can ideally fulfil: with sizes between 12 and 70 square metres, each bridge house includes a double bed, a toilet, a sink and a coffee kitchen. Access is provided by app, with an optionally delivered breakfast.

Places such as the bridge houses, the Türalihus and the Kyritz tiny houses demonstrate how the special quality of holiday accommodation depends less on the usual criteria of "bright, spacious, modern furnishing and fully fitted", and more on what is not there. In that respect, firing up the stove, fetching water from the well, climbing many stairs and walking on creaky floorboards can all be key aspects of a memorable holiday experience. Naturally, this type of holiday to enjoy architectural history has its price, but the guests also support the buildings' upkeep. Such a holiday in a preservation-listed building underlines an approach that climate-aware builders have demanded for years: why build new holiday apartments when there are already structures worth preserving?

Schwimmbadstraße 14
33175 Bad Lippspringe
Deutschland | Germany

BGF | GFA 1.910 m²
BRI | GV 7.100 m³

Winkelmüller Architekten GmbH
www.wm-architekten.com

Bauherrin | Client: Westfalen-Therme GmbH & Co. KG



Waldsauna | Forest sauna



Schlafbereich | Reclining area



Saunahaus (links) und Ruhehaus (rechts) | Sauna building (left) and relaxation house (right)

Neubau eines Sauna- und eines Ruhehauses mit Saunagarten um einen Naturteich. Der neue Ort der Stille und Kontemplation am Waldrand erweitert die sonst eher freizeit- und aktivitätsorientierte benachbarte Badelandschaft der Therme mit Hotel. Konzept und Gestaltung der Saunalandschaft setzen auf regionale Bezüge statt auf die branchenüblichen Fernostreferenzen. Die Fassaden beider Häuser sind mit Holz oder – an zurückversetzten Bereichen – mit Naturstein belegt. Ihre Dächer sind entweder begrünt oder dienen als Dachterrasse. Saunabereiche und Ruheräume öffnen sich nach innen zum Garten um den Teich, den das Büro SINAI gestaltet hat, oder nach außen zum Wald.

New construction of a sauna and relaxation facility with a sauna garden around a natural pond. The new place of peace and contemplation on the outskirts of a forest supplements the otherwise leisure and activity orientated neighbouring bathing landscape of the spa and hotel. The concept and design of the sauna landscape focuses on regional references rather than the sector's standard far-eastern themes. The façades of both buildings are clad in wood or – in the secluded areas – natural stone. Their roofs are either planted with greenery or serve as rooftop terraces. The sauna areas and reclining rooms open inwards towards the garden around the pond, which was designed by the office Sinai, or outwards towards the forest.



Gesamtanlage aus der Luft | Aerial view of the facility

Fotos | Photos: Bastian Brutzer

Lindenstraße 9–14 Fläche | Area 3.600 m²
10969 Berlin
Deutschland | Germany

Arge chezweitz GmbH | Hella Rolfes Architekten BDA
www.rolfes-architekten.com, www.chezweitz.de

Bauherrin | Client: Stiftung Jüdisches
Museum Berlin



Themenraum Klang | Sound theme room
© Yves Sucksdorff



Vitrine | Showcase

© Daniele Ansidei



Themenraum Kunst | Art theme room

© Roman März

Umgestaltung mit neuer Szenografie und anderen Schwerpunkten. Die Ausstellung zeigt die jüdische Geschichte Deutschlands vom Mittelalter bis zur Gegenwart. Dabei wechseln im Rundgang Abschnitte zu Epochen mit Einblicken in zeit- und ortsübergreifende Themen. Die Segmente wurden als Räume entworfen, die die jeweiligen Inhalte und Haltungen individuell transportieren. Neben mehr als 1.000 Originalobjekten sind audiovisuelle Medien bis hin zur Virtual Reality, Kunstinstallationen, interaktive Spiele und Hands-on-Stationen eingebunden. Die Ausstellungsarchitektur adaptiert die Materialien des Libeskind-Baus, lässt dessen Charakteristika – wie die ungewöhnlichen Fenster oder die Voids – hervortreten und schafft so ein neues Wechselspiel zwischen Bauwerk und Ausstellung.

Redesign with new scenography and other focuses. The exhibition presents the Jewish history of Germany from the Middle Ages to the present day. The museum tour alternates between period sections and areas with themes going beyond specific times and places. The sections were designed as rooms that individually communicate the respective content and approaches. In addition to more than 1,000 original objects, audio-visual media including Virtual Reality, art installations, interactive games and hands-on stations are integrated. The exhibition architecture adapts the materials of the Libeskind building, while highlighting their characteristics, such as the unusual windows and the voids, thereby achieving interaction between the building and the exhibition.



Epochenraum Katastrophe | Disaster period room
© Daniele Ansidei



Weimar-Kino | Weimar cinema

© Yves Sucksdorff

48 | Stadtmuseum Zhuhai | Zhuhai City Museum

Haihong Road 88
Xiangzhou
Zhuhai
China | *China*

BGF | GFA 55.800 m²
BRI | GV 420.000 m³

gmp · Architekten von Gerkan, Marg und Partner
www.gmp.de

Bauherrin | Client: HUAFA Group



Tor zur Stadt | Gateway to the city



Fassadenrelief | Façade relief



Ansicht von Westen | View from the west

Neubau eines Museums zur Vergangenheit und Zukunft der Stadt im Perflussdelta. Das Ensemble an der Küstenstraße bildet mit der zeitgleich auf einer künstlichen Insel erbauten Oper einen neuen Stadteingang im nördlichen Stadtteil Xiangzhou. Ein flacher Eingangsbau verbindet die beiden Bauteile: Das niedrigere Gebäude zeigt auf drei Ebenen Exponate zur Stadtgeschichte. Der hochaufragende Bau daneben leitet Besuchende in einer Raumspirale um übereinandergeschichtete Ausstellungshallen zur Zukunft Zhuhais nach oben. Der Aufstieg endet in einem Raum mit einem 30 mal 40 Meter großen Stadtmodell. Eine geschosshohe Verglasung im 7. Obergeschoss öffnet den Blick über die Bucht auf die Oper und weiter Richtung Hongkong und Shenzhen.

New construction of a museum on the past and future of the city on the River Pearl estuary. The ensemble on the coastal road combines with the opera house built at the same time on an artificial island to form the new entrance to the city in the northern district of Xiangzhou. A low entrance building connects the two sections: the lower building presents exhibits on the city's history on three floors. The tall building beside it guides visitors upwards in a spatial spiral around layered exhibition halls on the future of Zhuhai. The ascent ends in a room with a 30 x 40 metre model of the city. Room-high glazing on the 7th floor affords a view towards the bay, the opera house and on to Hongkong and Shenzhen.



Schnitt | Sectional view



Ansicht von Südosten | View from the southeast

Fotos | Photos: CreatAR Images