

NEW **SHOPPING** **MALLS**



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When designing commercial spaces it is necessary to consider not just the types of activities that will be carried out in them, but also the different locations, functions and environments that they will require. All commercial premises, however, need a basic infrastructure that creates an efficient working environment and facilities that ensure excellent customer service.

There have been considerable developments in the area of commercial spaces in recent years, mainly caused by the trend towards increasing numbers of shopping centers appearing in cities, following the influence of the American model. The proliferation of these centers has gone hand in hand with developments in new ways of understanding commercial premises. These include changes in the way internal spatial divisions are conceived (they were far more schematic and conventional in the past), the systematic use of light and color as integral elements of the architecture, the use of prefabricated materials and the widespread tendency to use transparent spaces, with few visible separations.

In order to provide a representative vision of the most innovative recent designs, we have tried as far as possible to show the great diversity of commercial spaces and their almost infinite decorative possibilities, as a kind of graphic guide to current and future trends in interior design for customer service spaces.

We have also made a considerable effort to show not just the overall design of each project, but also the most significant construction details, which in some cases are an essential part of the character of the finished space. For this reason we have included all kinds of graphic material, such as photographs, plans, elevations and axonometric views and sketches, together with a description of the work as it was conceived by the architect.

Michele
Saeë
Studio

Publicis Drugstore

Paris, France



The architecture of the new Publicis Drugstore embodies the vision of Publicis in a new architectural identity, an architecture that is light and transparent, cohabiting with the existing in a mutually respectful attitude. The program for renovation encompassed the façade and street-level drugstore, as well as four underground floors within the existing building.

Situated in a highly-charged historic district, the building has been a popular icon in Paris since the fifties, but it was time to confront the shortcomings of the building's physical exclusion of the city. To connect the building to its surroundings, a geometry was proposed that would encompass the existing building and its relationship to the site, including the currents of human and automobile traffic. The bold swirling vertical move energizes the building interface with its surrounding, further energized by the flow of people as they move along the interior or exterior of the building.

The transformed building's new façade is wrapped in curved glass screens that contrast with the columns and strict mirrored grid of the existing building. Partially veiled with shifting and overlapping glass panels, the entire surface gives a sense of depth and lightness which reflects the fusion of the activity of the building and the activity of the street: a city within mirroring the city without.

Visitors enter the drugstore under the spiral element and look skyward, unavoidably glimpsing the fusion between old and new; the ascending ramp overlooks Publicis' new landscape, the variety of zones of activities, bringing to mind the shopping arcades of the last century, a loss that was famously lamented by Walter Benjamin.

The layout is divided throughout by a series of transparent or translucent glass walls, built up to create a comfortable level of privacy while maintaining the visual connection throughout the space. The needs of diverse people are met here, making it a social center where people come to get their prescription filled or get the news, share ideas, stay informed, have a meal, watch a movie, have the car serviced quickly or linger for hours, savoring a coffee while browsing through a book.

The architecture of the building helps instill an inviting curiosity. But then a certain way of making coffee, for example, or a particular cigar that can be purchased here, dining with a friend or the beautiful way daylight enters the glass terrace or interacts with the façade at a certain time of the day-- are all incentives for people to identify with a place. In the words of Marcel Bluestein Blanchet, Founder of Publicis, "The past sheds light on the future, the future gives meaning to the past."

CLIENT:

Publicis Drugstore

ARCHITECTS:

Michele Saeë Studio

DESIGNER:

Michele Saeë

DESIGN ASSISTANT:

Rudabeh Pakravan

PROJECT TEAM:

Franco Rosete, Keiko Okada,

Han Suh Sohn

CONSULTANTS:

Local Architect: Bruno Pinget

Structural Engineer (façade):

Hugh Dutton Associates

Structural Engineer (concrete):

Terrell Rooke Associates

Lighting: Jacques Rouveyrolis

Acoustics: Peutz

Mechanical Systems:

Coretude

Graphics: Carre Noir

Synthesis: Bruno Marrazza

SURFACE:

43.000 sqft (4.000 sqmt)

DATES:

Construction begun: 02/2002

Construction completed:

02/2004

PHOTOGRAPHS:

Luc Boegly

Nathan Barbour



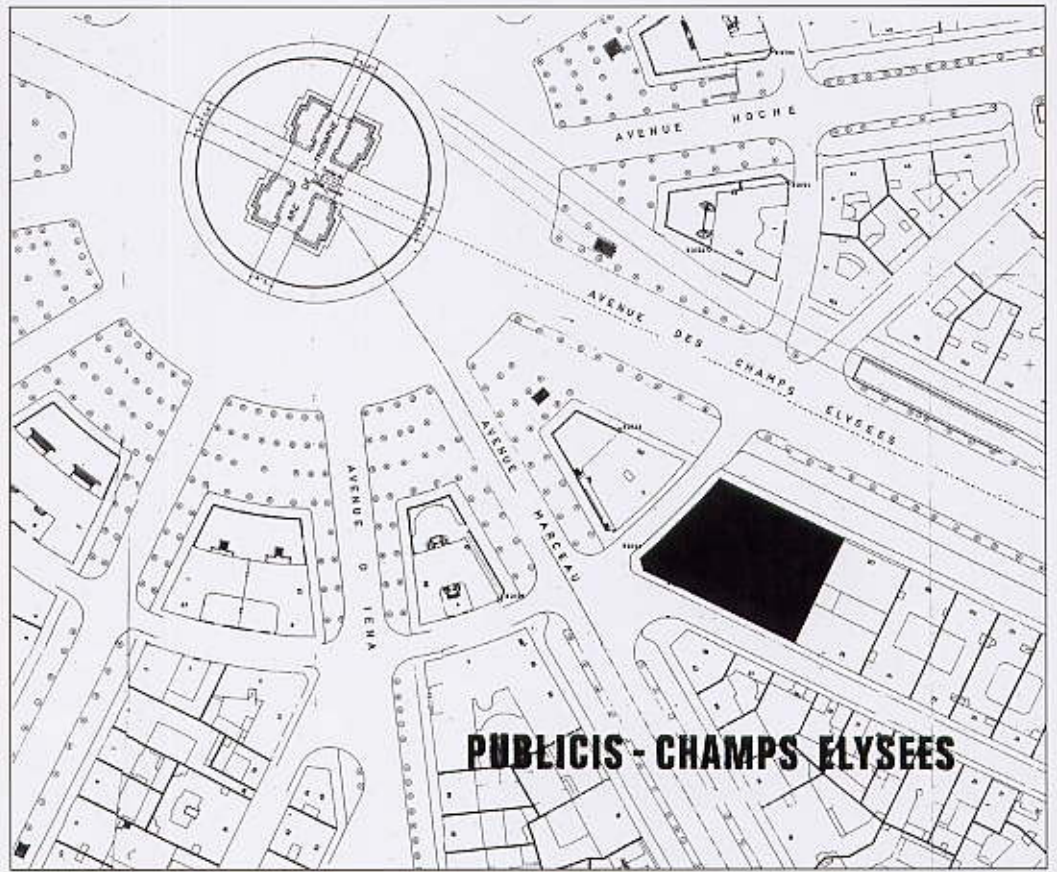
Publicis

public drugstore
invite
marc
ne

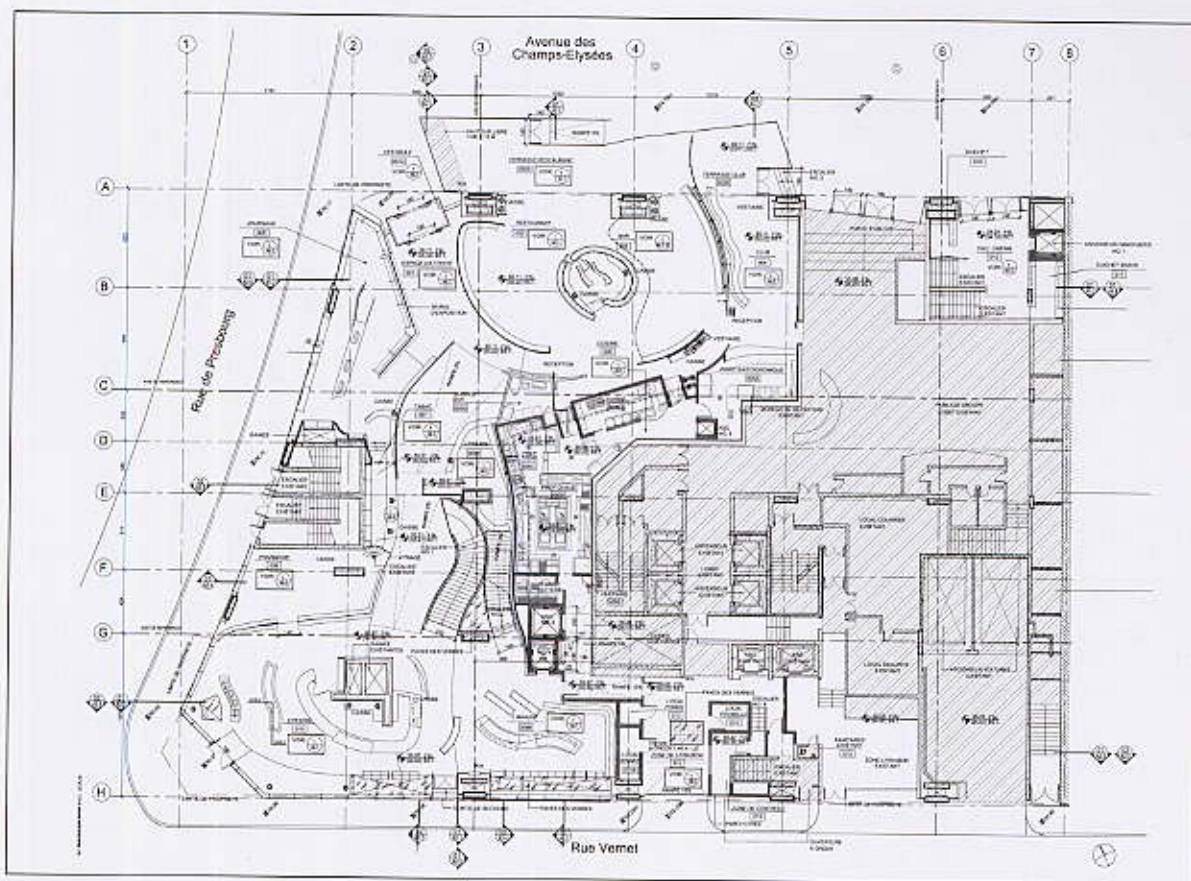
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15
RUE
DUMAS

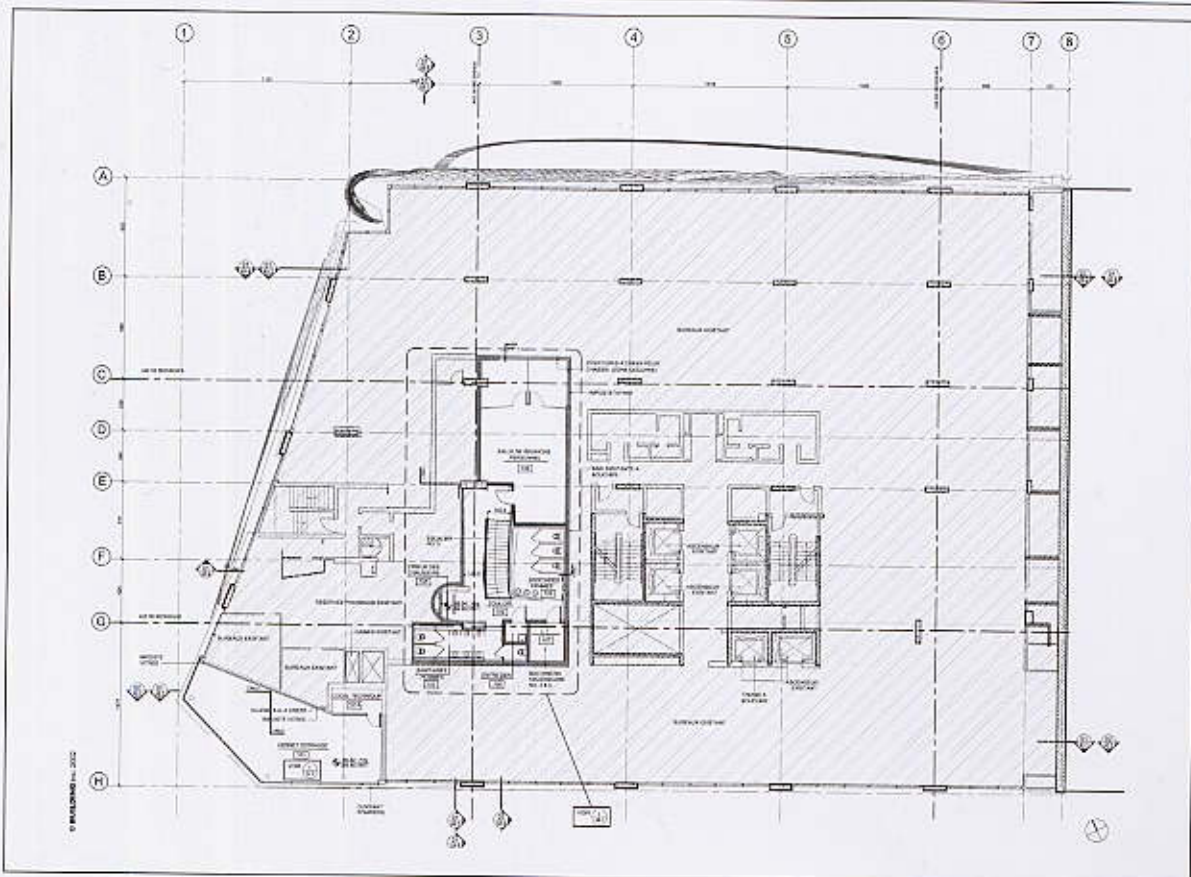
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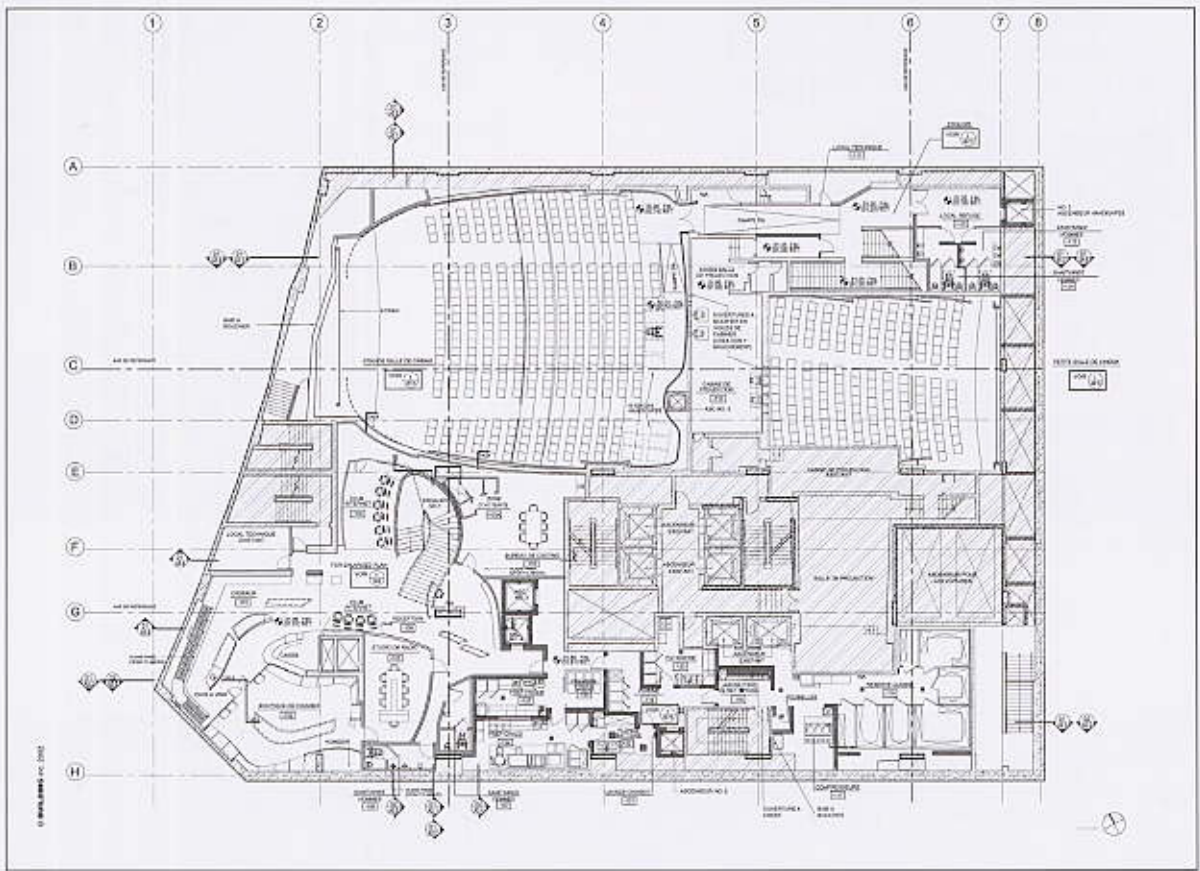


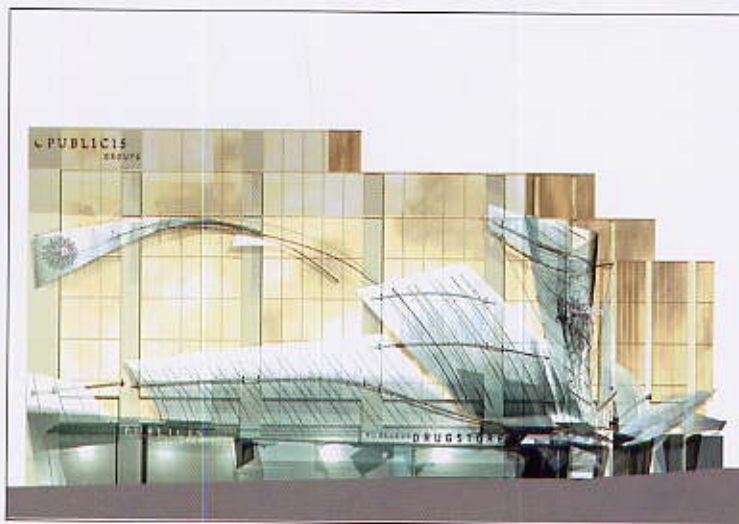
Ground floor



First floor

Basement





North elevation



West elevation

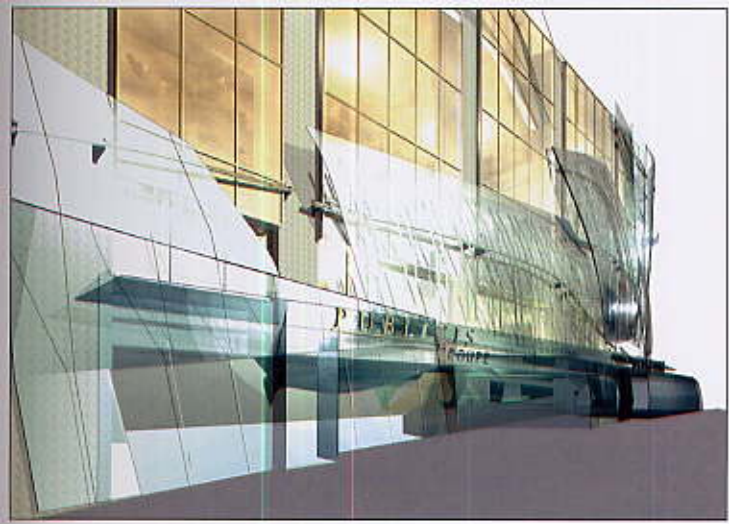


▼ Nathan Barbour



▲ Nathan Barbour

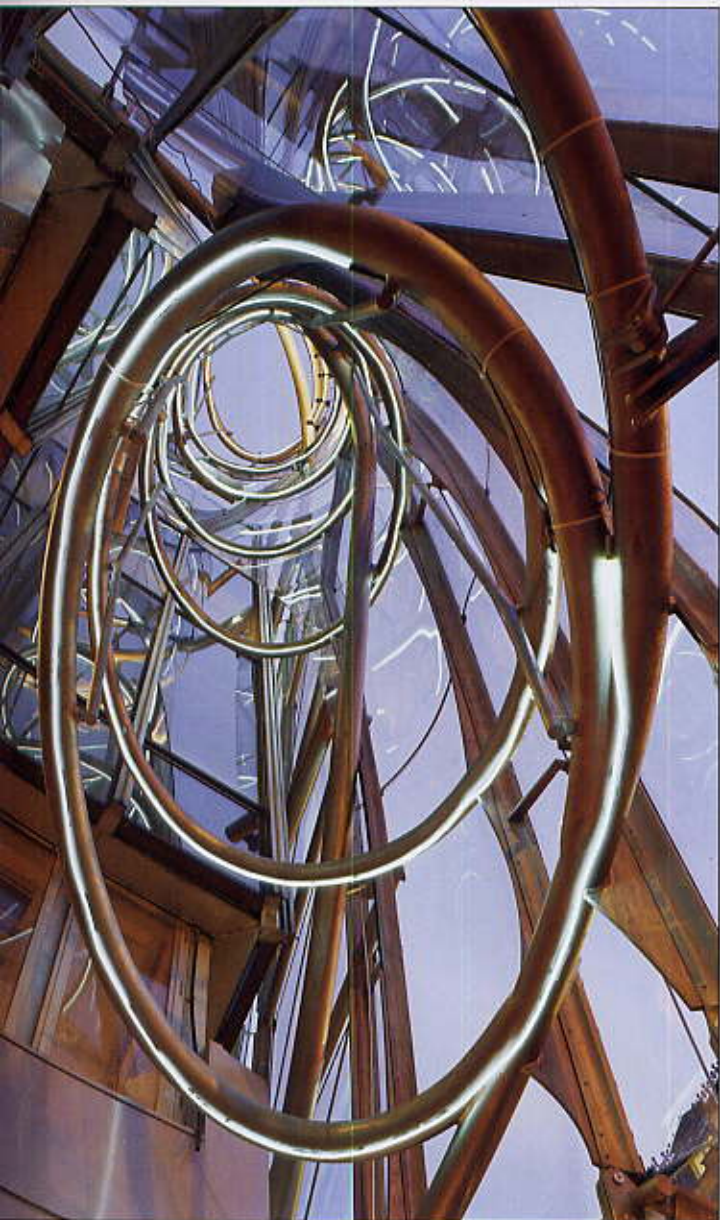
To connect the building to its surroundings, a geometry was proposed that would encompass the existing building and its relationship to the site, including the currents of human and automobile traffic. The bold swirling vertical move energizes the building interface with its surrounding, further energized by the flow of people as they move along the interior or exterior of the building.







▲ Nathan Barbour



▲ Luc Boegly

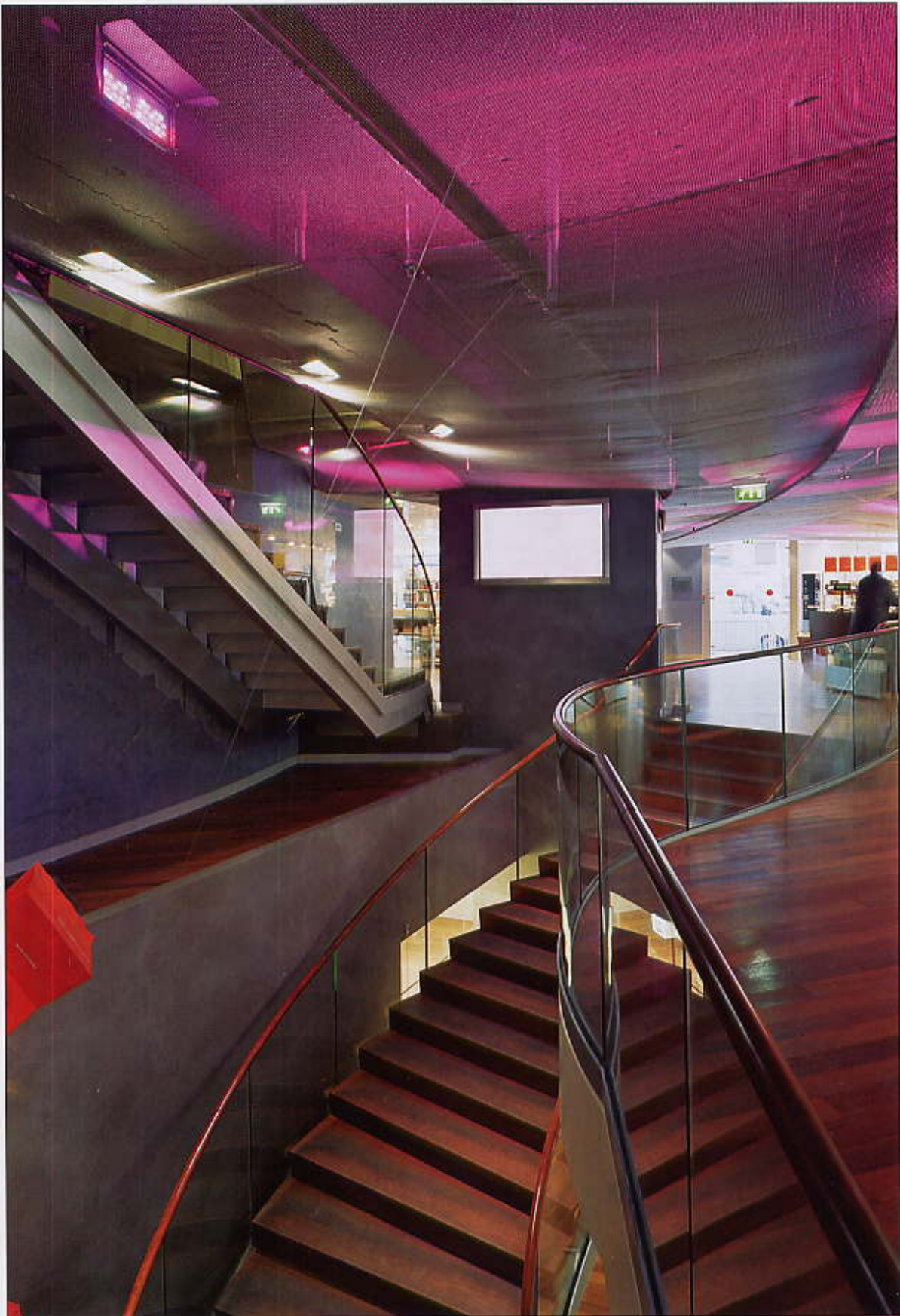


▼ Luc Boegly

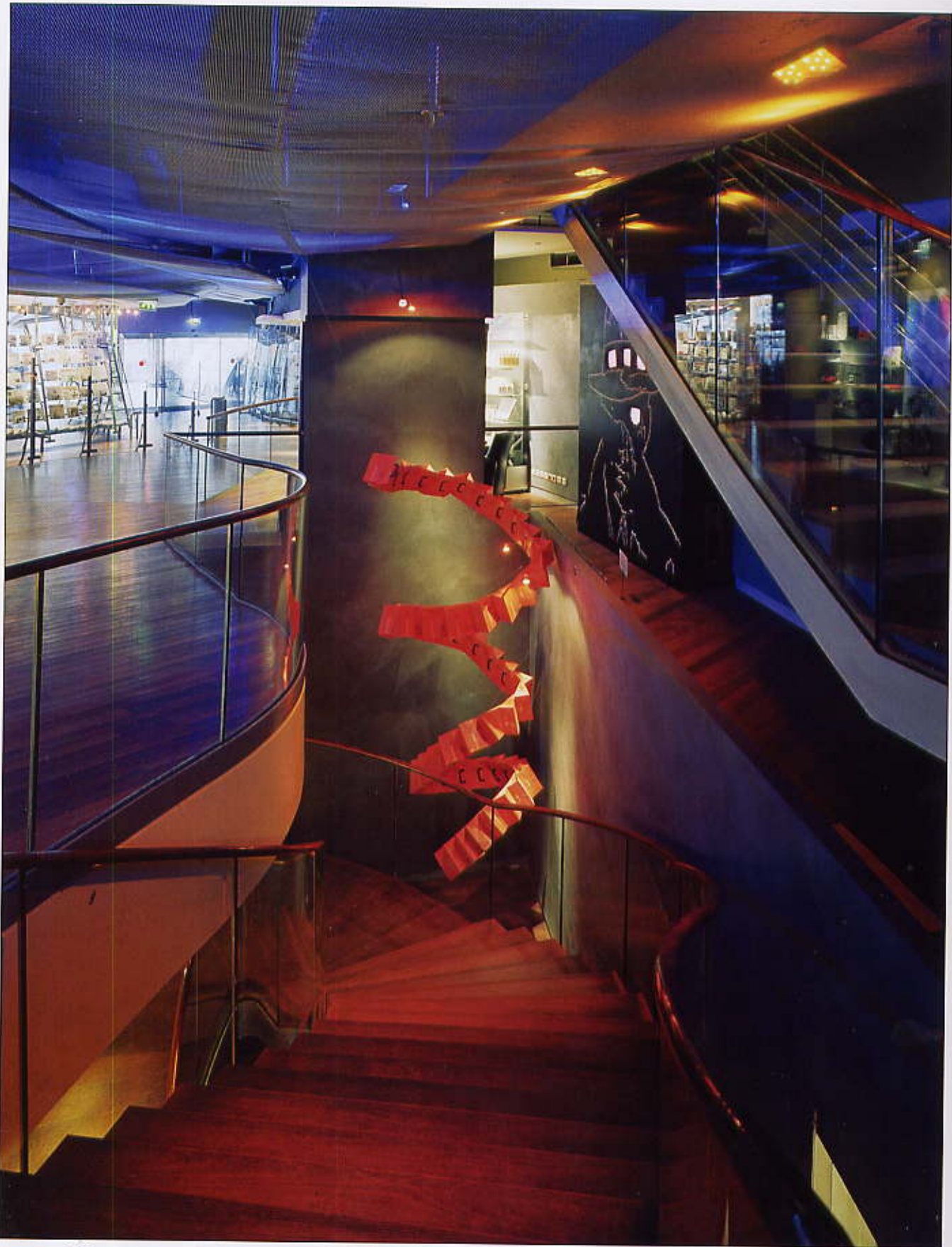


▼ Luc Boegly





▼ Luc Boegly





Düsseldorf, Germany



At Sevens, the Lifestyle-Center at the Königsallee Düsseldorf, the customers can immerse themselves in the world of fashion, design, multimedia and lifestyle, on seven floors of leased space totaling around 15.500 sqm.

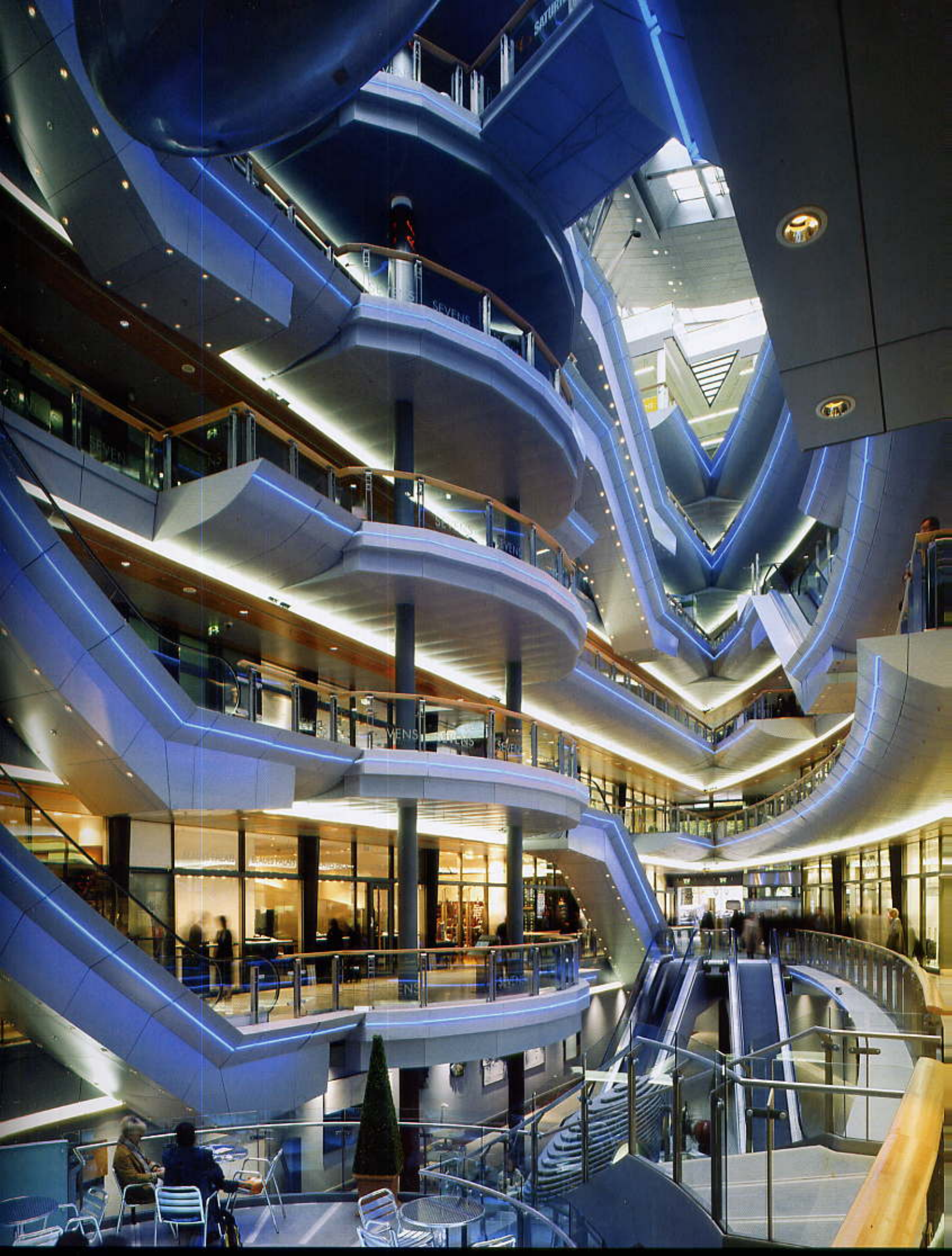
Well-established in the USA and Japan, the idea of themed department stores is still unusual in Europe. In it, different but related shops are brought together and linked in what are called themed worlds. Sevens has the Food Hall, the Designer Level, Life Style Level, Sport Level and Multimedia Level. The end of the building forms a spacious light well with a suspended gallery, with an attractive view over Düsseldorf. The themes are not arranged haphazardly as in previous shopping centers and arcades, but with a clearly divided internal structure - leading to considerable synergetic effects for the individual shop owners.

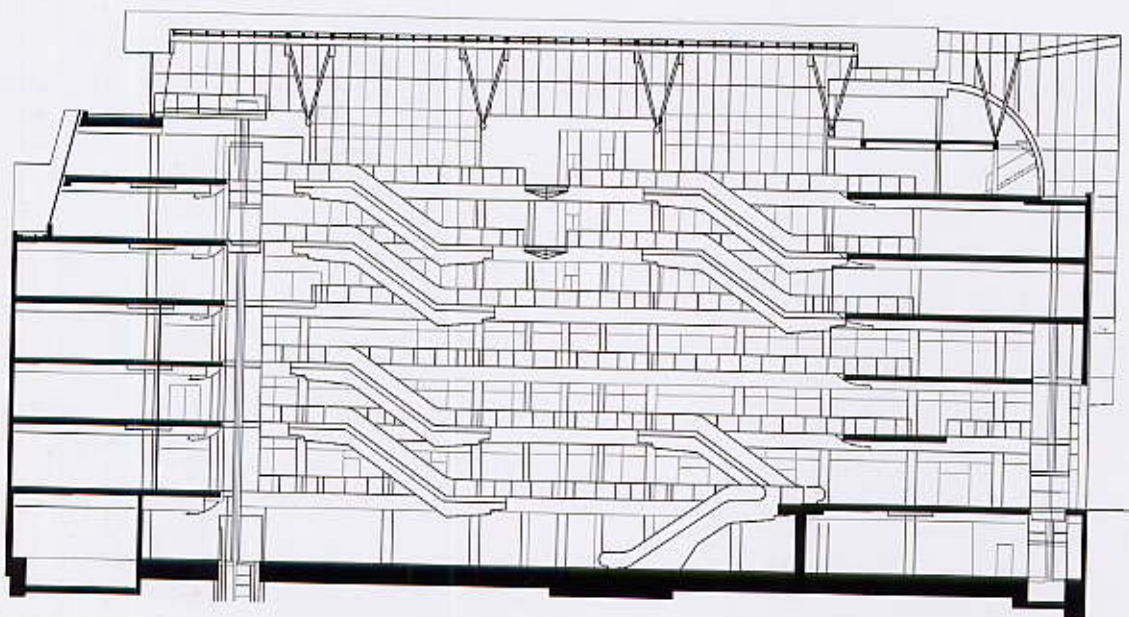
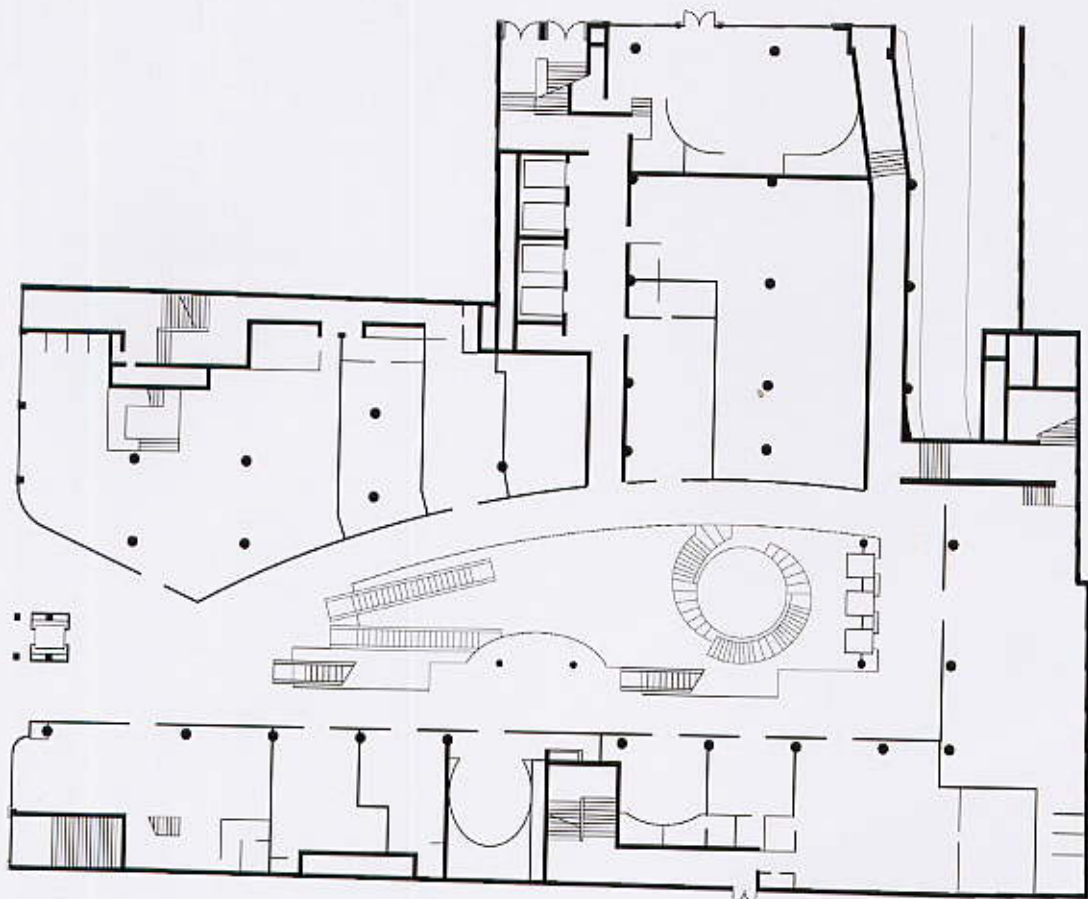
The effects of space and light impress themselves on the entire internal space. At the heart of the building is a spacious light well, approximately 35 meters high, 45 meters long and up to 12 meters wide, extending upwards past all seven floors. Natural light streams through the whole building from the roof right down to the basement. From the third floor up, the pitched south face of the building is glazed, adding to the glass roof. High quality materials and subdued colors create a friendly, elegant ambience and a pleasant atmosphere, inviting people to stop for a while. The artificial lighting, enhanced by blue neon light, outlines the interior architecture. Consistent themes, such as a formal vocabulary based on aircraft wings, provide visual unity.

The building's sharp glazed prow, which extends the internal plan through to the outside, is a trademark for the building. The transparent and illuminated façade provides reciprocal views inside and out, linking the street to the commercial vitality within.

The seven floors are accessed by escalators and panoramic elevators that enliven the spacious, transparent atrium, transforming a visit to Sevens into a leisure and lifestyle experience. The arrangement of the elevators is worthy of particular mention. Located on the sides of the mall thoroughfare, they allow the visitor's horizontal shopping movement to change into a vertical sense. Visibility and transparency are important. The façade design is characterized by the predominance of glass and a glazed mall projecting onto the Königsallee. Despite its manifest independence, the façade fits harmoniously into the group of listed buildings on the Königsallee. The Sevens themed department store was distinguished recently with a MIPIM Award, in Cannes.

CLIENT:
Sevens Düsseldorf GbR
ARCHITECTS:
RKW Rhode Kellermann
Wawrowsky
DATES:
Design: 1997-2000
Construction:
April 1999 - October 2000
PHOTOGRAPHS:
H.G. Esch













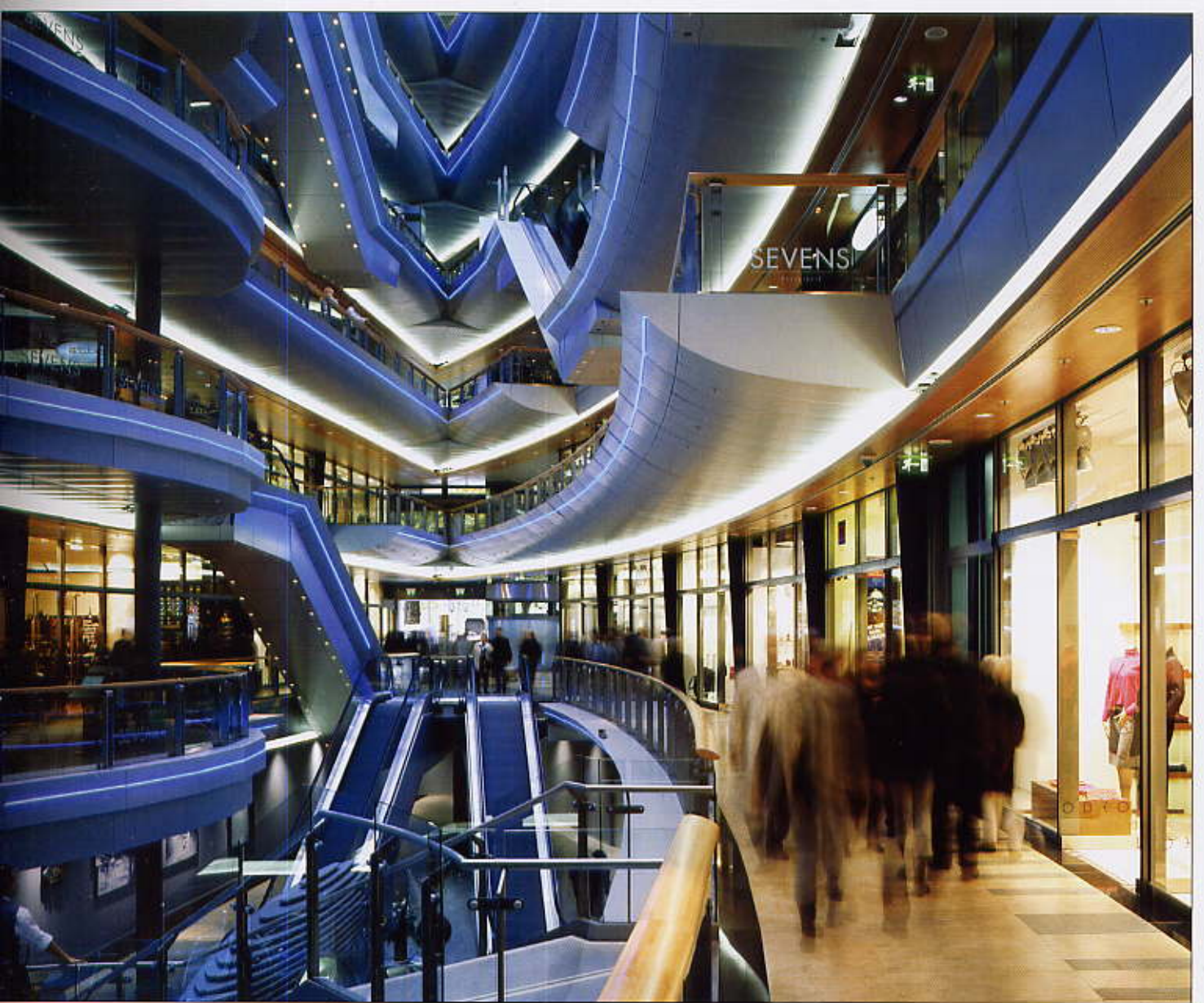








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Berlin, Germany



As a shopping center with a long tradition, the new design and function of the Schönhauser Allee has a central significance for the development of the city of Berlin and the integration of a variety of neighboring facilities into a coherent whole. Located at the junction of several underground and regional railway lines, the 25,000 square meter retail and service centre "Schönhauser Allee Arcaden" is located in the densely populated Prenzlauer Berg district, where it is expected to close a building and infrastructural gap.

The basis for the building concept was the manner in which it would link up with the regional railway: on the one hand, it was built over it and would connect it to the lower level S-Bahn between Schönhauser Allee and Greifenhagener Brücke. On the other hand, as a result of the concave shape of the building, a new city plaza would be provided in front of the elevated railway station which would connect the railway station and the shopping centre.

The atmosphere and traditional style of the well known establishment was not fundamentally changed as much as enhanced. Spotlights have been concealed in the structure of the escalator, which rises mysteriously towards the floor above through a blue neon halo. Strategically placed backlit wall panels give the interiors a contemporary new touch, which stresses the former style and seems to maximize its most notable qualities. Three-dimensional square luminaires, looking like huge buttoned mattresses, shine downwards from the large recesses in the ceilings, casting a subtle glow over the immediate floor space.

CLIENT:

REAL I.S. AG

ARCHITECTS:

RKW, Rhode, Kellermann,
Wawrowsky

LANDSCAPE ARCHITECTURE:

Rheims + Partner

MASTER PLANNING, REALIZATION:

mfi Management für
Immobilien AG

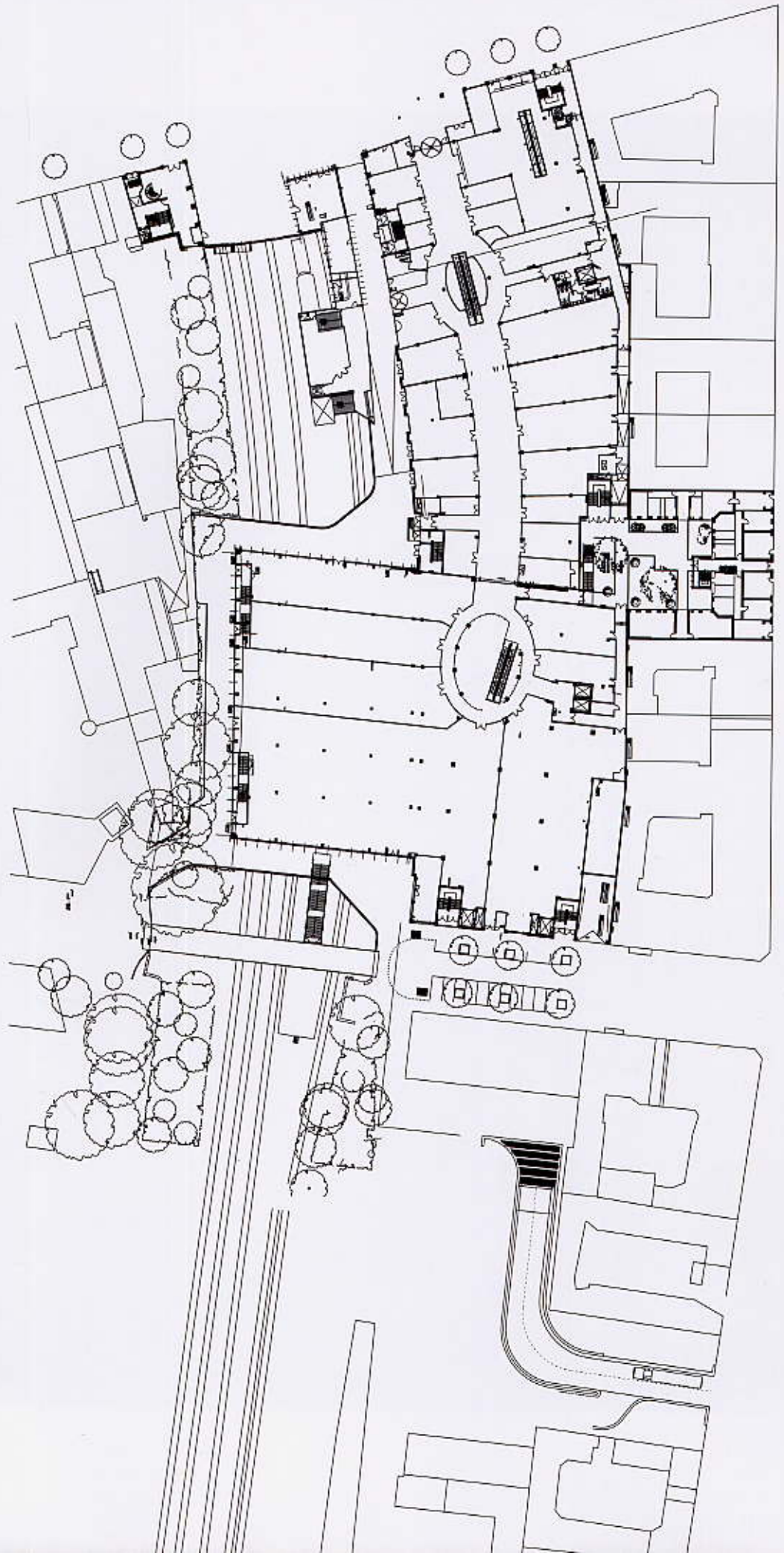
INSTALATIONS: HTW Hetzel, To

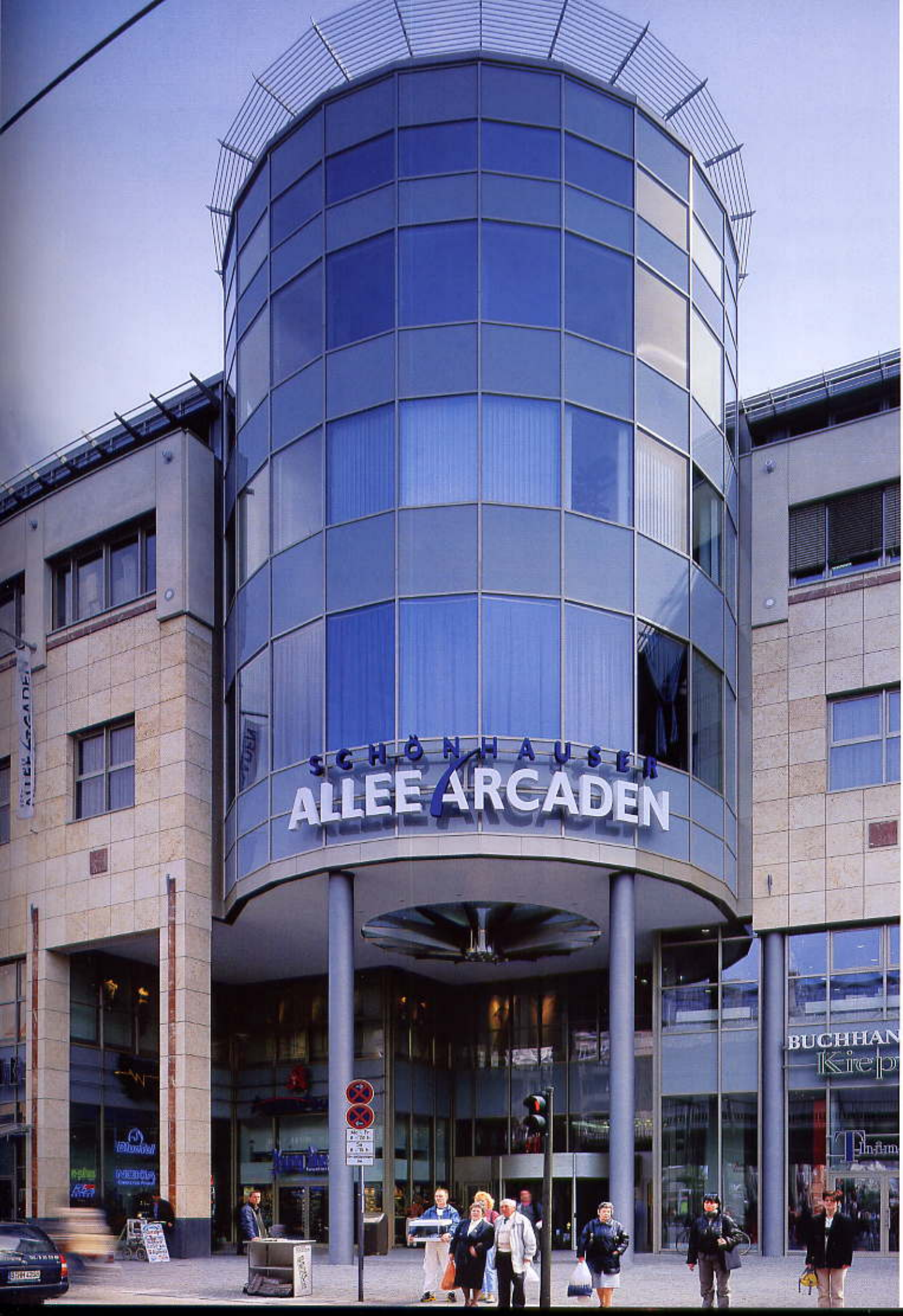
Westen + Partner

PHOTOGRAPHS:

Tomas Riehle / Artur







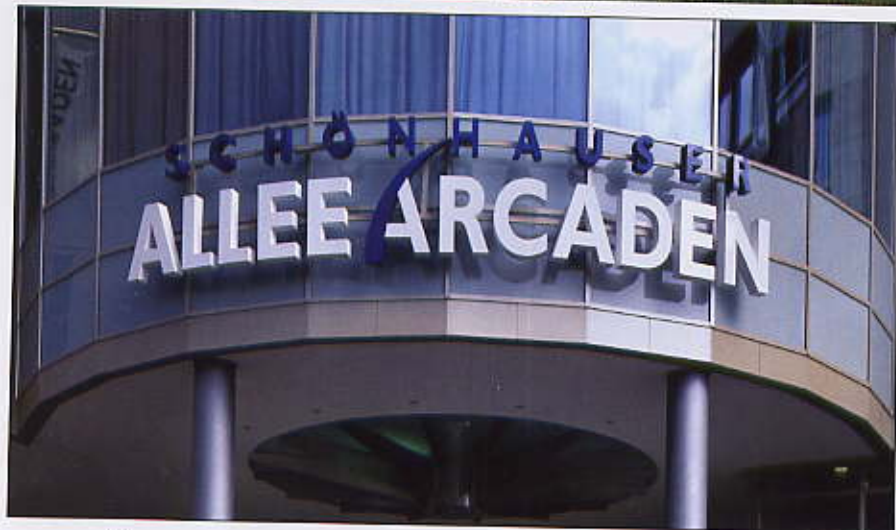
ALLEE ARCADE

SCHÖNHAUSER
ALLEE ARCADEN

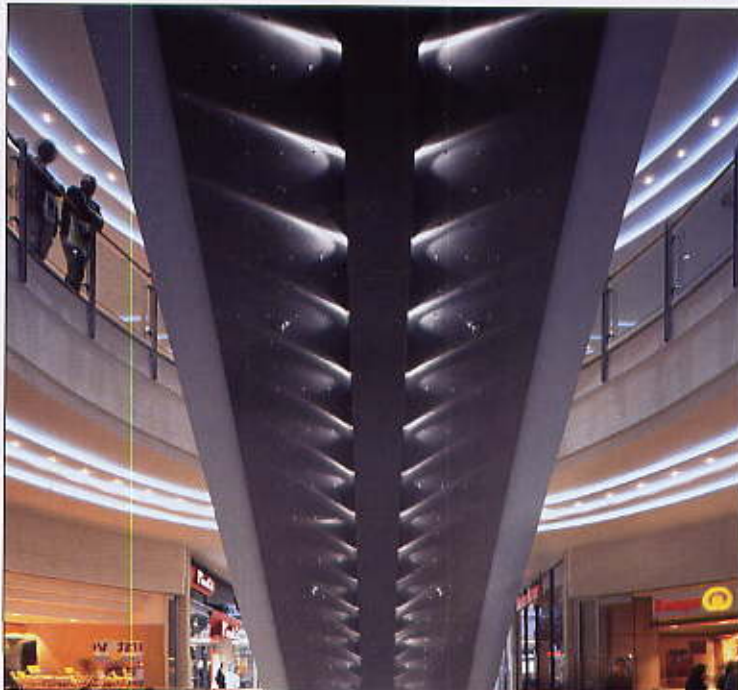
BUCHANAN
Kirep

Thim











RKW

+

HPP

Köln Arcaden

Cologne , Germany



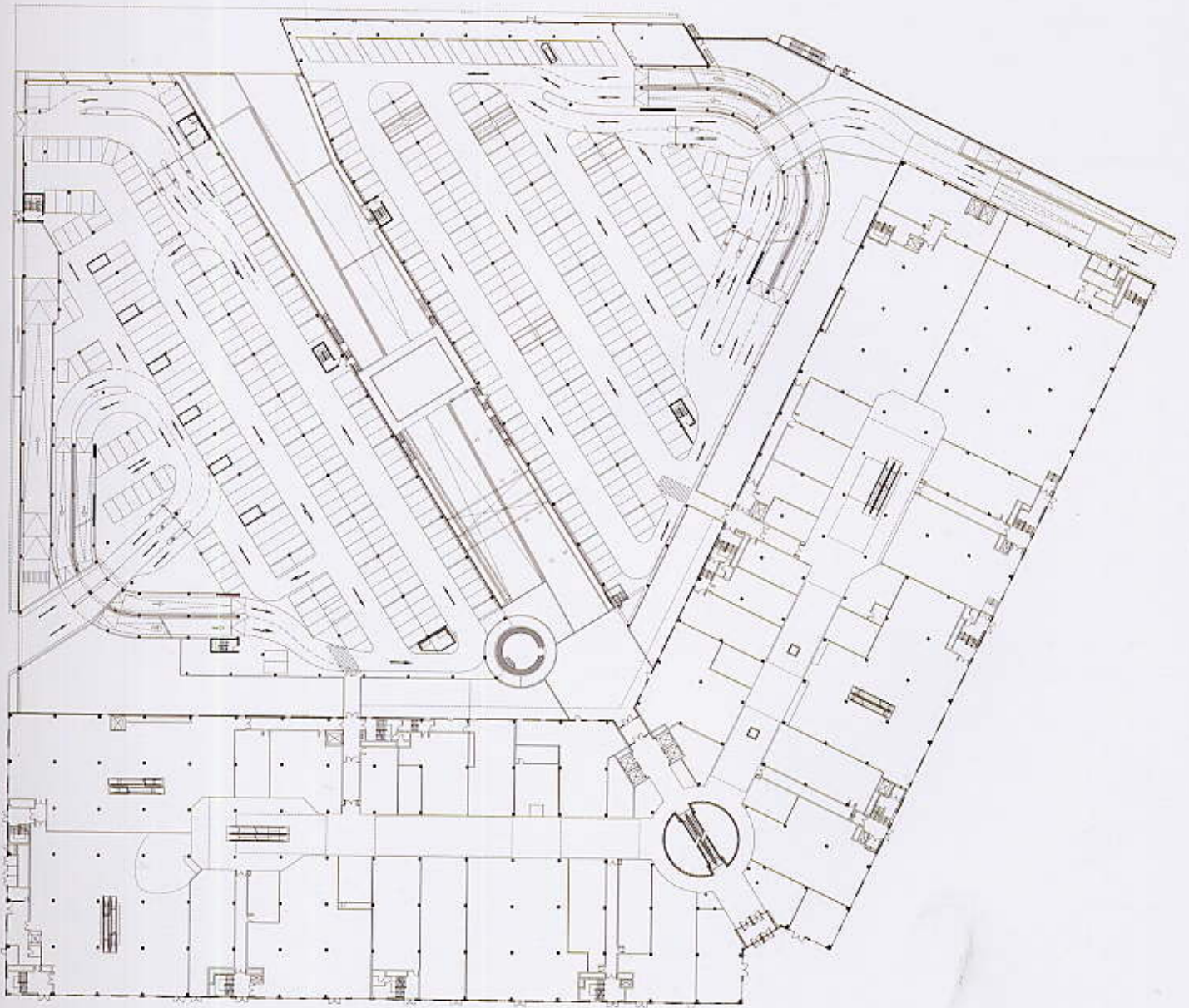
On the premises of the former Köln-Kalk chemical factories, the long overdue redevelopment of this city district has been initiated with the implementation of the Köln-Arcaden (Cologne Arcades) by mfi.

The shopping center, with approximately 132 shops, is the first building block of a diagonal public traffic artery which will characterize the design of the entire project.

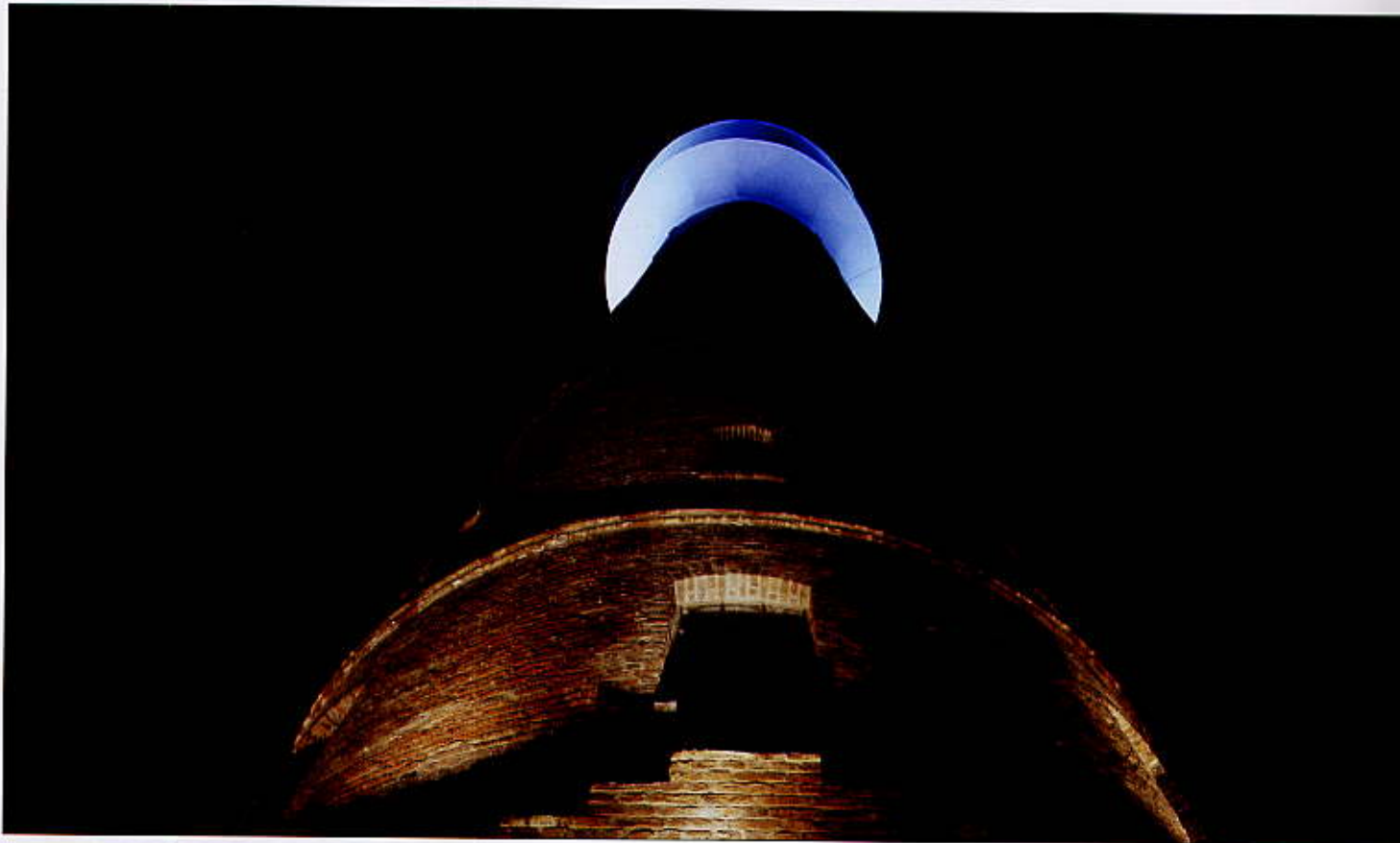
Within the regularly flat cityscape, the shopping center required a landmark that would situate it. The listed water tower protrudes visibly a long way above the mainly horizontal building structure of the surroundings and - similar to the skeleton-like arrangement of the tiled façades - is a clear reminder of the former industrial location. The focal point is formed by a three-floor angular mall with a central domed construction. The project, completed in various stages, was carried out in collaboration with the architects HPP. The glazed vault of the central arcade and the fully glazed dome, from which all the rest of the distribution radiates, flood the interiors with natural light and connect them to the exterior environment. A series of art installations that playfully suggest models of planetary systems or the microscopic structures of cells or of chemical compounds enliven the resultant wide open spaces and lend them the appearance of a science museum. The science of shopping.

CLIENT:
DIFA Deutsche Immobilien
Fond AG
ARCHITECTS:
RKW Rhode Kellermann
Wawrowsky
HPP Hentrich-Petschnigg &
Partner KG
MASTER PLANNING, REALIZATION:
mfi Management für
Immobilien AG
PHOTOGRAPHS:
Tomas Riehle / Artur

















The Tjalk

Lelystad, The Netherlands



Everybody is welcome at the "de Tjalk" Shopping Centre. The generous entrance, the wide escalator and clear arrangement offers a hospitable access. The glazed ground floor entrance connects strongly with the surroundings and displays the shops on the first floor. With its public character, limited choice of materials and basic look, the mall is suited to the activity of every day life. The combination of sturdy iron columns and thin glass fins create a spacious atmosphere. The building's iron façade is refined through the subtle play with proportions. Its straightforward rhythm resembles the pattern of a Norwegian sweater and the simplicity of an iron bridge. Its form never encloses but always opens up to the public.

The glazed entrance works as a climate zone in-between the shops and the outdoors, which makes shopping a pleasant thing despite weather conditions and reduces energy loss of the shops with their front doors open. Ventilation air is pre-heated by the sun. Excessive heating and condensation is averted by a sophisticated natural ventilation flow parallel to the glass facade. Shops tolerate no obstacles. They have to be in sight and accessible. The escalators function as a transport system and as a visual focus of attraction.

The quality of the shops is underlined by the craftsmanship of the construction details. The straightforward materials have been assembled caringly and with technical precision. The black concrete base has been waterproofed by the addition of carbon powder. This gives the concrete a dressed character and makes the material less vulnerable to damage. A refined lighting orchestration makes the massive steel beams appear to float.

The dynamics of the public, the clients and the shopkeepers are choreographed in the open web of the entrance, which is designed to function adequately during the extended opening hours and different intensities. Like a lantern the entrance illuminates its surroundings, showing its most seductive aspect. At night the open character extends to the outside area, integrating it with the interior. The outdoors becomes less grisly, even enjoyable in the dark.

The renovation was done in a very short period and all the existing shops remained open and functioning without limitations. The project has extended the building's lifespan and reduced the production of building waste. With a minimal use of new materials, a brand new shopping centre has been created with a contemporary look.

CLIENTS:

Manpro projectontwikkeling
Amersfoort & BK Bouw Bussum

ARCHITECTS:

Geen Punt Architecten BNA,
Rotterdam

CONSTRUCTION COMPANY:

BK Bouw, Bussum

ENGINEER:

Ingenieursbureau Romkes,
St. Nicolaasga

GLASS:

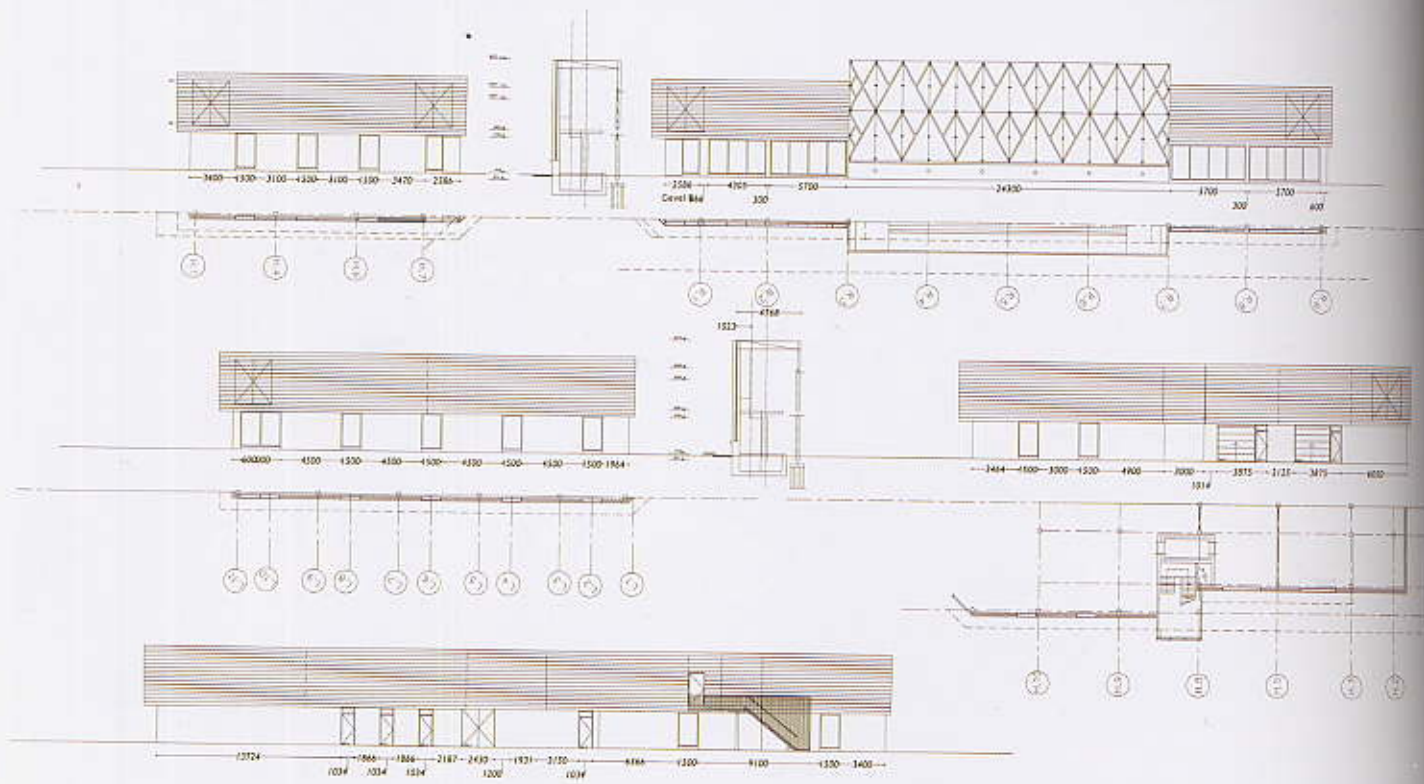
Veromco, Soest

STEEL:

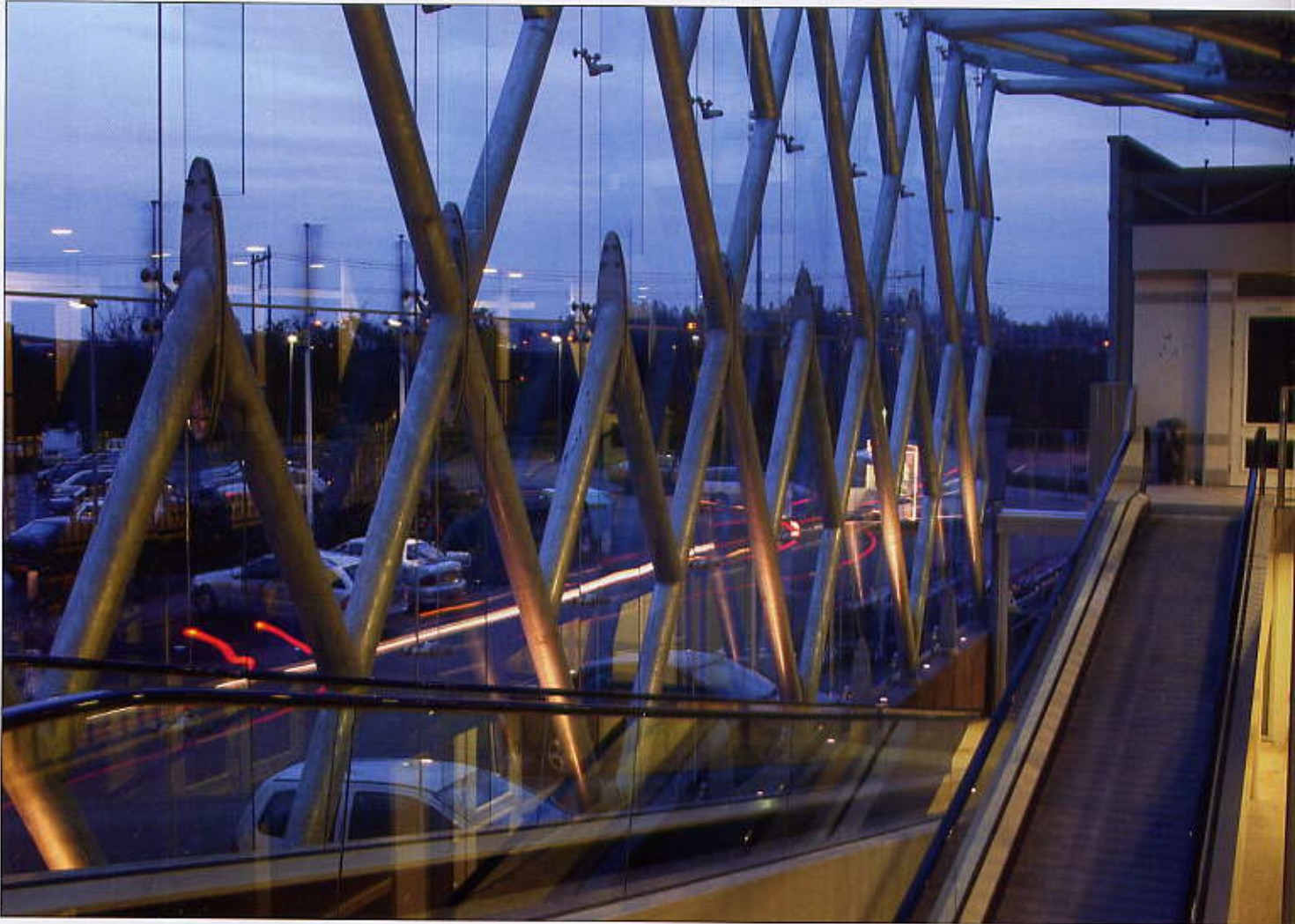
Hendriks Staalbouw,
Veenendaal

PHOTOGRAPHS:

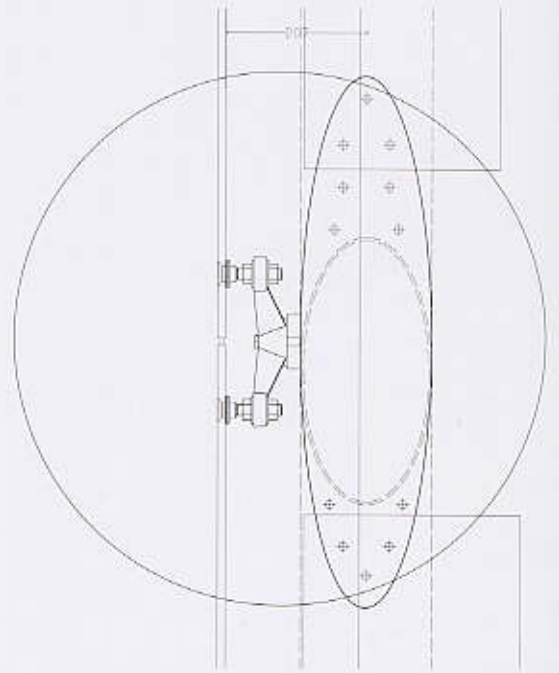
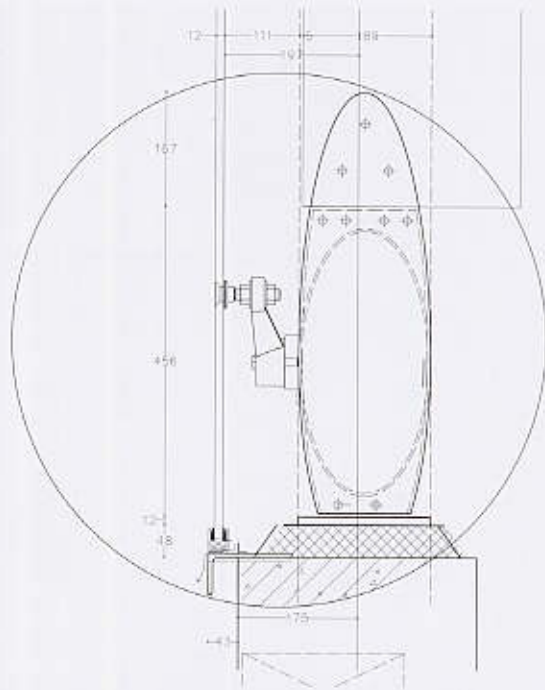
Contributed by Geen Punt

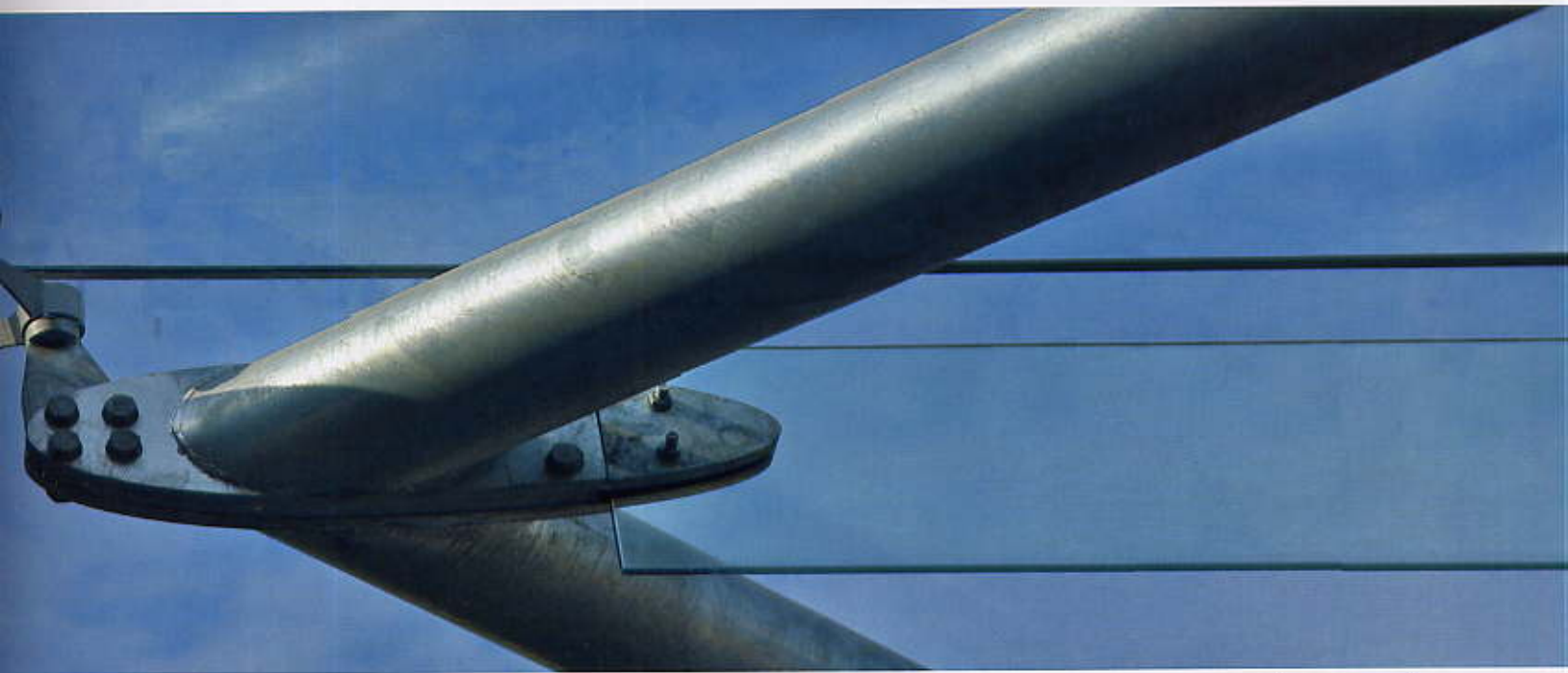














BDP's Icelandic shopping center, Smaralind, opened on the outskirts of Reykjavik, attracting more than 45 thousand people, a quarter of Reykjavik's population, on the first day. BDP were the architectural firm that had been commissioned to design the shopping and leisure development by Smaralind ehf, a company set up by a group of local Icelandic entrepreneurs. The center occupies an area of 37,000 sqm and is distributed on two levels to adapt the 10m natural slope of the site.

The west of the mall is anchored on two levels by a Debenhams store, a conventional shopping centre strategy. The east end of the mall accommodates the main leisure activities and has a large glazed façade giving opportunities for views from both inside and out, thereby breaking away from the convention of an introverted box followed by similar developments. Each of the two levels has direct access to grade car parking on the north and south sides, while a single deck of parking on the upper level provides for the needs of visitors accessing the establishment from the north side.

The predominant climate and geographical location have played a significant part in the design of the center. The building would have to withstand as many as 180 freeze and thaw cycles throughout the winter months. Consequently the insulation levels are high and everything, including the gardening spaces, is contained within the building envelope. This results in the structure having a much tidier appearance. At ground level there are restaurants and cafes located around a large open space, the largest indoor public space in Iceland, which acts as a town square, hosting as many community activities as commercial uses. The lighting and landscape were detail-designed at the initial stages, to maximize the buildings assets as they materialized.

In the winter garden, at mezzanine level, there is a 5-screen cinema complex providing the latest North American technology in visual entertainment.

CLIENT:

Smaralind ehf

ARCHITECTURE, INTERIOR DESIGN

ENGINEERING, LIGHTNING DESIGN

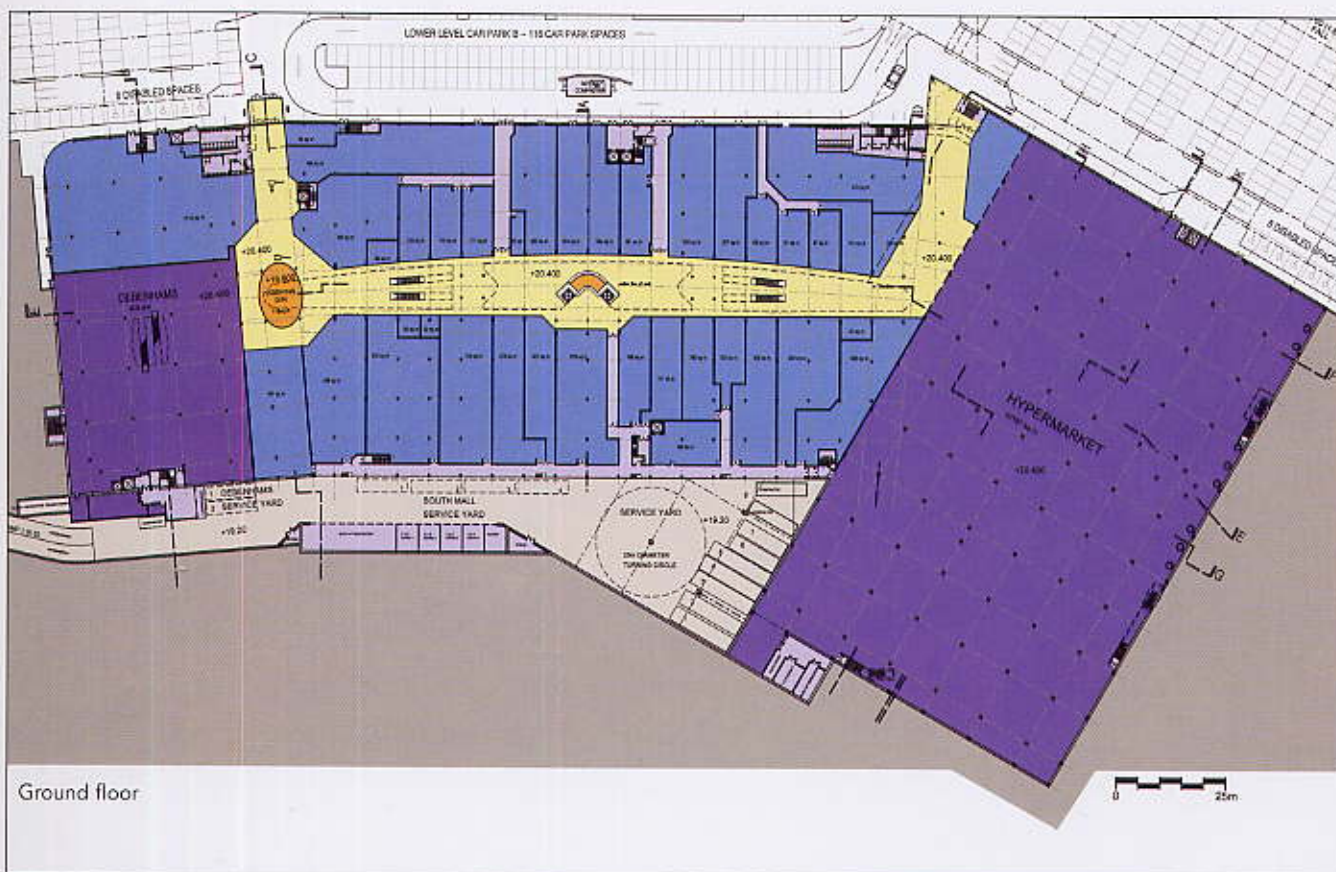
BDP (Building Design
Partnership)

PHOTOGRAPHS:

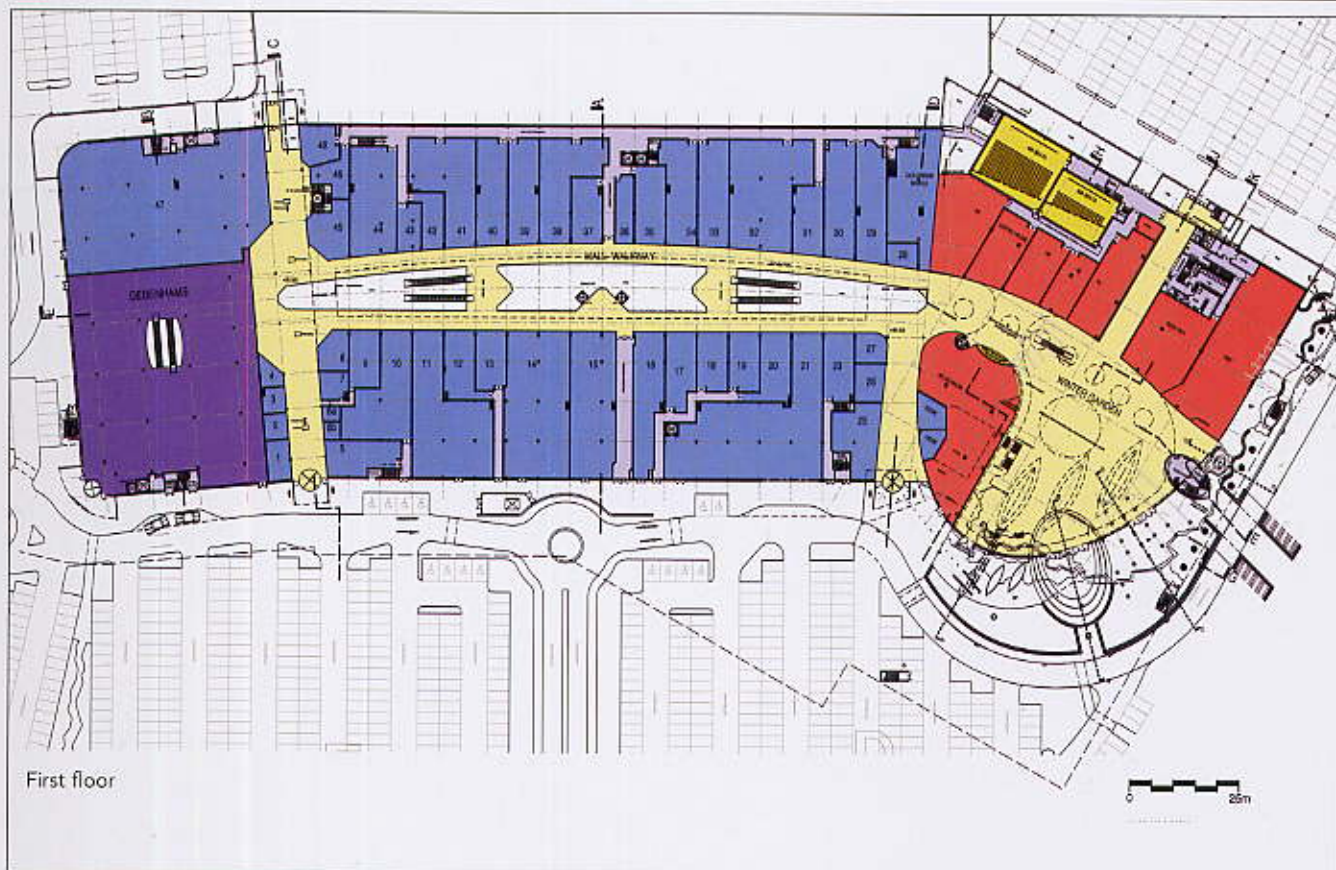
David Barbour/ BDP





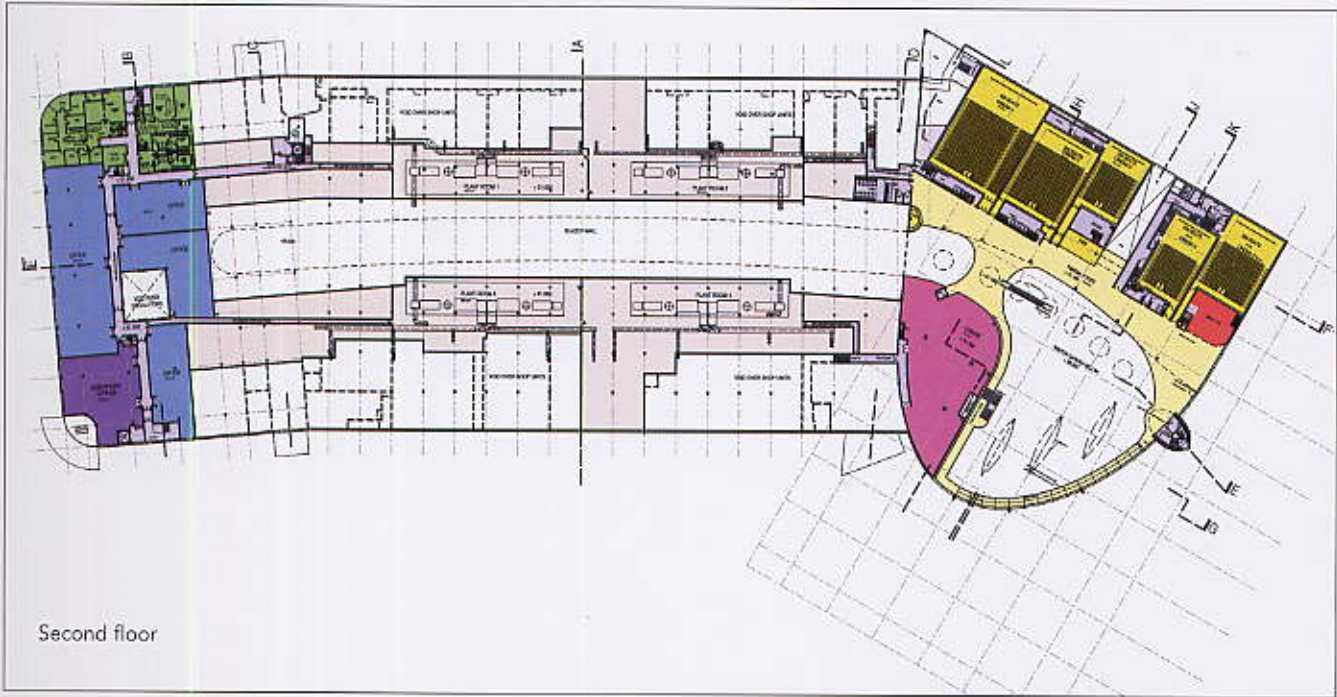


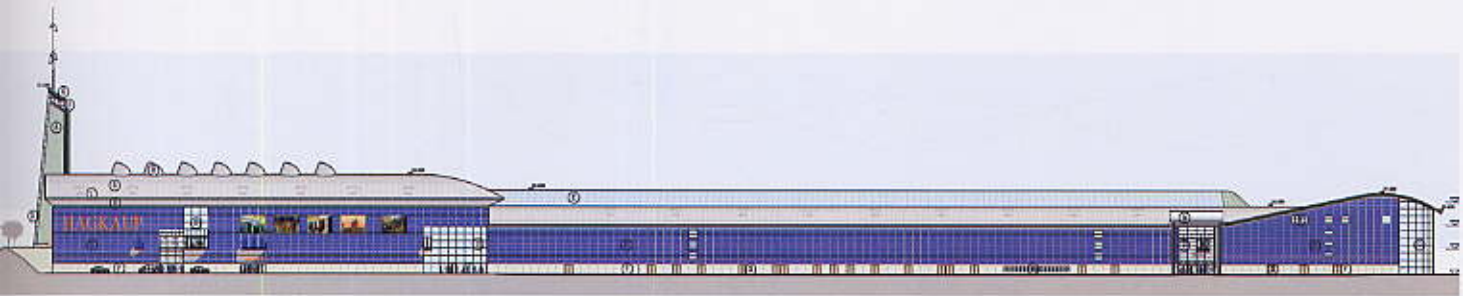
Ground floor



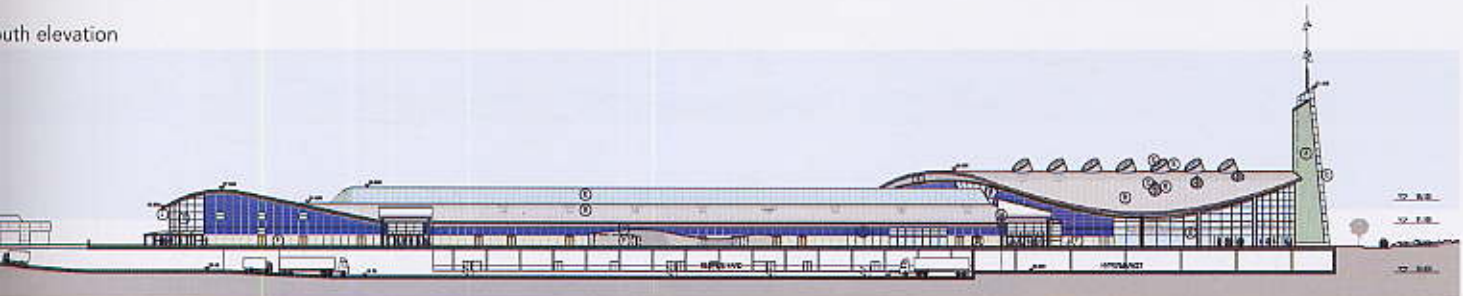
First floor



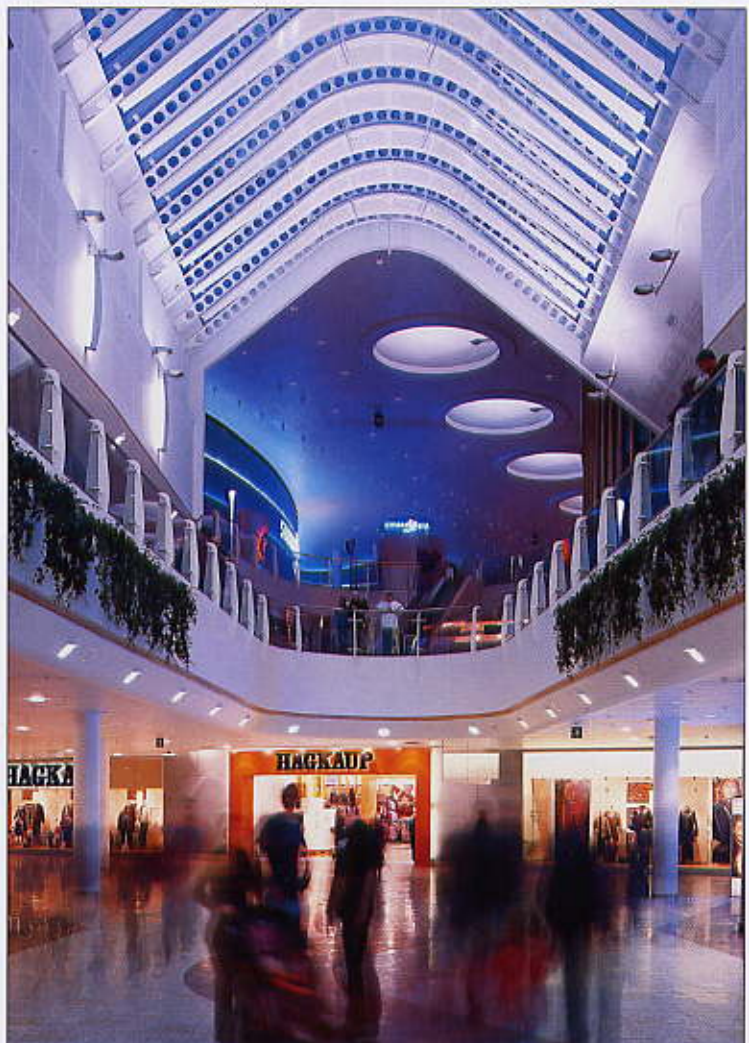


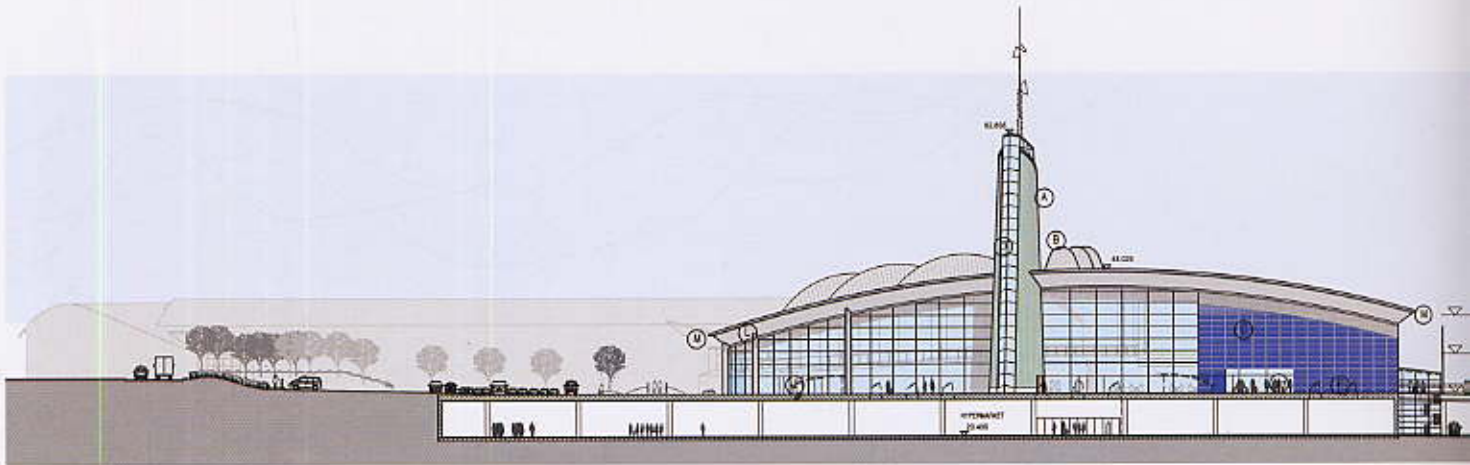


North elevation



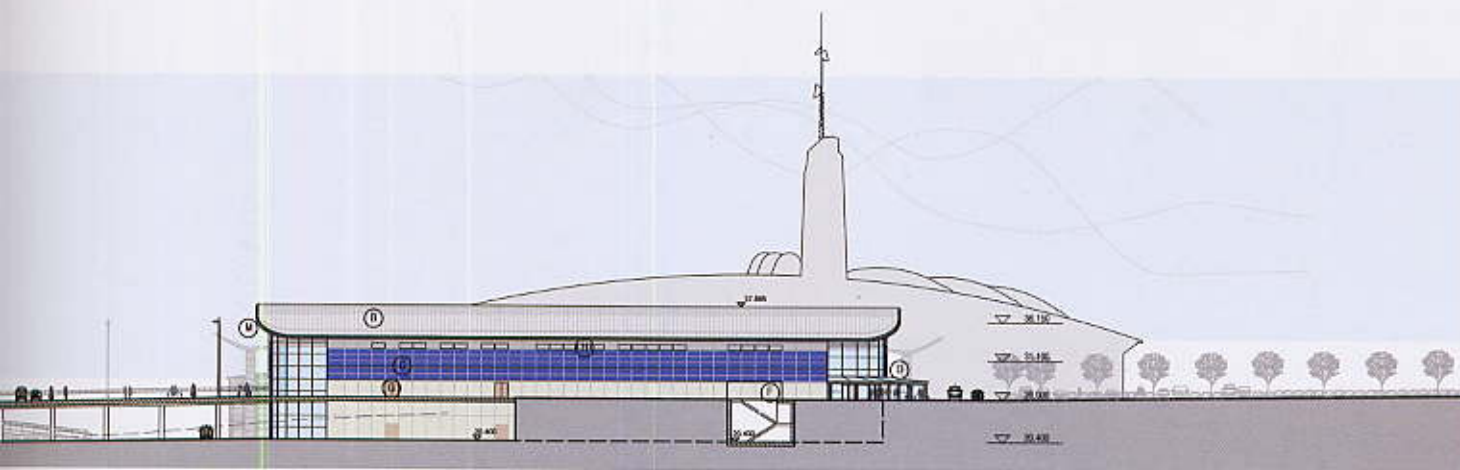
South elevation





East elevation





West elevation



BDP

ABC Centre

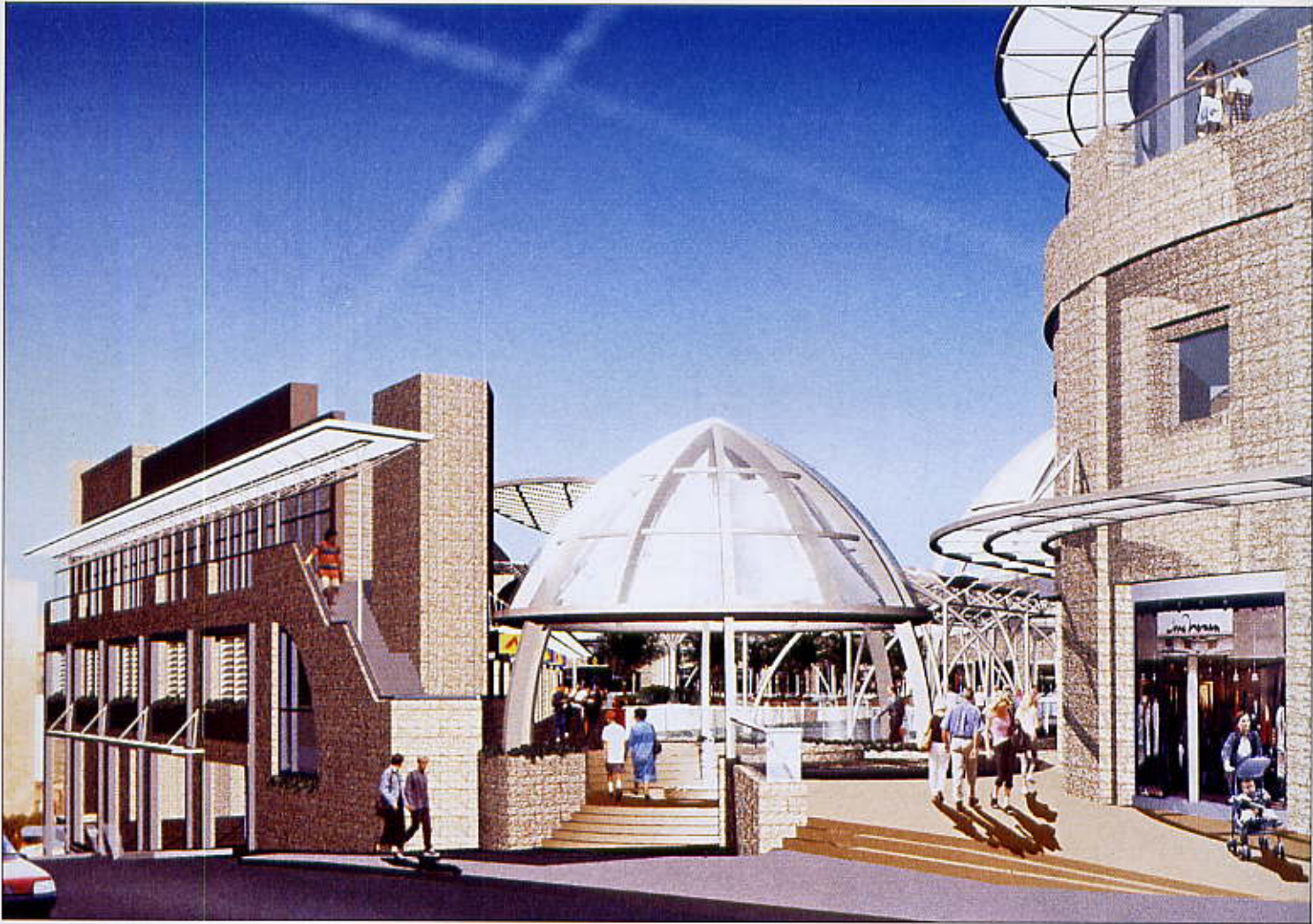
Beirut, Lebanon



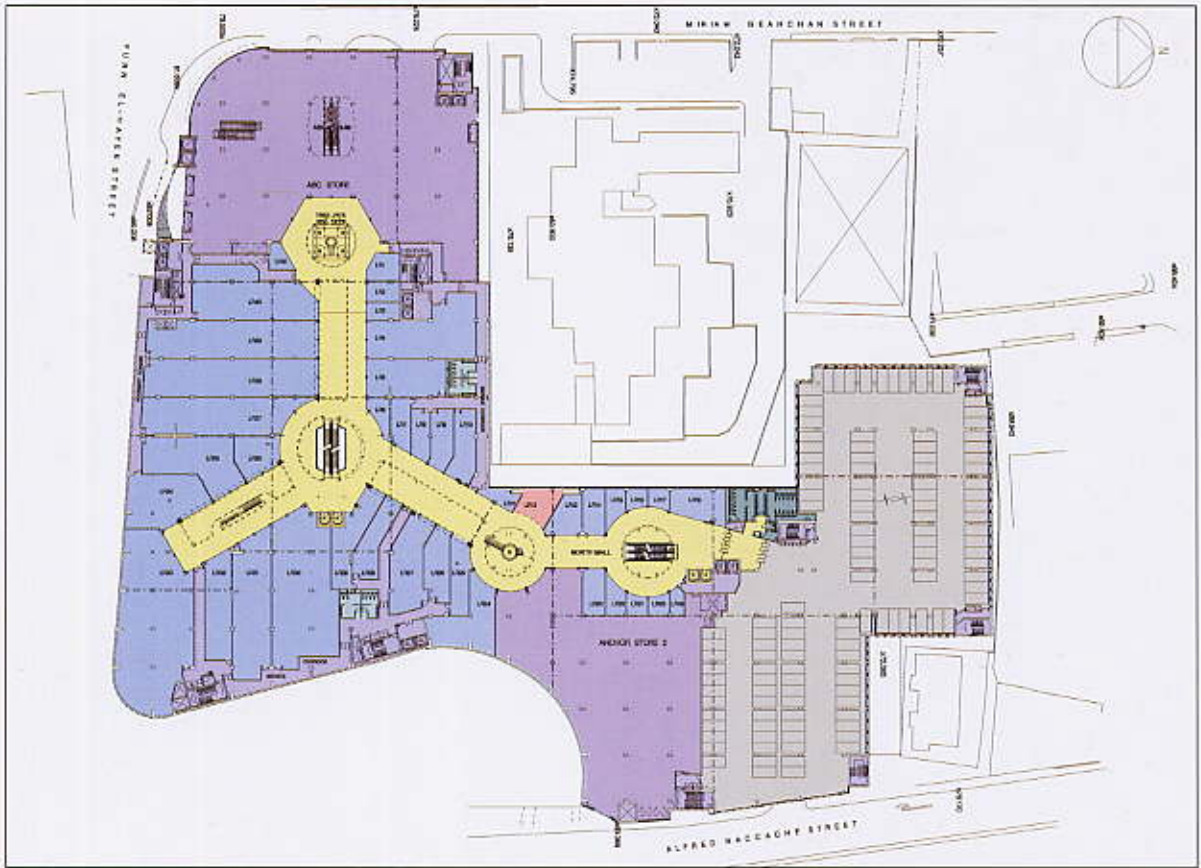
This retail, catering and leisure scheme is anchored around a department store that provides over 8,000 sqm of retail space on three levels, with the potential for an additional 2,200 sqm on the fourth floor (restaurant). A further 15,000 sqm of retail space are available for rental to independent shops, which can range in size from 24 sqm to 3000 sqm. 2,500 sqm of catering space is available, particularly on the fourth floor, where the view over the Mediterranean Sea is a particularly advantageous option for restaurants and cafeterias. This level consists of an open courtyard, a terraced 'garden', and an eight screen cinema. The malls are designed as external spaces that relate directly to the surrounding street pattern, but are separated from the noise and bustle of the streets to provide a relaxed shopping environment. In response to the warm local climate, the malls are covered but not enclosed, filtering rather than excluding the exterior environment. The whole building project embodies the fundamental characteristics of the eastern Mediterranean culture, framed within a context of high tech architecture and innovative design.

CLIENT:
ABC (SAL Beirut)
ARCHITECTURE, INTERIOR DESIGN,
ENGINEERING, LIGHTNING DESIGN:
BDP (Building Design
Partnership)
PHOTOGRAPHS:
ALBUM / View Pictures / Raf
Makda

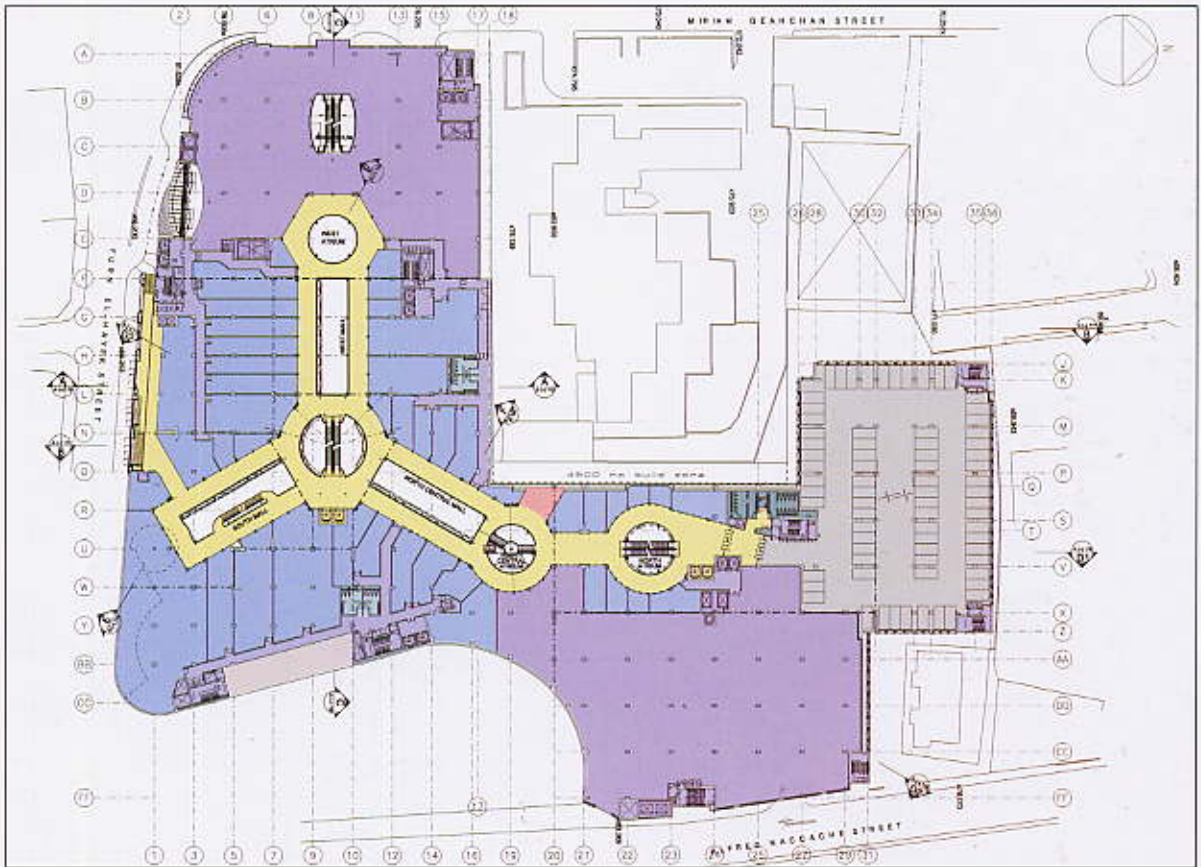


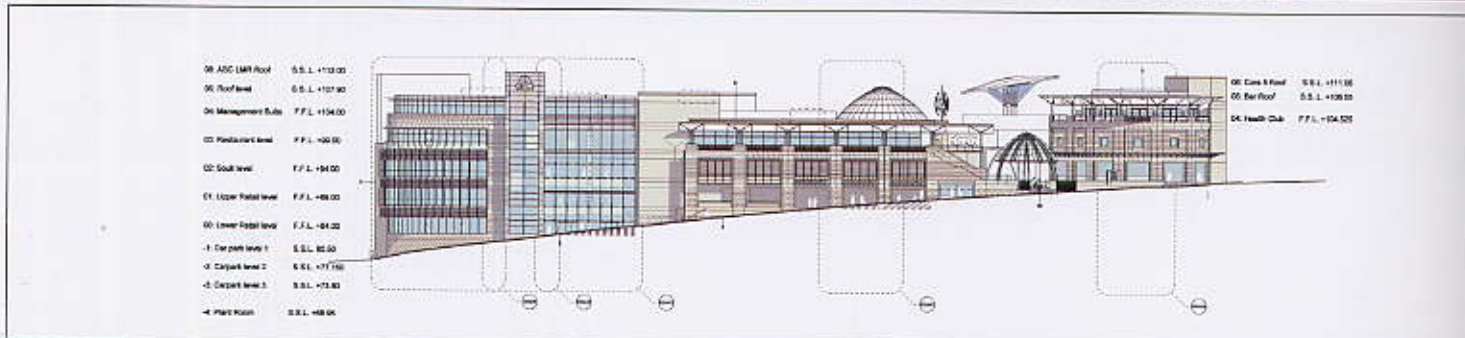


Ground floor - shops



First floor - shops



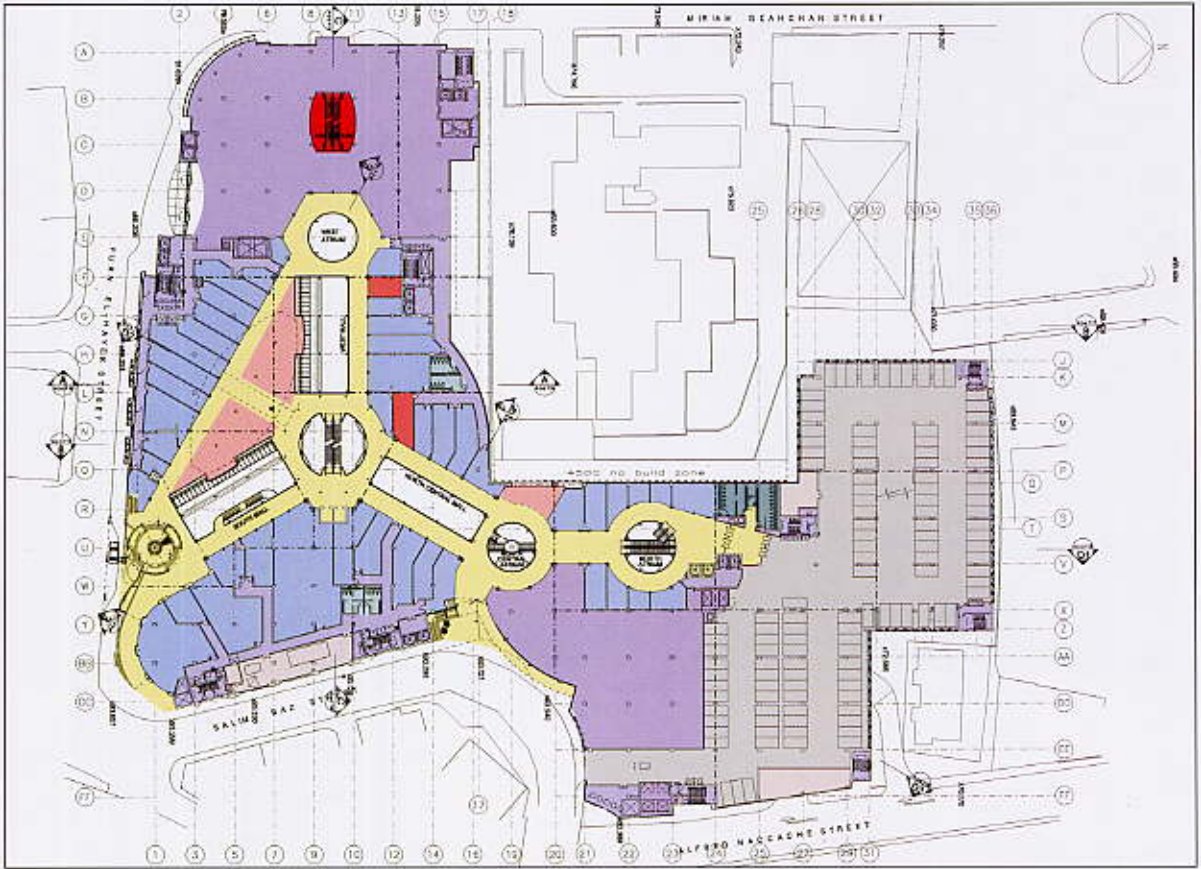


South elevation

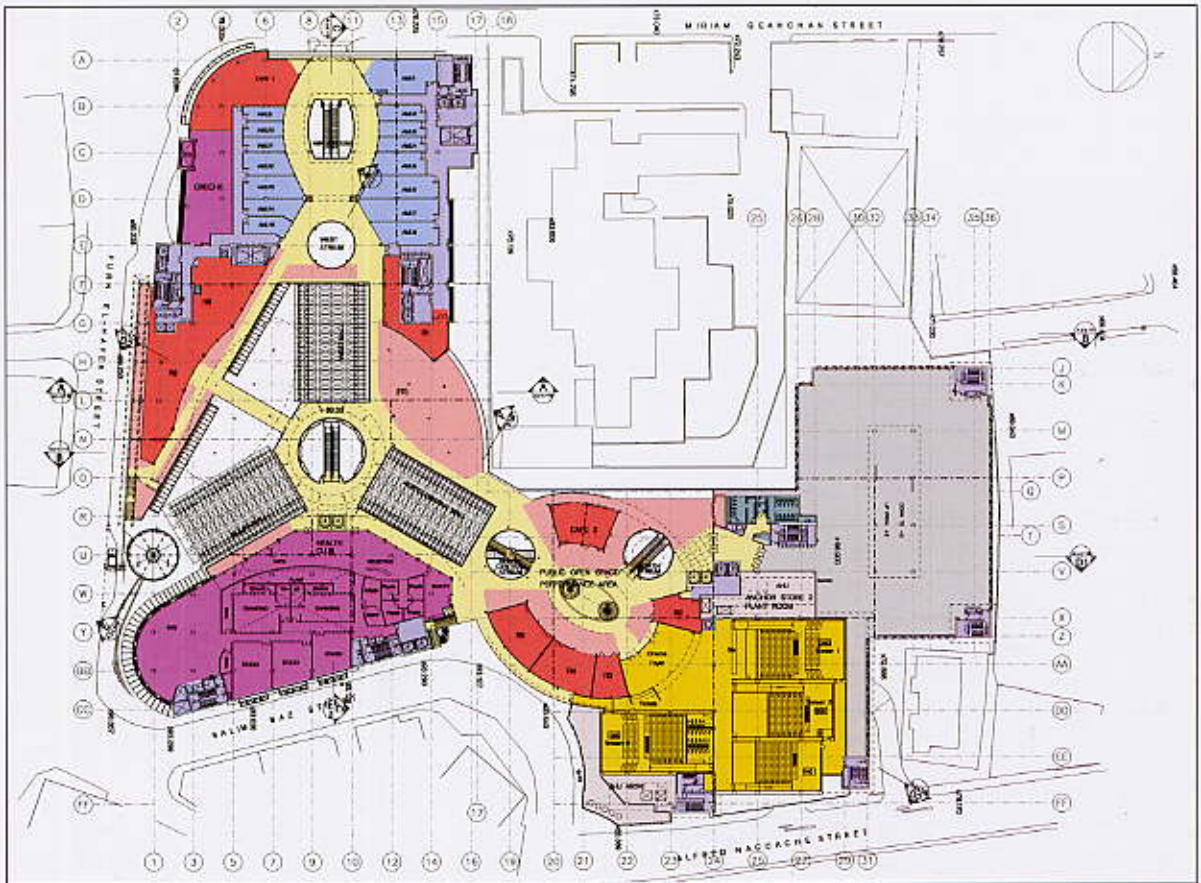
West elevation

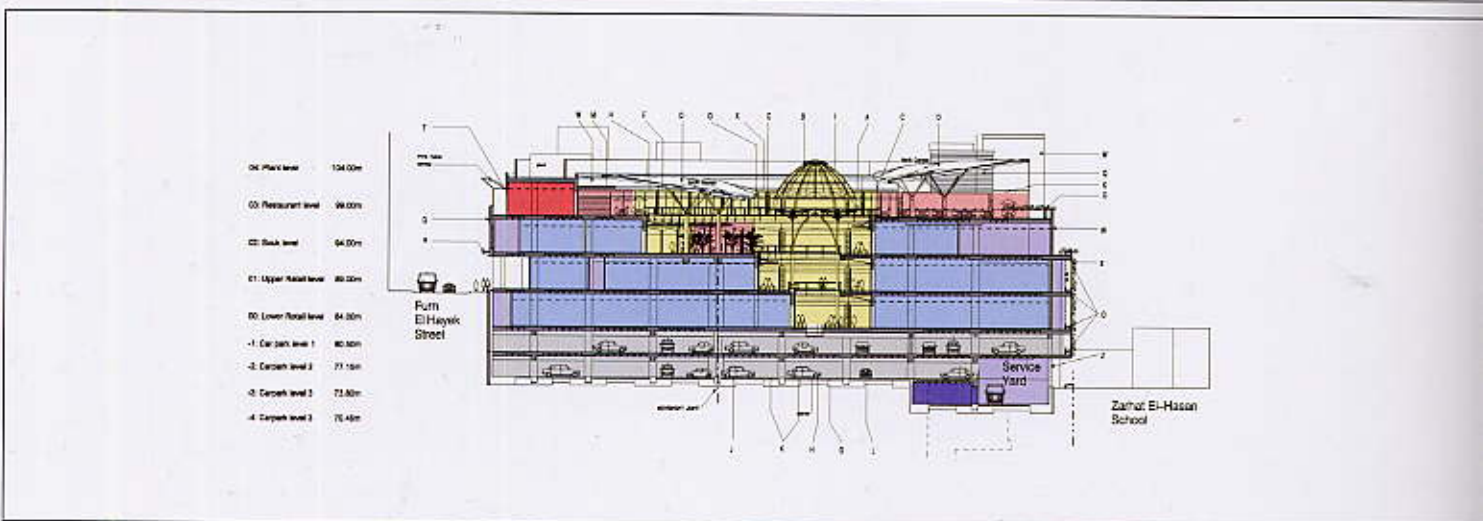
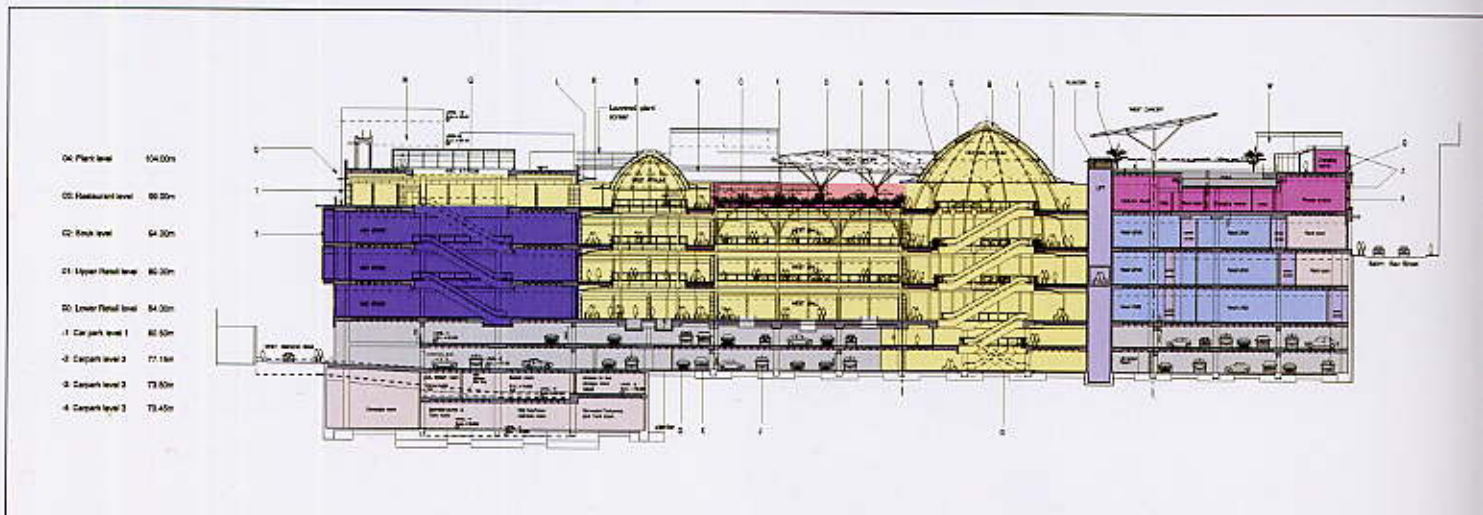


Second floor - Souk



Third floor - restaurant











BDP

Vasco Da Gama Centre

Lisbon, Portugal



The Vasco Da Gama Centre is a large mixed use development at the heart of Lisbon's new Expo district, a regeneration of 7km of disused former docklands along the River Tagus.

BDP was the architectural firm chosen as the winning entry at Sonae's international architectural competition to create a new urban block of retail, leisure and residential space, and an eye-catching land mark to define the city's eastern gateway.

The sail-like profiles of the two towers were inspired by the Expo 98's main theme, 'The Oceans'. The architectural inspiration and expression of these buildings follows this nautical influence throughout the development, from the outline of the towers to the detailing of the shopping centre.

The two 24-floor residential towers 'Saint Gabriel' and 'Saint Rafael' contain 300 apartments in a variety of sizes, from studios to 4-bedroom penthouses.

The Vasco Da Gama Center covers 60,000 sqm of retail and leisure building on four floors with a dramatic central space, and outdoor catering areas with restaurants and cafeterias overlooking the waterfront. Everything here, from the wide terraces that surround the huge central space, the bridges and escalators that span the gap in various directions, or the spider's web of steel trusses that sustain the huge glass roof, everything speaks of freedom, lightness, space and well-being, the ideal mood for a retail space to communicate.

The project was completed in May 2005 and is the distinctive visual sign for the neighboring area, even visible on the approaching nearby Lisbon Airport by air, from the deck of a passing ship, within easy reach of everything the Expo district has to offer, and easily accessible for private vehicles or pedestrians using public transport systems.

CLIENT:

Sonae

ARCHITECTURE, INTERIOR DESIGN,

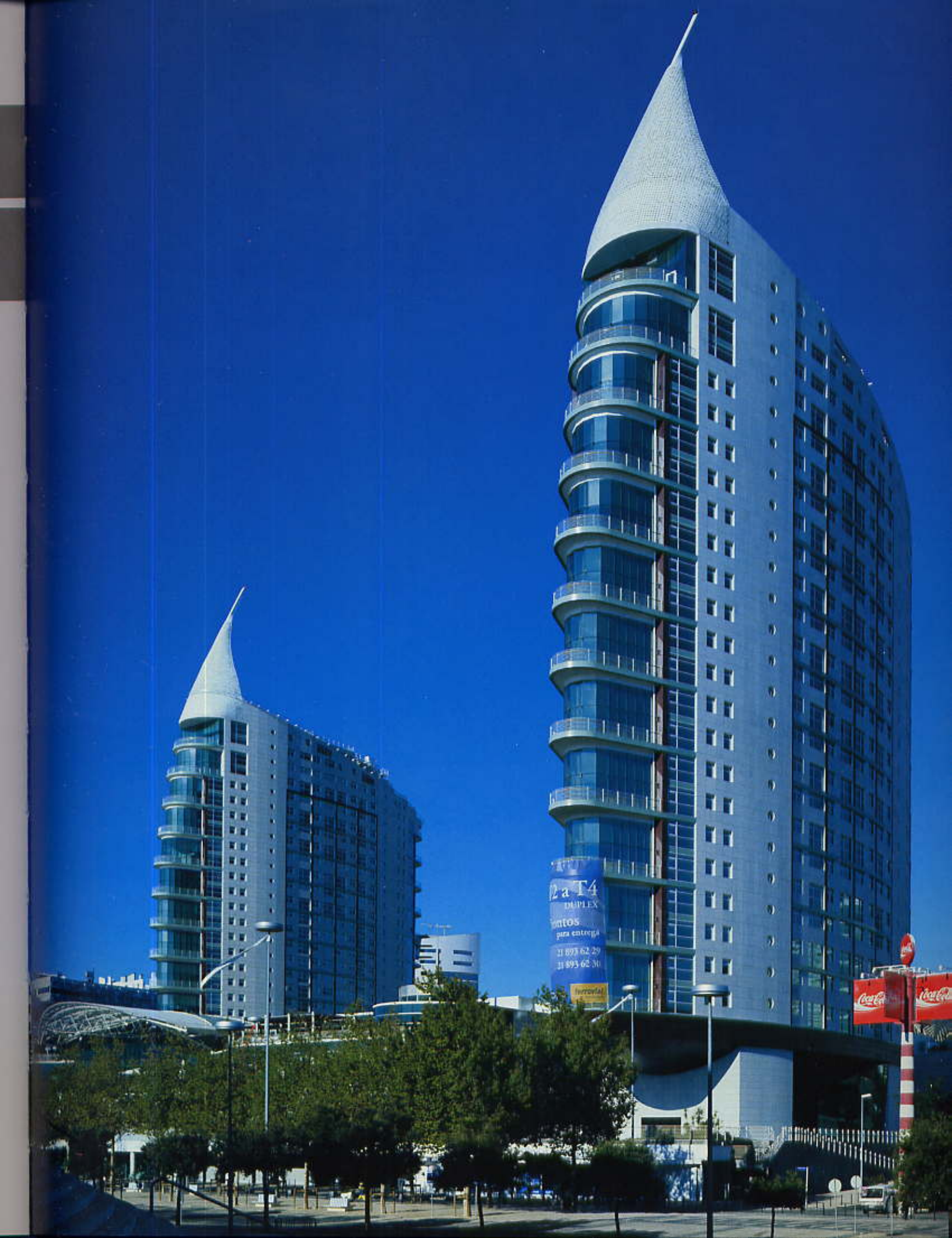
ENGINEERING, LIGHTING DESIGN:

BDP (Building Design

Partnership)

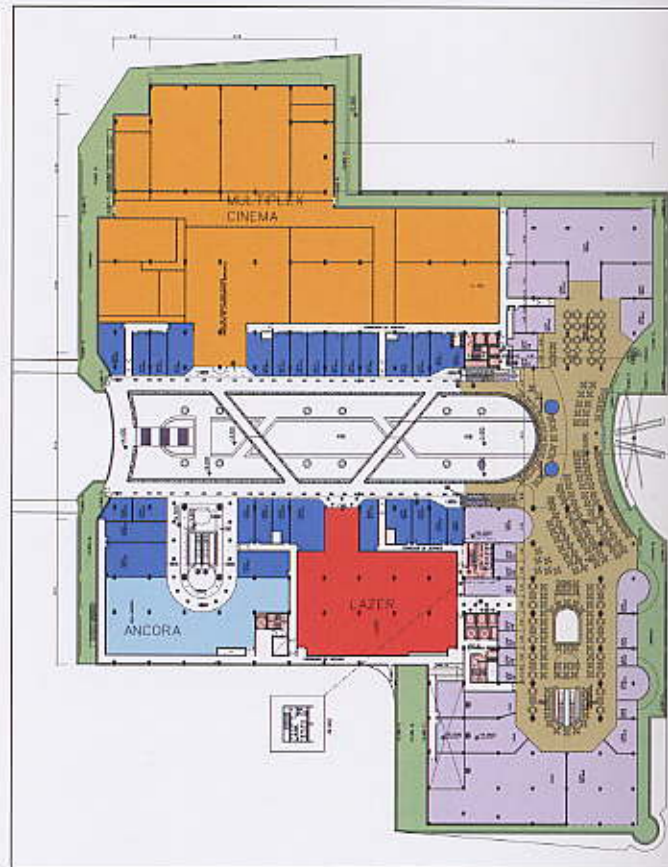
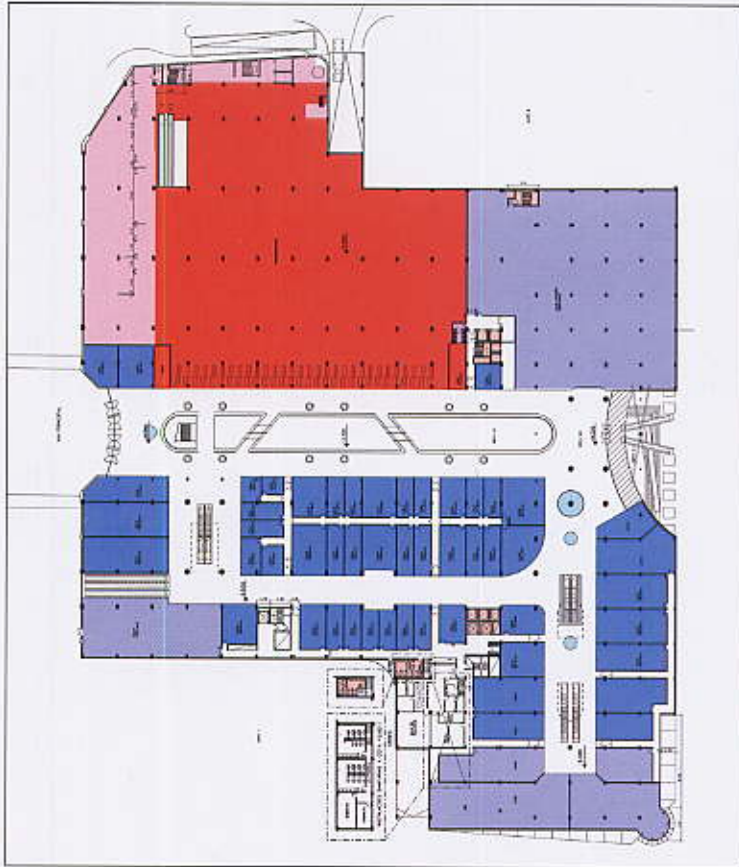
PHOTOGRAPHS:

Rui Morais De Sousa



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El Muelle de Santa Catalina

Las Palmas, Gran Canaria, Spain

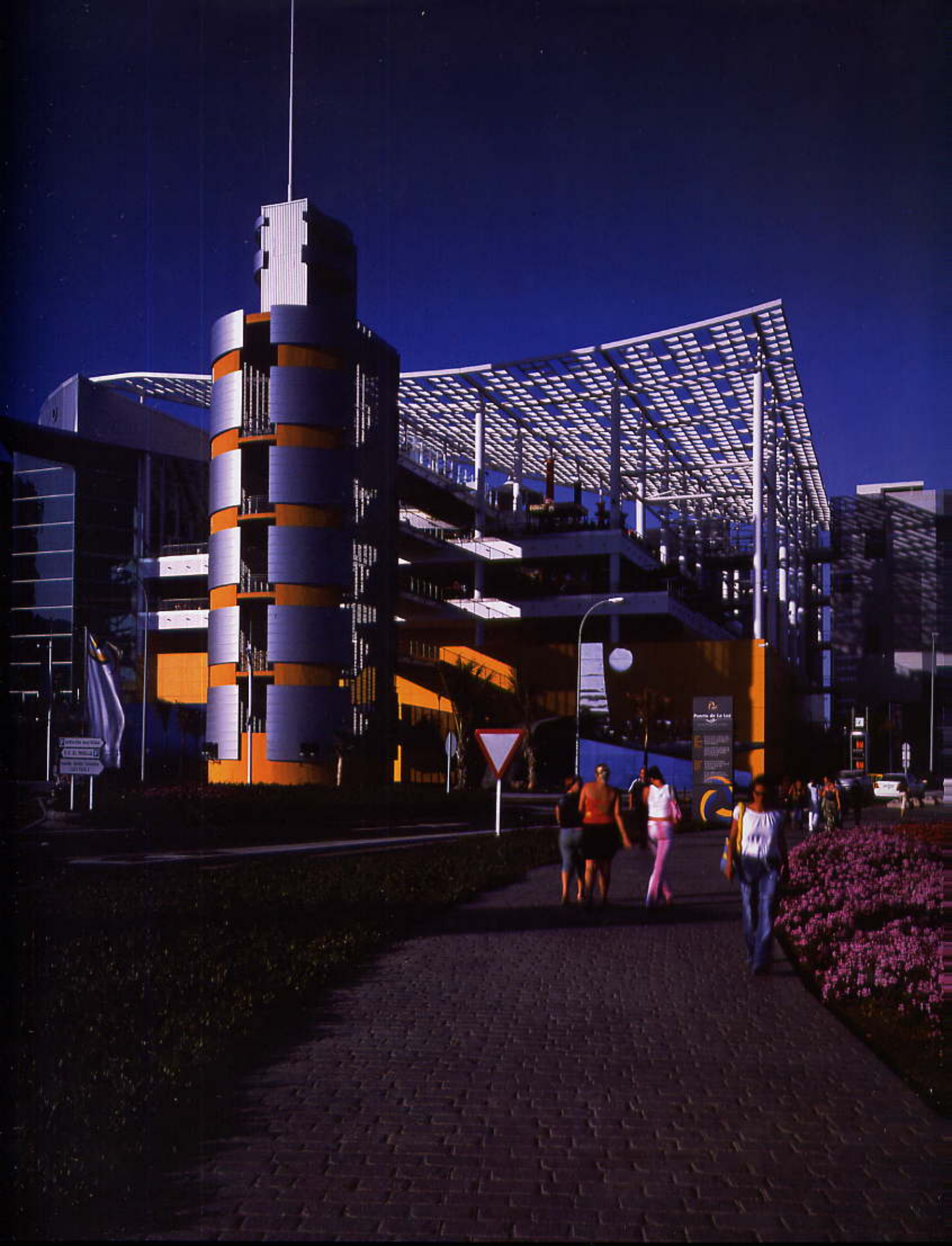


Situated in the vicinity of the city centre, next to the old port of Las Palmas, with panoramic views out to sea and across the harbor towards the city, El Muelle has an exceptional location. The aim of the concept's realization is the creation of a regional retail and leisure destination in this very popular seaside city and resort.

The main features and benefits of this design are based on the degree to which it takes full advantage of the waterfront location and the surrounding urban environment, maximizing the views to the sea and the city through extensive glazed surfaces and the implementation of external terraces with cafes, bars, clubs and restaurants. The lighting system and orchestration, designed by Theo Kondos Associates, provides sufficient light without detracting from the luminous displays of the individual shops display windows. An atmosphere of relaxed and mellow magic has been achieved throughout. The retail spaces are located internally and distributed around the interior half of the circular route mall – the other half runs externally to access the terraces. This mixture of different environments and uses provides a year-round facility for both residents and tourists. The landscape design was taken care of by Luis Vallejo, as an innovative integration of retail with leisure facilities. The signage was designed by Chapman Taylor, which guarantees its complete harmony with the predominant aesthetic tendency.

The overall usable area amounts to some 42,000 sqm, which are expected to accommodate 12 Warner cinemas, a wide choice of restaurants, bars and clubs and 850 parking spaces on two levels, guaranteeing that the scheme will offer accessibility and comfort to clients and visitors from the neighborhood as well as from relatively distant locations

CLIENT:
Riofisa
ARCHITECTS:
Chapman Taylor LLP
DESIGN TEAM:
Design Architect:
Chapman Taylor
Signage: Chapman Taylor
*Executing Architect, M & E
Engineer and Structural
Engineer:* IDOM
Landscape Design:
Luis Vallejo
Lighting:
Theo Kondos Associates
SURFACE:
452.000 sqft (42.000 sqmt)
COST:
43.000.000 €
DATE:
Completed 2003
AWARDS:
ICSC Specialised Centre
Award 2004
PHOTOGRAPHS:
Contributed by Chapman Taylor

















This 65,000 sqm project is one of six ventures throughout Italy designed to make Coop retail centers more inviting to tenants and customers, implementing contemporary architecture and branding to move Coop retail centers into the world of 21st-century environments. This project was directed by Chapman Taylor's Italian office. The brief was to develop the Italian Coop brand, with a new formula for the store design and signage, aimed at a radical transformation of the establishment, turning it into a sequence of customer-focused environments. This development is located between Florence and Sesto Fiorentino near Florence's Amerigo Vespucci Airport.

Each one of the new Coop retail centers is individually designed to be appropriate to their local environment. Design of the Ipercoop in Sesto Fiorentino takes its inspiration from the nearby airport, with its wing-like shapes and an internet café in the form of a control tower. The retail space is mainly on one level, raised on pilotis above an archaeologically-sensitive site. On the first-floor level is a restaurant court. The mainly southerly orientation makes the utmost of the view over the nearby university campus and extensive use of louvers minimizes solar heat gain. The 'control tower' internet café is supported by a dramatic, spiral staircase.

Escalators bring customers up from the car park through glazed structures outside the main building to satisfy fire regulations and take advantage of the dramatically orchestrated views. The exterior materials are mainly powder-coated aluminium, terracotta and structural glass panels.

CLIENT:
Unicoop
ARCHITECTS:
Chapman Taylor LLP
SURFACE:
700,000 sqft (65,000 sqm)
COST:
80,000,000 €
PHOTOGRAPHS:
Contributed by Chapman
Taylor

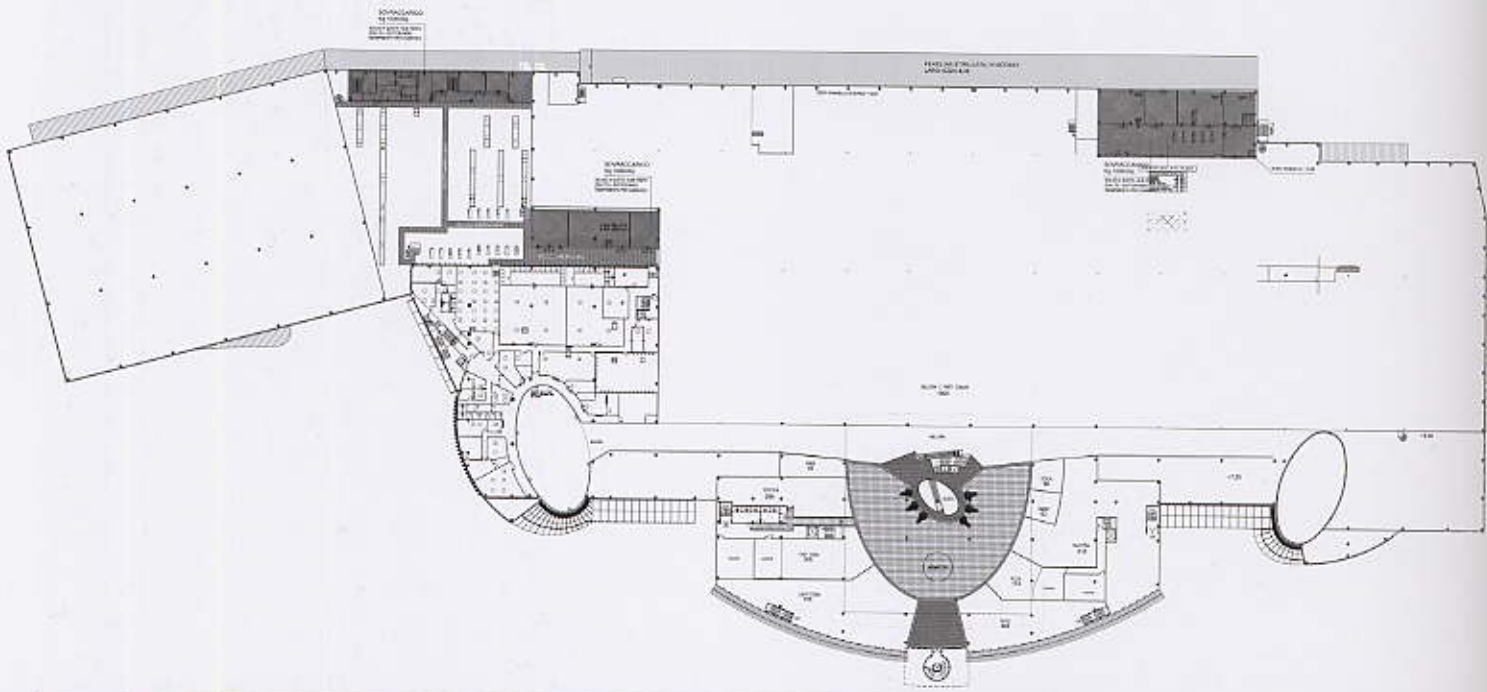


CENTRO[®]
ipercoop
sesto

Ingresso
Ristorante

















Manchester, UK



In the heart of Manchester's Retail Redevelopment Area, The Triangle Shopping Centre is in a listed building formerly known as the Corn Exchange, constructed in 1903. In June 1996 a terrorist bomb exploded in the square outside, causing extensive structural damage. The consequent major reconstruction and pedestrianization of the square has linked the development to the heart of the City's new retail core.

Milligan Retail Resorts International launched an architectural competition, thereby appointing retail specialist architects Benoy as consultant architects to oversee the work. The brief was to raise public awareness of the retail element behind The Triangle's elegant façade by creating a dramatic retail and leisure environment through creative architecture and interior design, and to open the building up by linking Victoria Station to the North with Exchange Square to the South, letting the inside break out into the public realm.

A new double height entrance fronting Exchange Square frames views of the heart of the building and allows the interior to spill into the square, where a specially commissioned piece of sculpture grabs peoples' attention without resorting to traditional signage strategies. This is echoed on the North side with a refurbished entrance and a sculpture linked to the theme of the Exchange Square works. To form the 'jewel in the crown' on the dramatic new axis through the heart of the building, an architectural centerpiece was devised. Working with Mel Chantry, who designed the sculptures, an intense Planning and Listed Building Consent process led to the installation of the 'Sky Bar'. Sky Bar is 14m in height with 90 tons of steel and glass designed as a giant puzzle, pre-assembled in the workshop, taken apart for delivery and reassembled in situ in 8 weeks. Sky Bar is accessed via two bridges from the first floor malls. Each bridge carries ductwork for services, plus full air extract systems incorporated within the secondary escape bridge and spiral stair case. The latter has a route directly through the roof with minimal visual impact on the elegance of the overall structural form and atrium space.

An LED display screen installed on the façade has become a popular feature of the Square, regularly screening live sporting and cultural events.

The new, double height entrance space employs contemporary finishes that comprise stainless steel sculptural elements, LCD display screens and a colour changing light wall which contrast with the original façade. The sculptural panels, made of perforated stainless steel, form a visual link between Sky Bar, the entrance and sculptures. The Triangle's new contemporary identity and signage has been integrated into the listed façade in a striking yet sensitive way.

CLIENT:

Milligan Retail Resorts
International

ARCHITECTS:

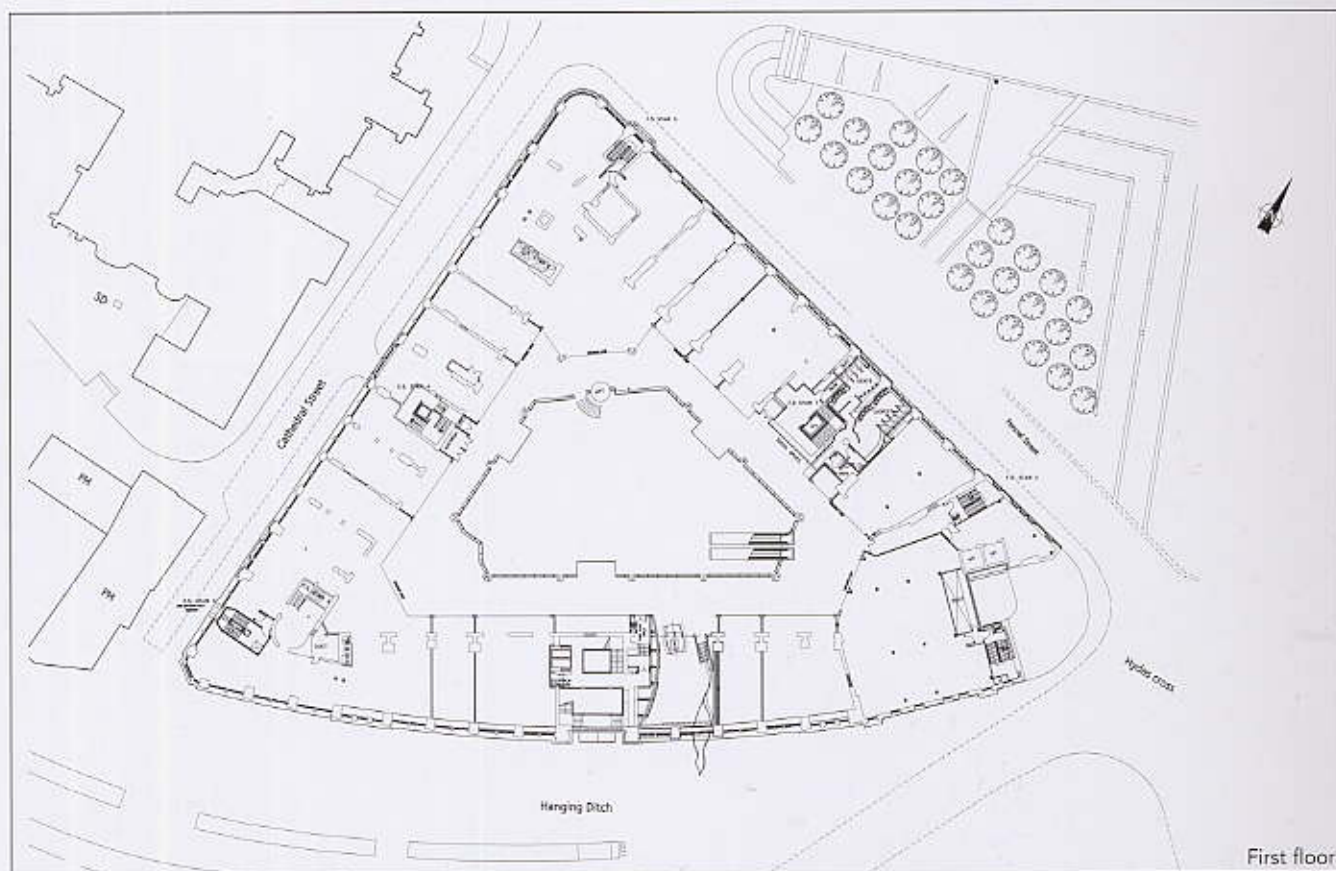
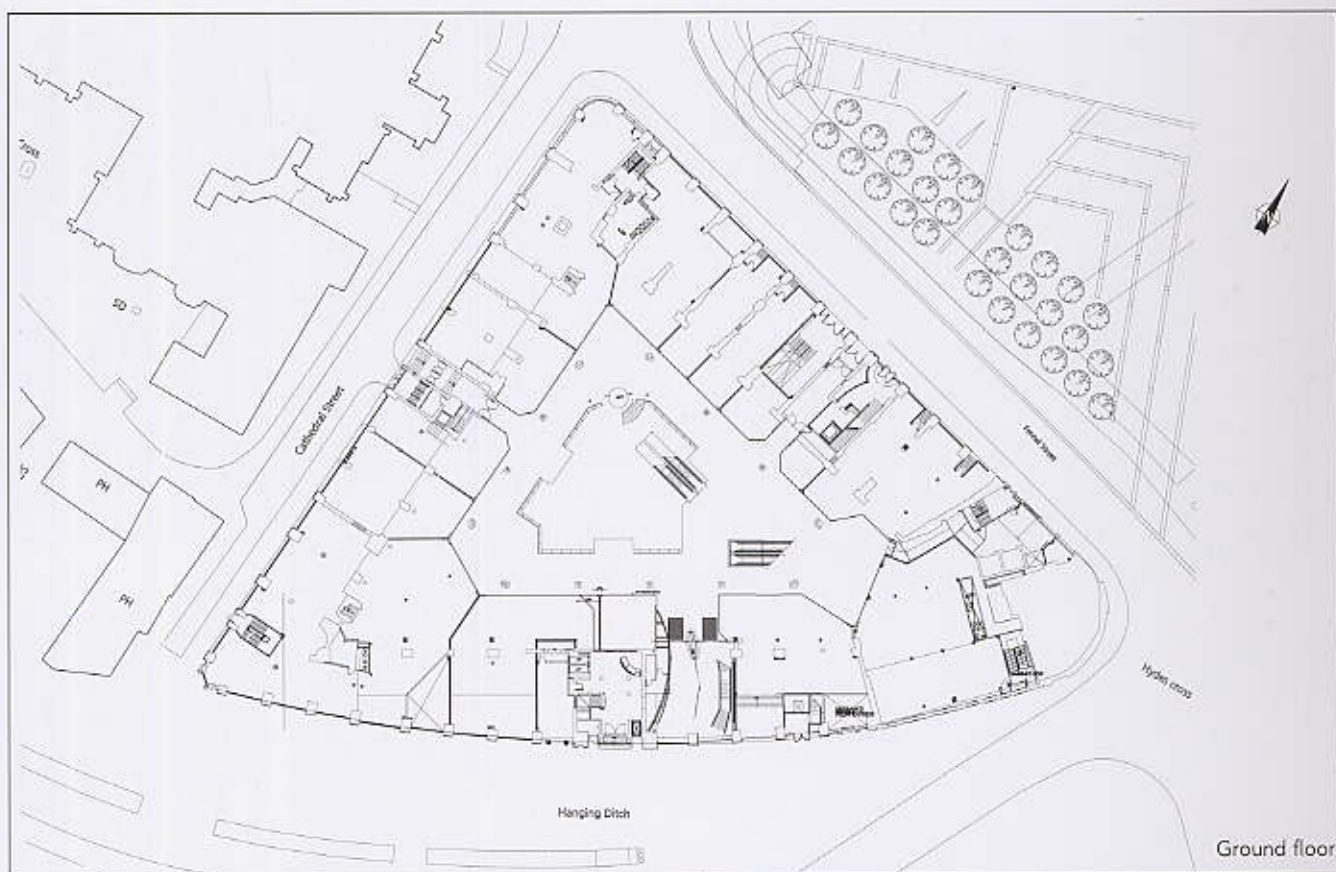
Benoy

PHOTOGRAPHS:

ALBUM / View Pictures /
Huffon + Crow









Exchange Square

A new double height entrance fronting Exchange Square frames views of the heart of the building and allows the interior to spill into the square, where a specially commissioned piece of sculpture grabs peoples' attention without resorting to traditional signage strategies. This is echoed on the North side with a refurbished entrance and a sculpture linked to the theme of the Exchange Square works.



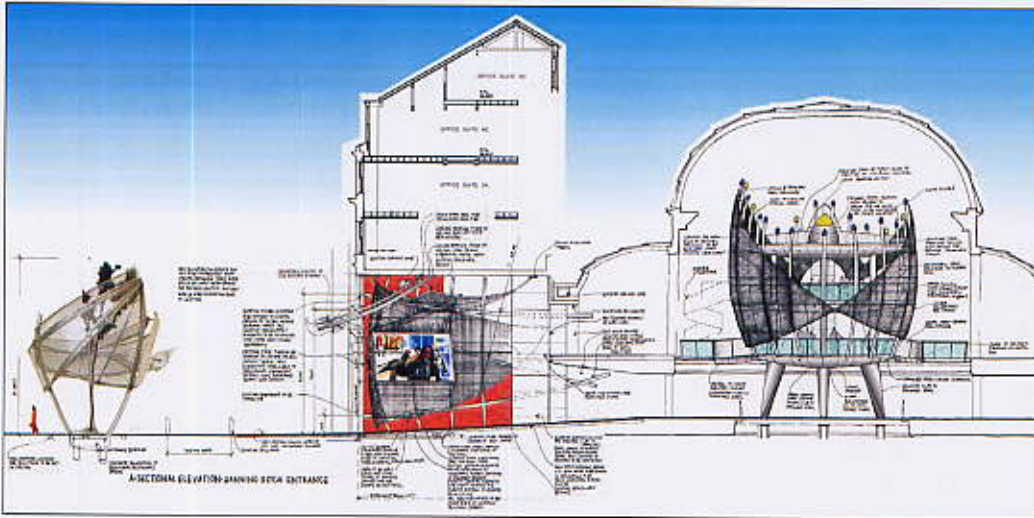
Fennel Street



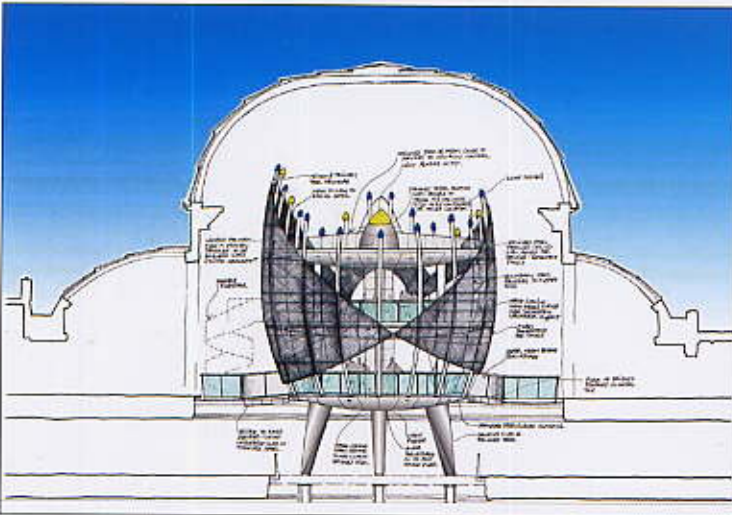




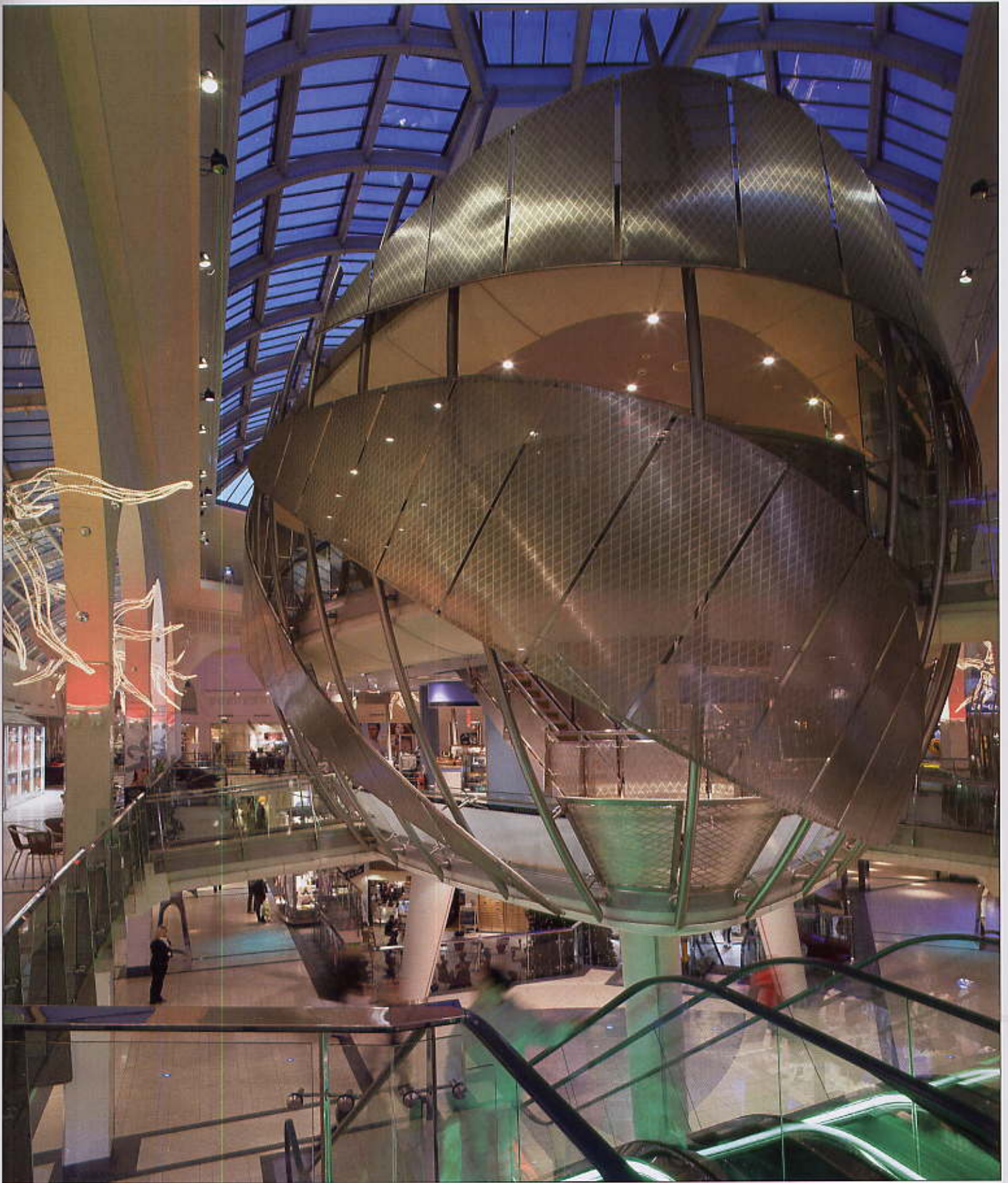




Sky Bar is 14m in height with 90 tons of steel and glass designed as a giant puzzle, pre-assembled in the workshop, taken apart for delivery and reassembled in situ in 8 weeks. Sky Bar is accessed via two bridges from the first floor malls. Each bridge carries ductwork for services, plus full air extract systems incorporated within the secondary escape bridge and spiral stair case.







P&C Department Store

Cologne, Germany



In the center of Cologne, near the city's cathedral, the German enterprise Peek und Cloppenburg was planning to set up a new department store. The establishment would be housed in a modern building, which would nevertheless make a clear reference to the traditional context through the use of wooden arches and glass.

The clients already had a reasonably clear idea of the type of building they wanted to construct: it should be able to evoke a close association between glass and wood, along the lines of the IBM traveling pavilion.

The store (covering a surface area of 22.000 square meters, including 15.000 sqmt of public space) was to be located in a somewhat "rough" and congested urban area. Currently, the project site was occupied by a large underground highway, above which the building had to be constructed.

The building was to have two parts: one rather classical, cubic in form, while the other would be a huge glass nave containing five floors of usable space. Inspired by the "orangeries", the conservatories so greatly popular in the 19th century, this glass building would borrow its principal elements from the characteristics of these historic models. The main structure would consist of vertical wooden arches, spaced 2.5 meters apart. Between each arch, strips of metal support the glass. The roof of the glass structure will be much lower at the center of the building, to avoid rivaling the neighboring St Antoniter church. The curvature of the site will leave enough space in front of the church to create a public square.

The transparency and lightness of the overall structure, and its virtually diaphanous quality, will contrast with the rest of the district, while rendering it hopefully less oppressive. To avoid breaking up the uninterrupted flow of the glass façade, it has been kept free from the main concrete structure of the floors and the support pillars of the building. Seen from the exterior, the powerful curves of the glass façade look different seen from a variety of angles, ensuring that the visual interest of the building will outlast the first impression. In the daytime it mirrors the surrounding structures, wrapping itself in the town's traditional cityscape.

CLIENT:

Peek & Cloppenburg

ARCHITECTS:

Renzo Piano Building
Workshop, B.Plattner, senior
partner in charge

DESIGN TEAM:

E.Volz (associate in charge),
L.Coreth, J.Knaak, J.Ruoff,
A.Symietz R.Baumgarten,
(design) A.Belvedere,
J.Carter, O.Hempel, J.Paik,
M.Prini, J.Wagner; O.Aubert,
C.Colson, P.Furnemont,
Y.Kyrkos (models)

CONSULTANTS:

Knippers & Helbig (structure),
Büro Mosbacher (façade),
A.Walz (geometry studies)

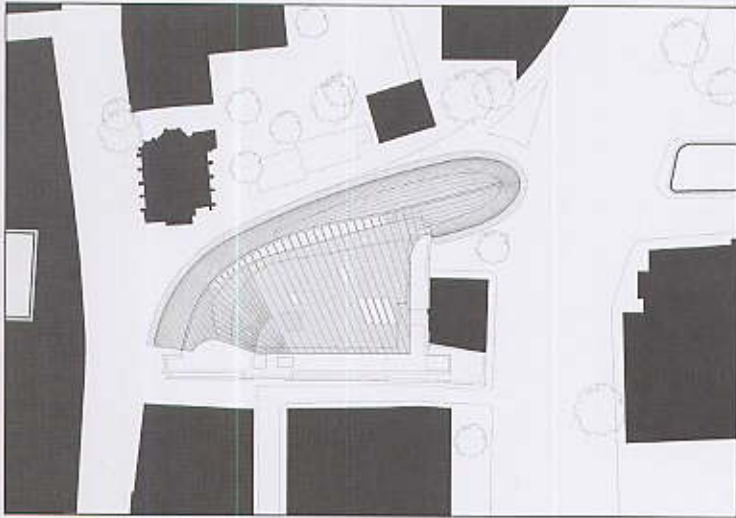
GENERAL CONTRACTOR:

Hochtief Construction

PHOTOGRAPHS:

Michel Denancé

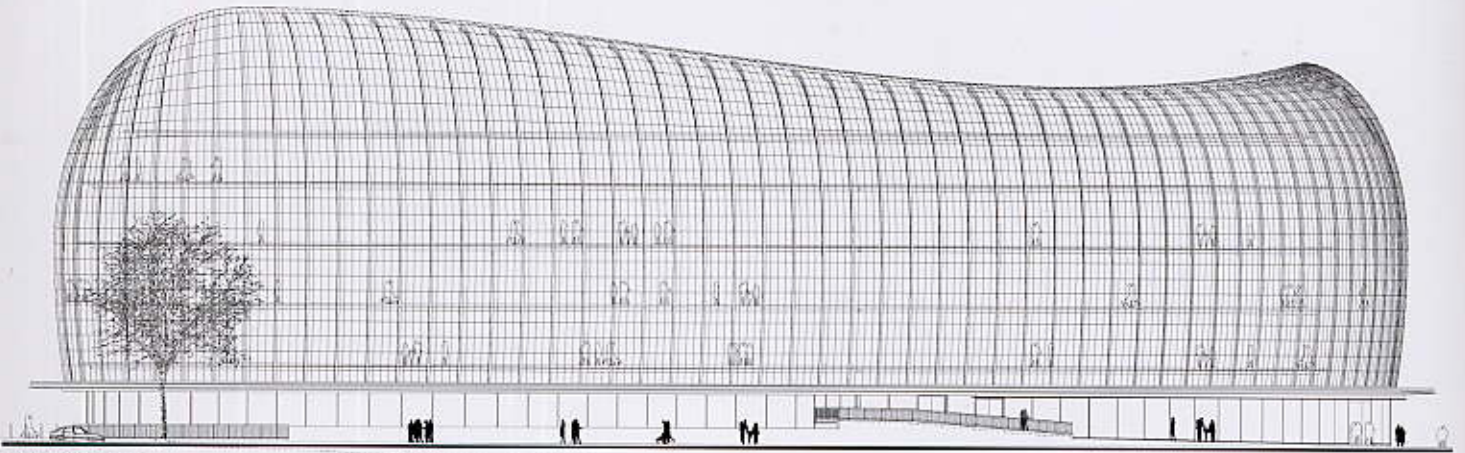




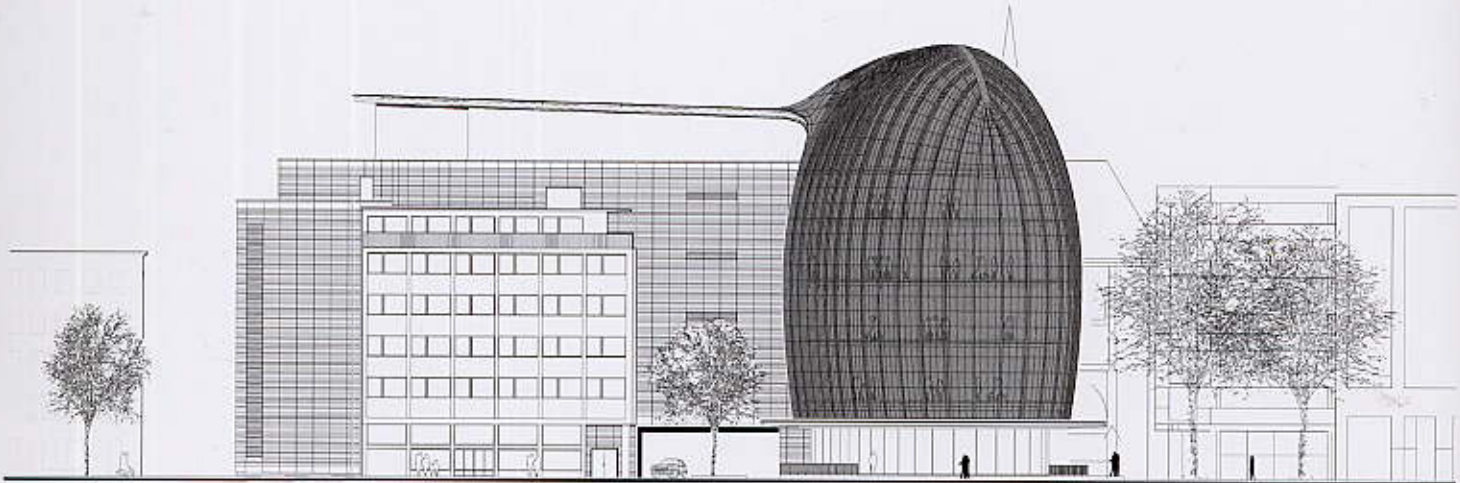
k&Cloppenburg



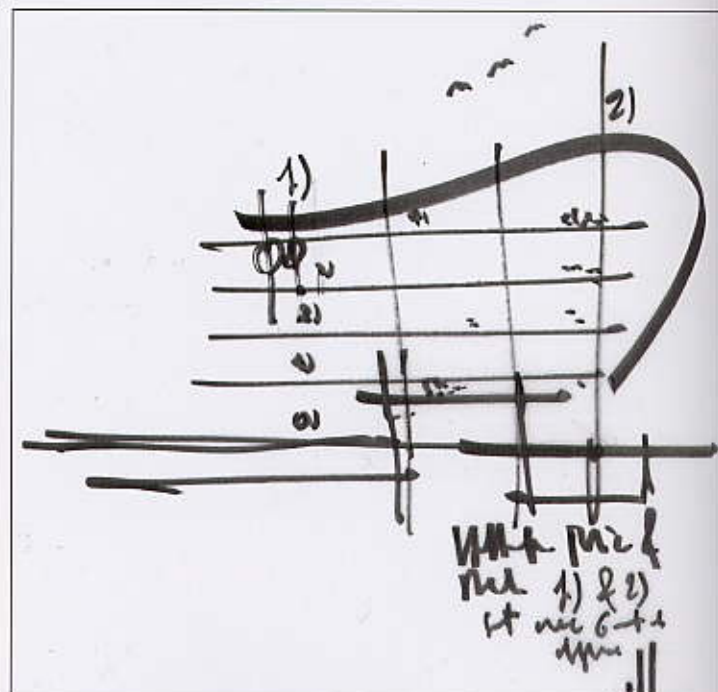
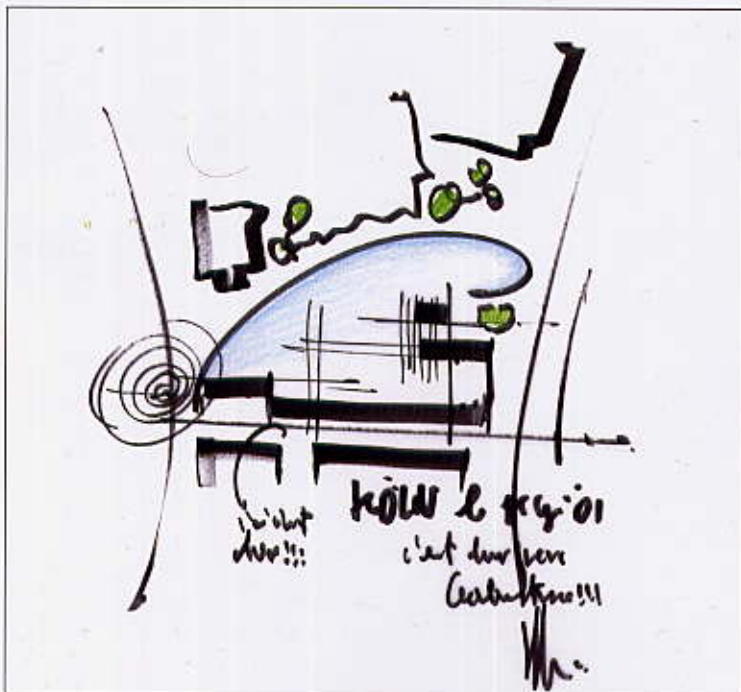
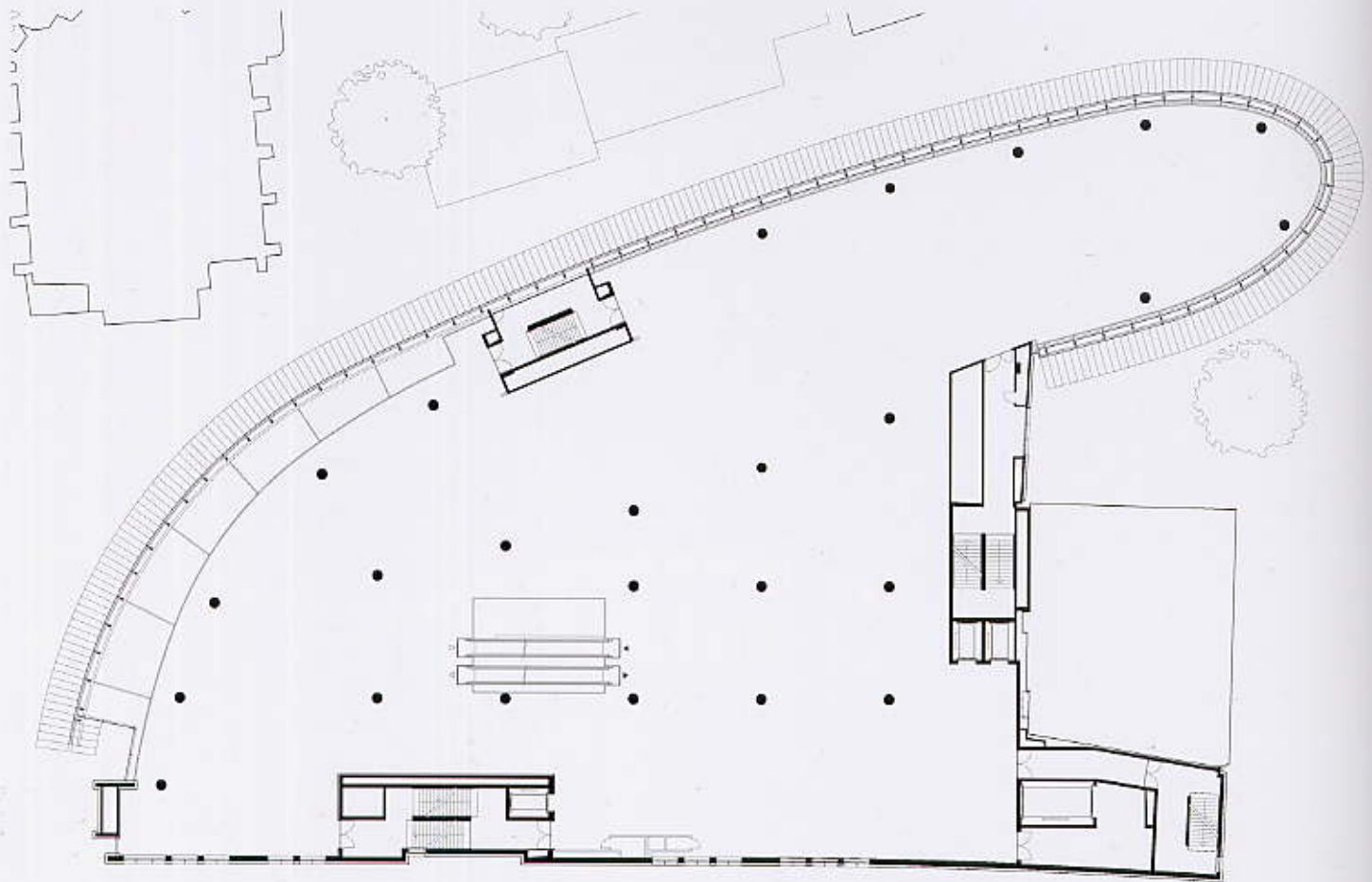




East elevation

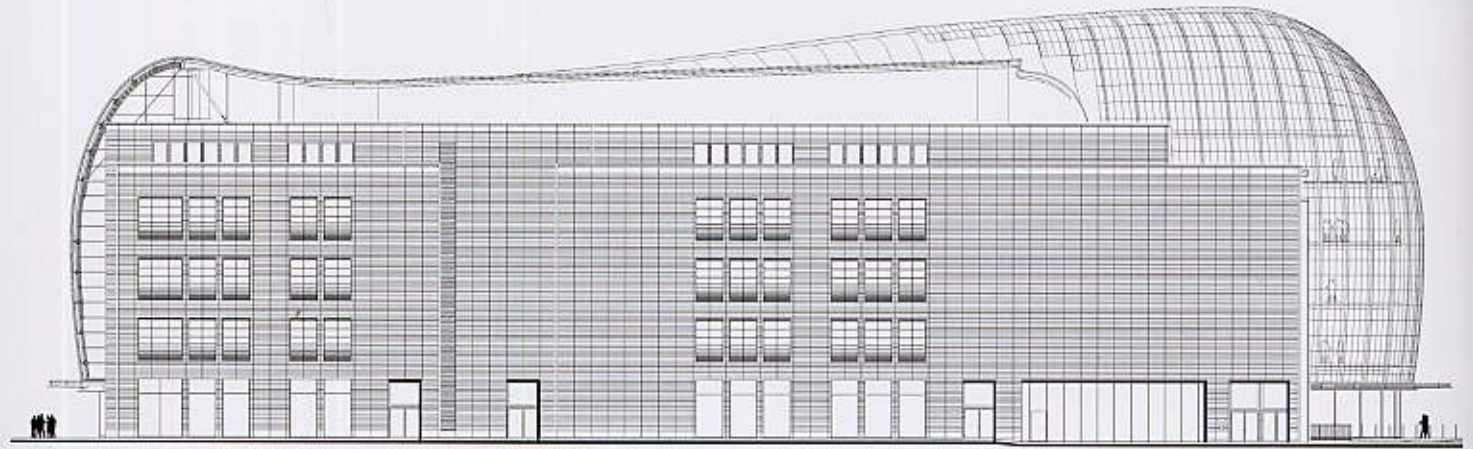


South elevation

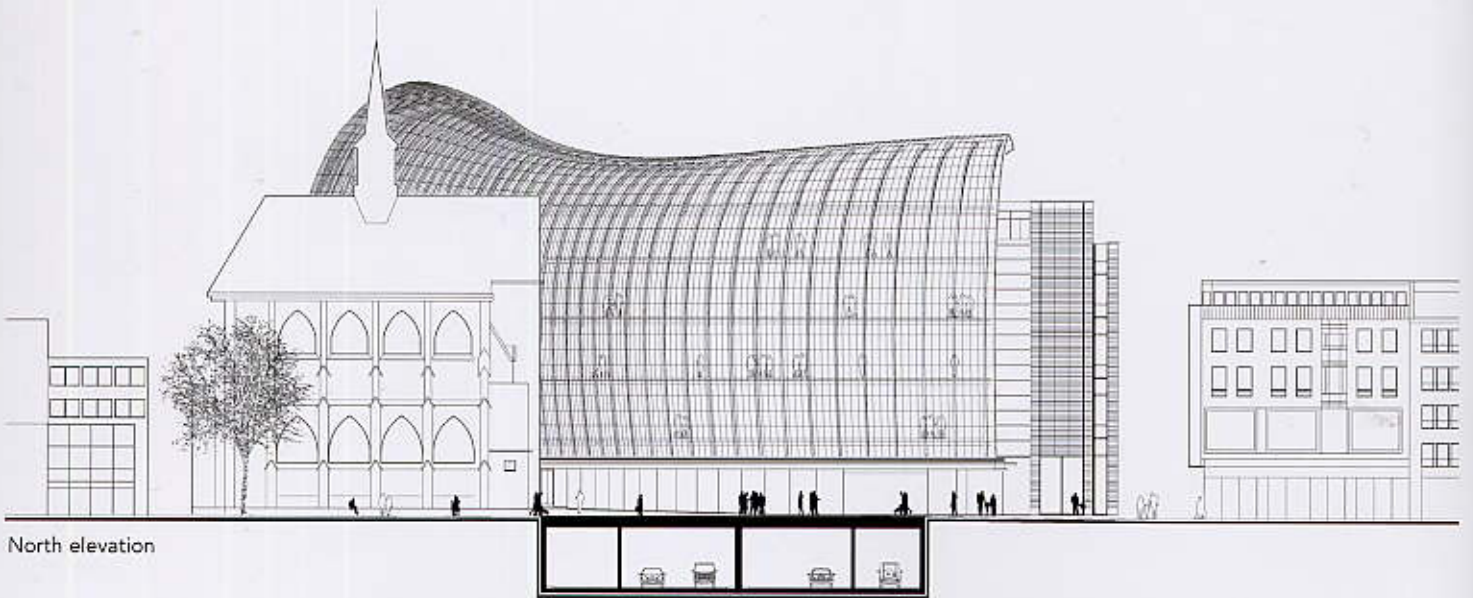




Brockhaus

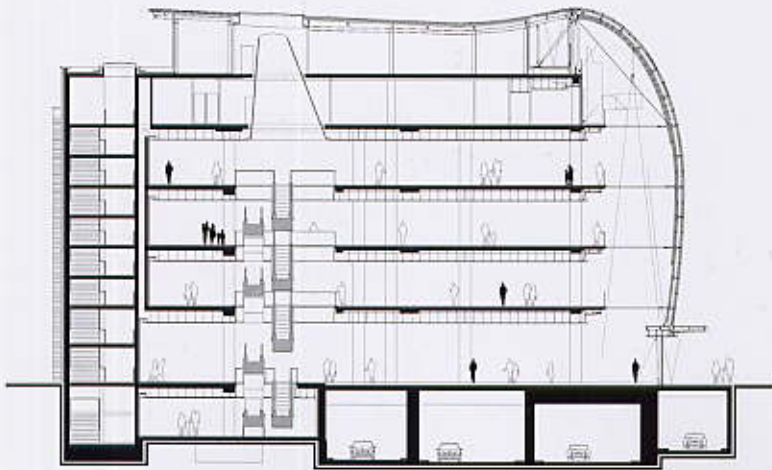
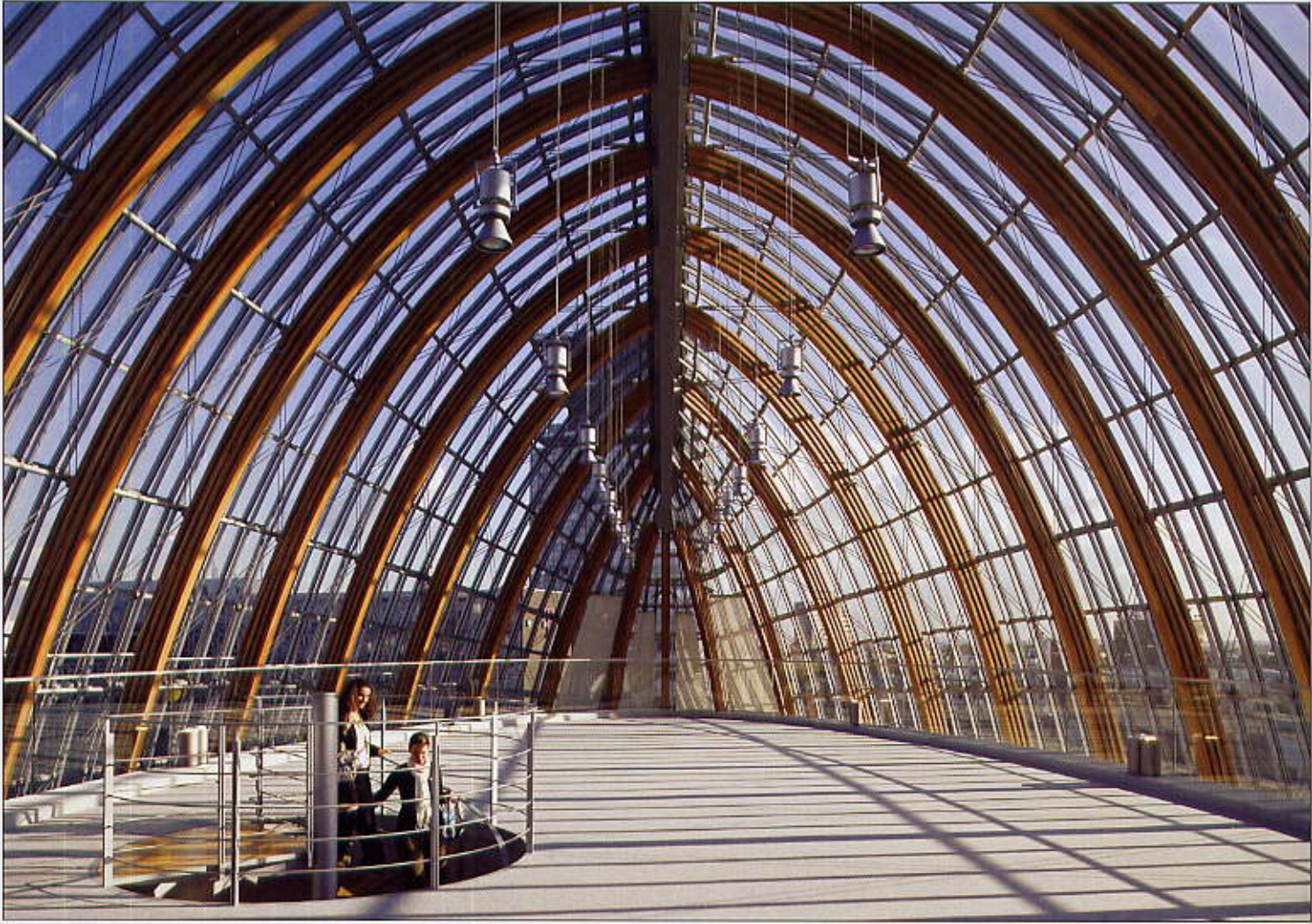


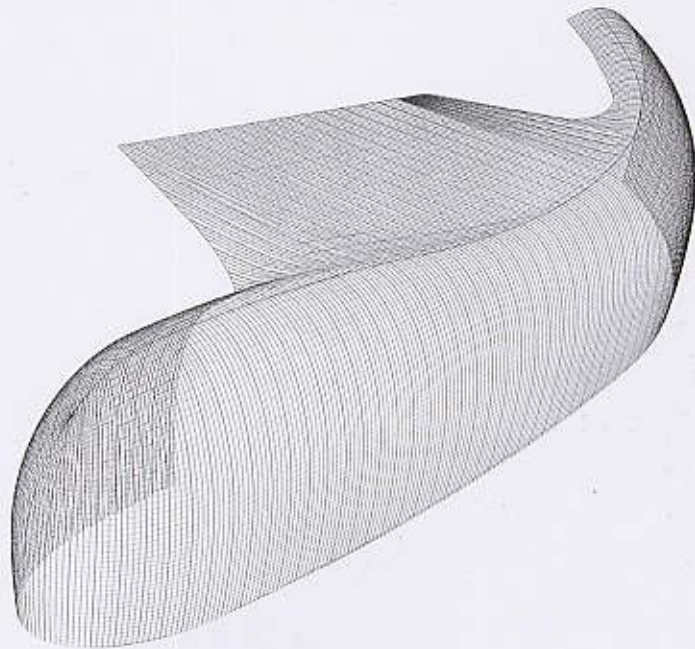
West elevation

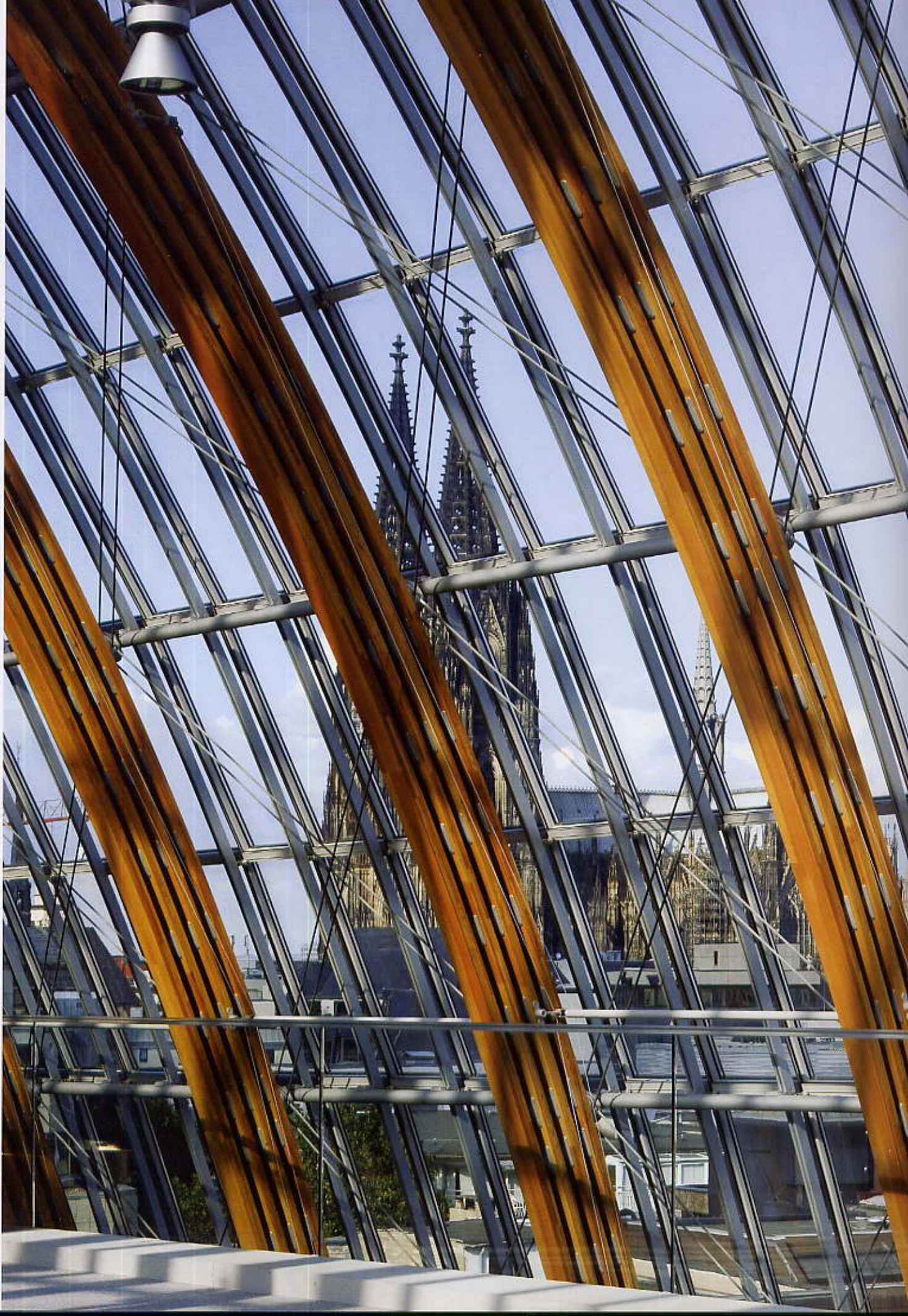


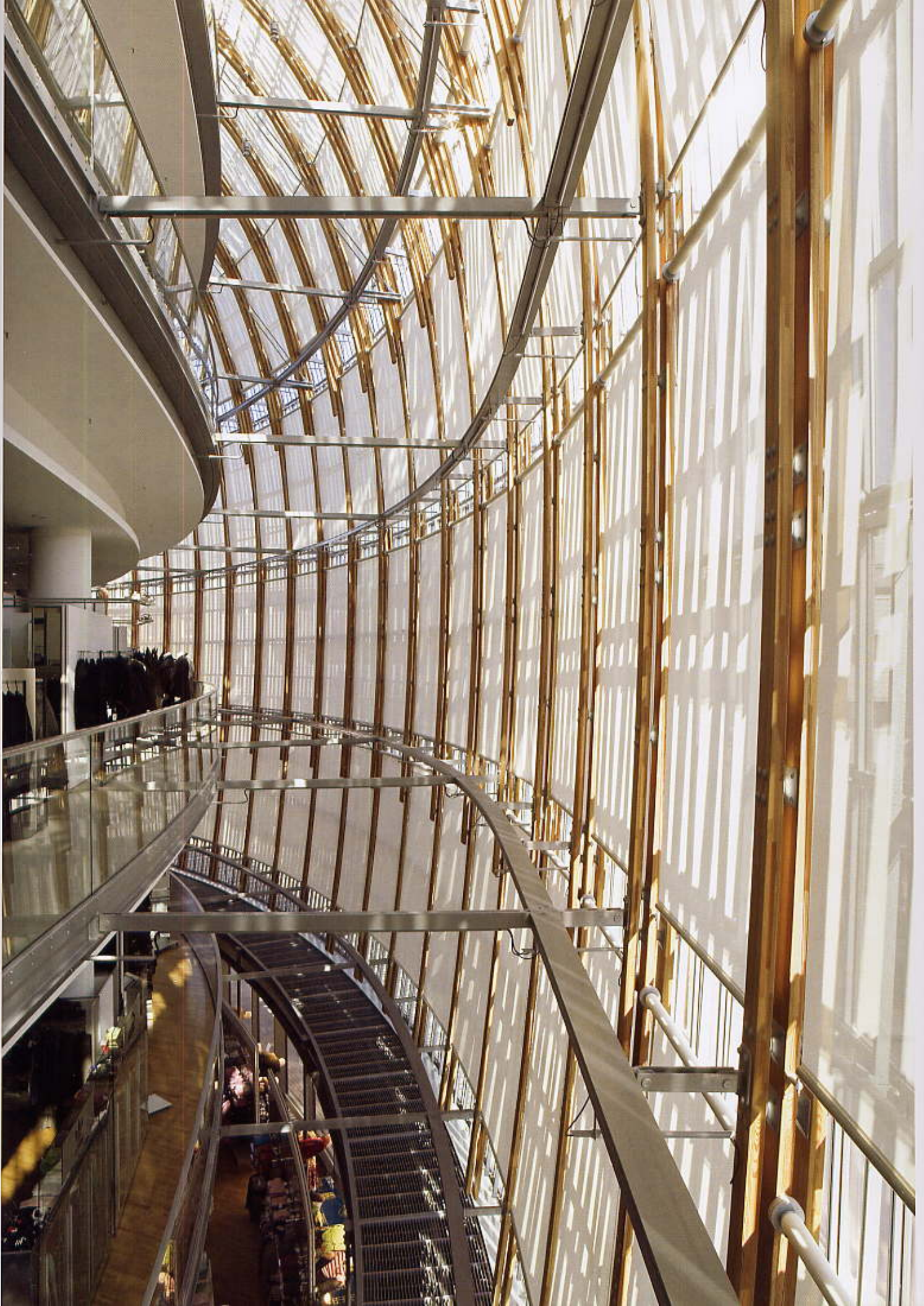
North elevation











Renovation of the Dolce Vita Shopping Centre

Miraflores, Portugal



The design brief consisted in the partial renovation of a small shopping centre in a residential quarter of the northern periphery of Lisbon. The existing building, although relatively recent, was physically run down and financially in a state of ruin. The new owner had a slim budget for the revitalization of this building, a limitation which in turn allowed minimal changes to the original layout. To be effective at all, it was imperative that this revamping operation should be able to completely turn around the image of the building, to attract better shop brands and more visitors. The operation consisted in covering the existing stone façade with a new skin that would transmit a powerful urban impact. To achieve this effect, galvanized corrugated metal sheet has been used as the support for a graphic design that informs the bystander of the mall's commercial contents. Designer Mario Feliciano came up with a specific letter type that would fit the proportions of the metal sheets' module, while artist Inês Teixeira developed a color concept. From a communicative point of view, the lettering and the color combination transformed the banal metal sheeting into a highly effective billboard. In addition, a new adjoining wing of cinemas extended the building in the form of a glass box, clad in a double-skin of frosted glass veiling the same color palette that is painted on the masonry wall behind. The latter functions as an echo of the color nuances that are reflected by the equally veiled and brightly painted concrete columns. Shopping mall design is an imperfect architecture by nature; the commercial, functional and financial demands of this urban typology tend to shape these buildings as transient and hybrid objects in a permanent state of transformation. In this case, the designers expect the refurbishment to have an aesthetic and communicatively effective lifespan of six or seven years.

CLIENT:

Amorim Imobiliária

ARCHITECTS:

Promontório Arquitectos
João Perloiro, João Luís
Ferreira, Paulo Perloiro,
Paulo Martins Barata,
Pedro Appleton

COLLABORATOR:

P. Rasgado

ENVIRONMENTAL GRAPHICS:

Mário Feliciano

COLOUR PROJECT:

Inez Teixeira

CONSTRUCTION COSTS:

3.500.000 €

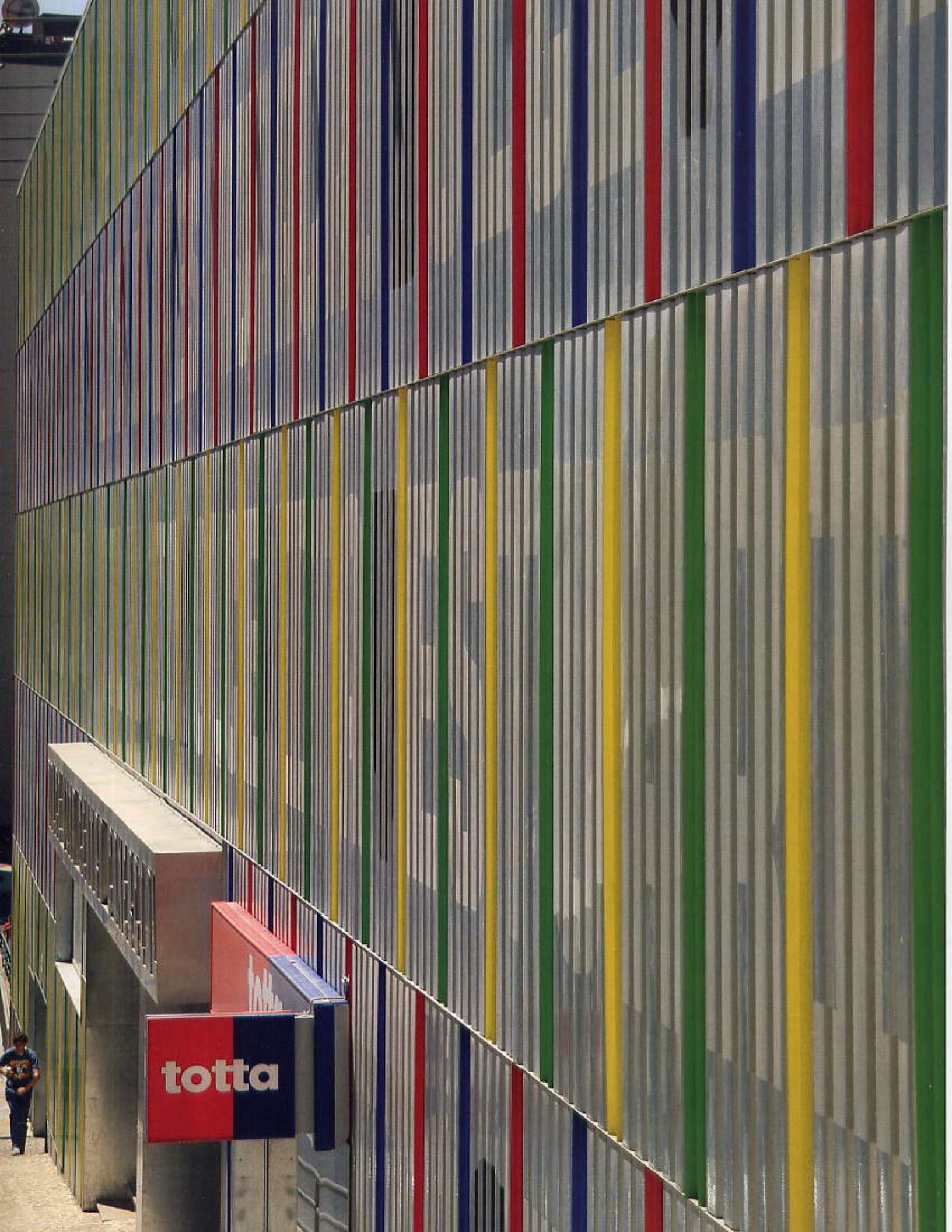
GROSS FLOOR AREA:

180.800 sqft (16.800 sqmt)

PHOTOGRAPHS:

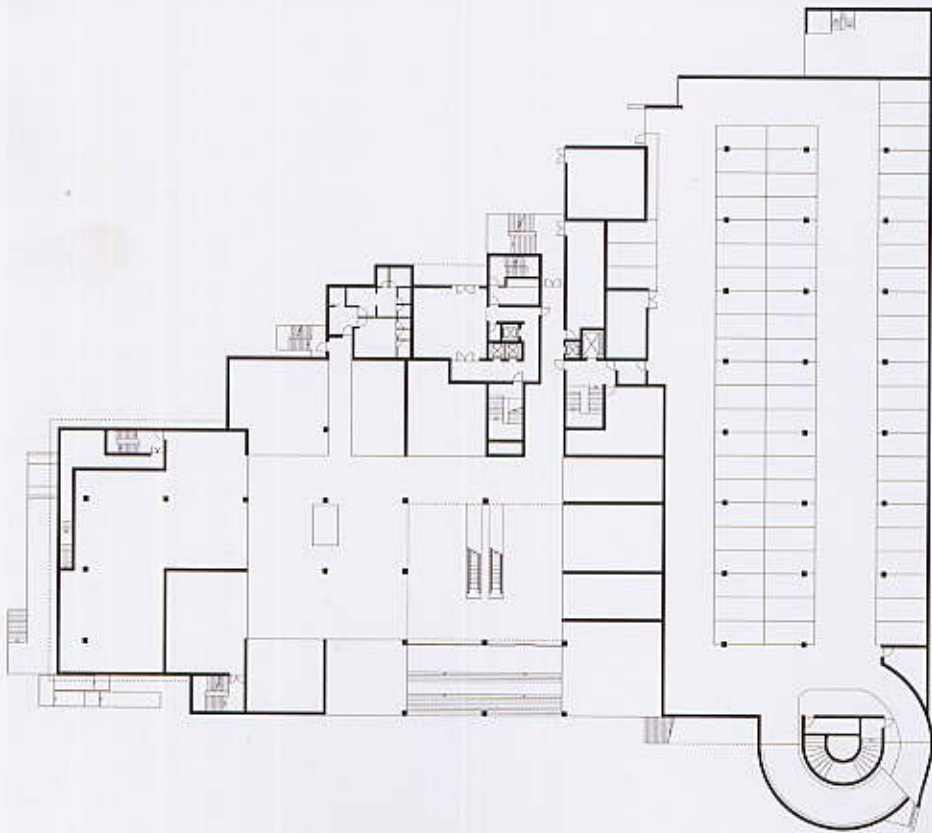
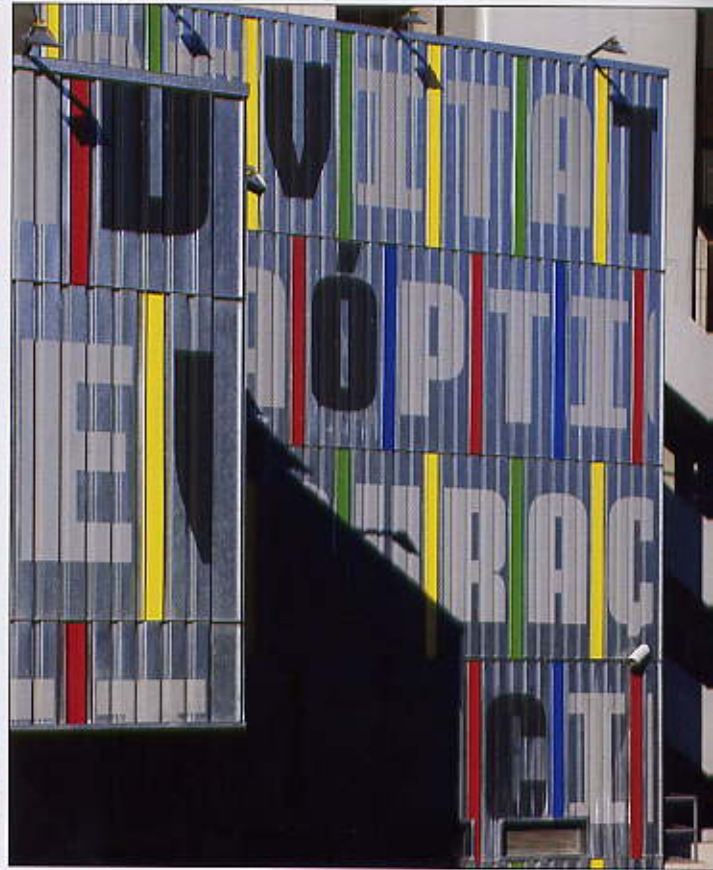
Leonardo Finotti

Sérgio and Fernando Guerr



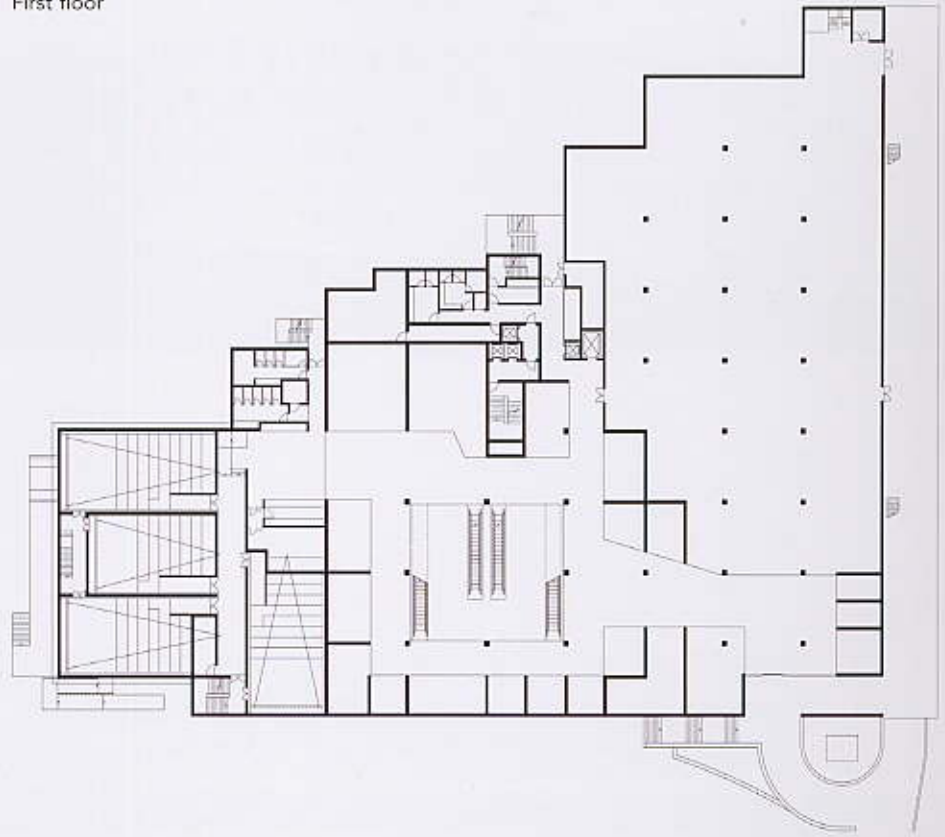
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▼ Leonardo Finotti

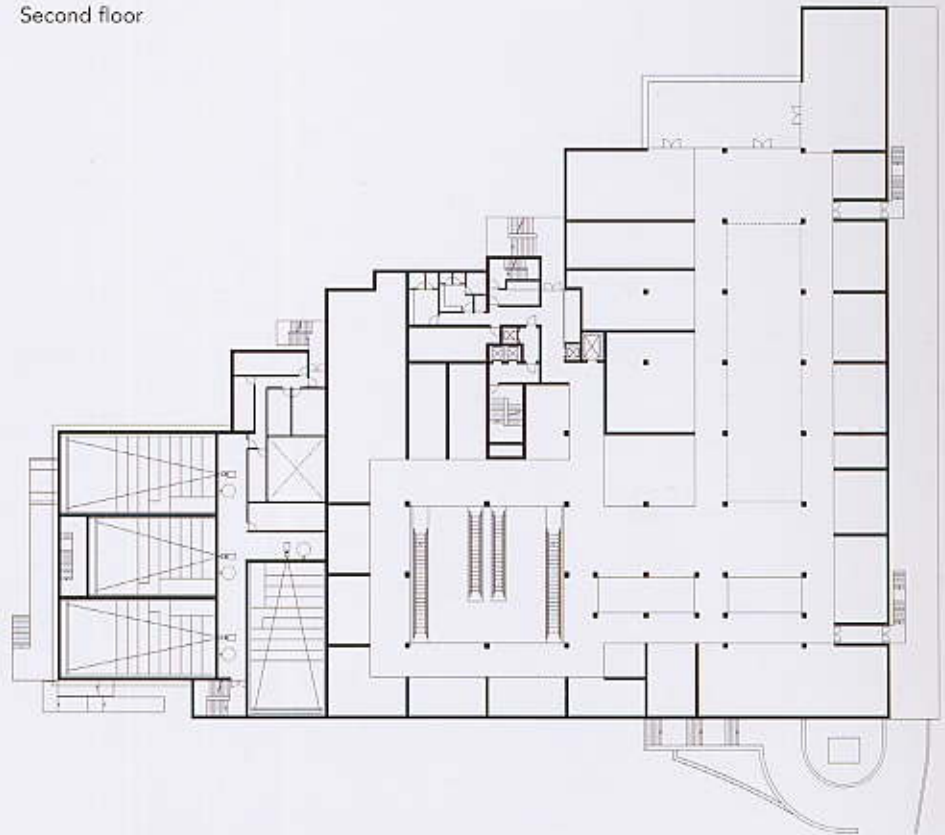


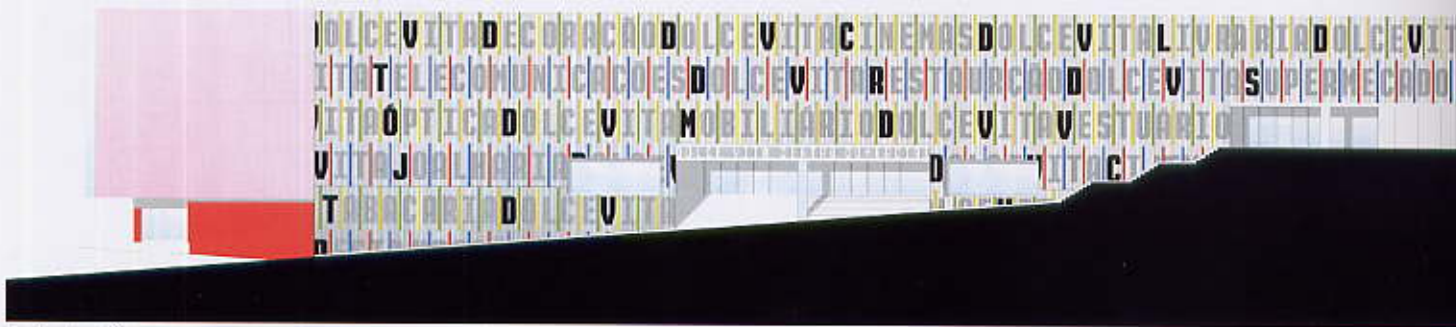
Ground floor

First floor



Second floor





East elevation

North elevation



▼ Leonardo Finotti



West elevation



South elevation



▲ Leonardo Finotti



▼ Sérgio & Fernando Guerra

▼ Leonardo Finotti



▼ Leonardo Finotti



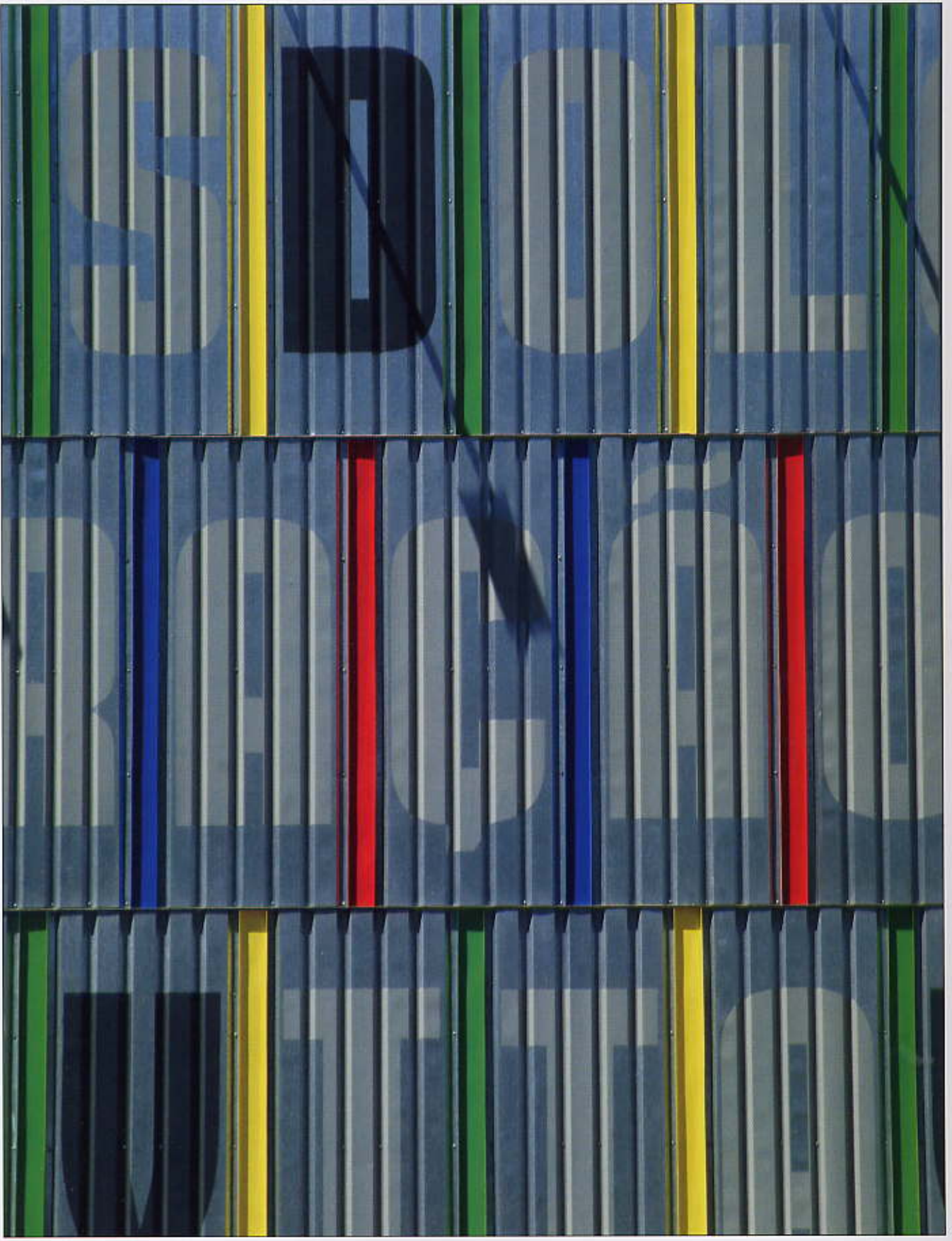
▼ Leonardo Finotti



▼ Leonardo Finotti



▼ Leonardo Finotti



Nps

Tchoban

Voss

Architekten

Riem Arcaden

Munich, Germany



An uninterrupted avenue from east to west separates the entire complex into a northern compound, designed by architects ASW, and a southern compound designed by architects nps tchoban voss. This resulted from the desired separation of the different functions by the different occupants: a shopping centre, with offices, domestic complexes and two open parking lots on the south, a shield of offices, a hotel and recreational building including a cinema, a disco, a fitness and wellness area and a portico with integrated track to the north. The northern and southern construction sites of the Riem Arcaden are connected through an elevated running track above the rooftops. The adjoining façades of the two-floor shopping centre was kept purposefully blank and massive to contrast with the translucent middle and the adjacent northern complex. An essential landmark between the Willy-Brandt-Platz and the southern city centre of Munich is the Central building, with a free-hanging glass wall that can be interpreted as a metaphor for a display or projection screen, a hologram, or a futuristic billboard.

Located in the outskirts of the city, most visitors will come by car, driving directly into one of Germany's largest underground parking spaces, past numerous tightly organized parking islands, in a low space, and the typical cold, grey atmosphere, so the lighting scheme started at the underground escalators and elevator shafts. Bright blue, green and red lights were applied to give the visitor a sense of direction on arrival. These colors define locations, so after walking almost a mile looking at shop fronts, people still know where they left the car. The color theme is subtly integrated into the escalator structures and their surroundings and a simple program makes the colors alternate from bright to hazy, without losing the meaning. There are two systems, one for general illumination, and one for communicative lighting.

No daylight reaches the basement, so the ceiling has been artificially raised through a continuous cove for diffuse indirect lighting, helping to balance the warm atmosphere of the artificially lit areas and the colder natural light in the floors above.

Lighting was implemented to brake up the long architectural thoroughfares, by installing bright, perpendicular bar code graphic signs, which modify the feeling of length and slow people down. Large hanging sheets of glass diffuse the fluorescent light, providing adequate brilliance with only three low-voltage reflector lamps.

The lighting also addresses the needs of pedestrians: those not coming through the underground garage might have difficulty in finding the entrance to the shopping mall, which is not stressed by the outdoor architecture. To emphasize the entrance, a colorful light installation was devised, repeating the main color theme and the idea of the bar code, which shines through the glass façade and signals the door from a remarkable distance, even in bright daylight.

CLIENT:

MFI Projektmanagement /
DIFA

ARCHITECTS:

Nps Tchoban Voss Architekten

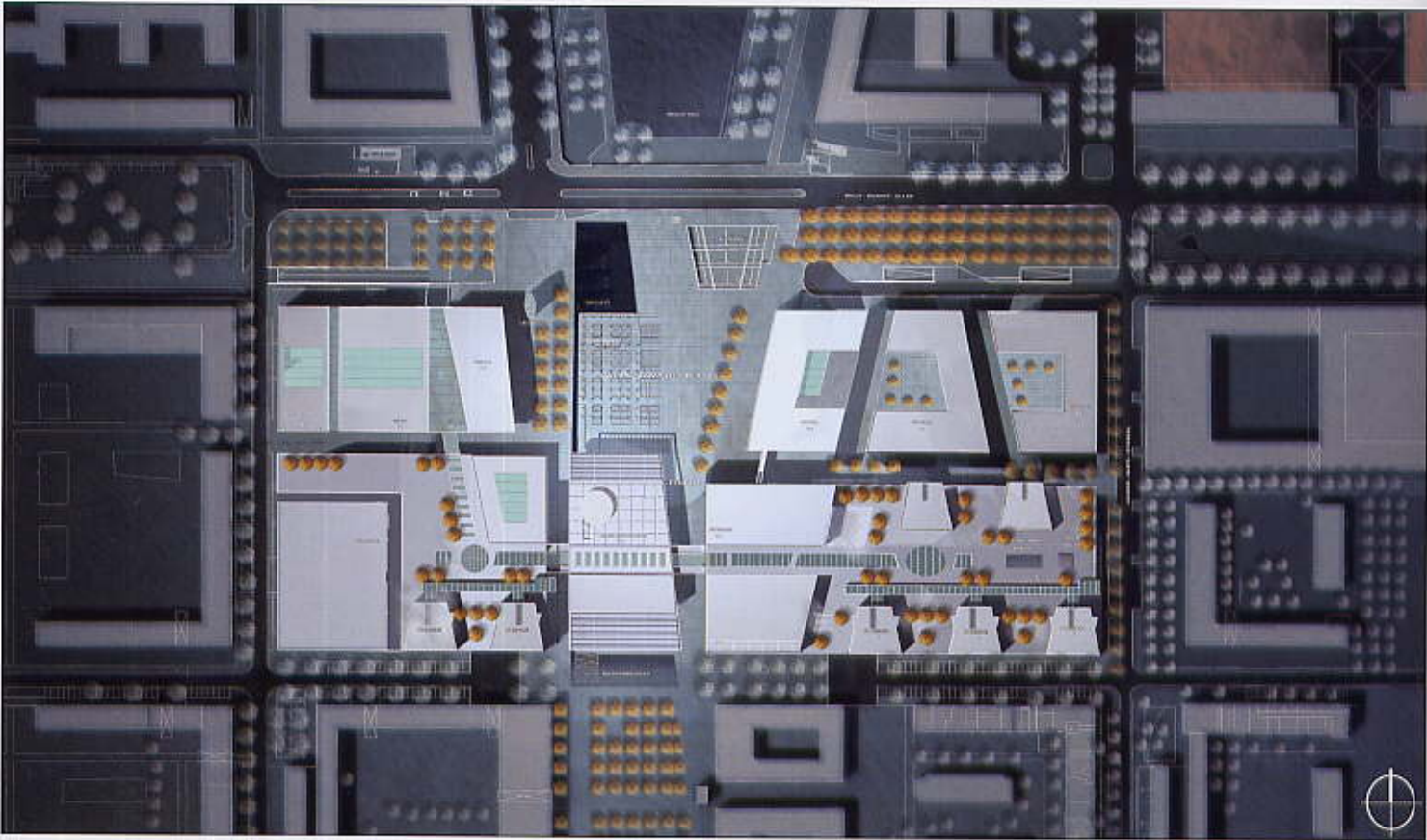
LIGHTING DESIGN:

Kolbe-Sekles, Berlin

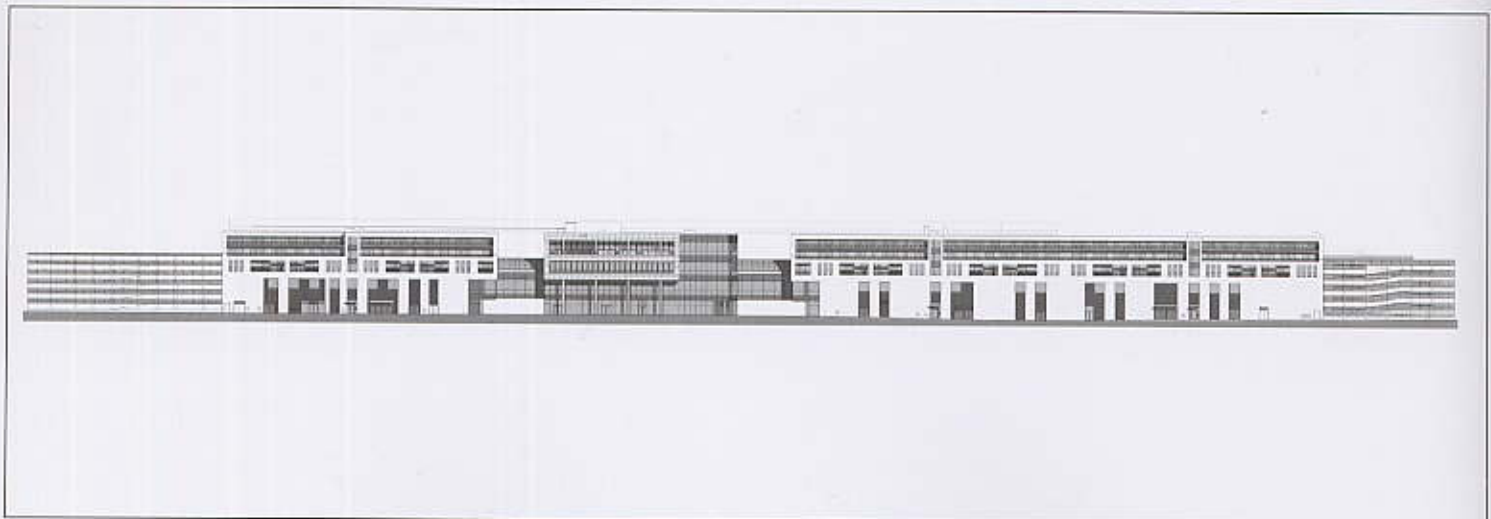
PHOTOGRAPHS:

Tomas Riehle / Artur





An uninterrupted avenue from east to west separates the entire complex into a northern compound, designed by architects ASW, and a southern compound designed by architects nps tchoban voss. Located in the outskirts of the city, most visitors will come by car, driving directly into one of Germany's largest underground parking spaces, past numerous tightly organized parking islands.





Schlemmer Arcaden





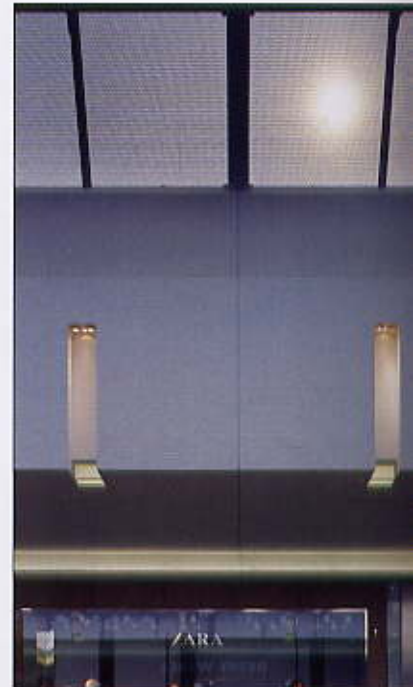


The adjoining façades of the two-floor shopping centre was kept purposefully blank and massive to contrast with the translucent middle and the adjacent northern complex. An essential landmark between the Willy-Brandt-Platz and the southern city centre of Munich is the Central building, with a free-hanging glass wall that can be interpreted as a metaphor for a display or projection screen, a hologram, or a futuristic billboard.





Lighting was implemented to brake up the long architectural thoroughfare by installing bright, perpendicular bar code graphic signs, which modify the feeling of length and slow people down. Large hanging sheets of glass diffuse the fluorescent light, providing adequate brilliance with only three low-voltage reflector lamps.





Peter
Lorenz

Q19

Vienna, Austria



Q19 is located in Döbling, next to the railway track. The assets of this neglected area near Karl-Marx-Hof were a run down supermarket, the listed but long-empty building of the Samum cigarette paper factory and a subway station close by. The unpromising combination did not discourage Peter Lorenz, who set out to show that shopping malls are projects that deserve and demand the utmost seriousness, that are even a new typology within the classical architectural scenario.

An important item on the agenda was the revitalization of the listed Samum factory, an early (1909) example of reinforced concrete structural framework. Besides being beautiful it is the area's identifying landmark, and identity is what this scheme is all about.

The height of the new building had to adapt to the existing structure. An aisle several floors high both separates and joins the two sides, which are entirely oriented towards this wide inner space. The architect cut "loops" out of the floors, organic gaps between the levels that connect the floors visually. These "free" gestures are counterbalanced by a rigorously geometrical opening through the roof. The single-pitch roof divided into a glass half and a half with a roof garden on it, which is visible from the parking area.

Arrival or departure by car occurs on the northern side, with spectacular views of the building, standing out from its nondescript environment; the choice between the underground or above ground parking areas is visible from a distance, so people can decide soon where they wish to go. The new building stretches out its wide and rusty, Corten-steel façade like a stranded ocean-liner. At the end, a round body is divided into a series of spiral ramps that lead to the various parking decks. Plastic dome skylights, usually installed horizontally, have been inserted into the other façade, and a wide courtyard surrounds the fully glazed corner façade, which is protected from excessive sunlight by a structure of aluminum blinds; LED lights transform the 22 x 7.5 meter surface into a giant advertising screen.

The plan goes far beyond the building itself, to envisage its effect upon the public space around it, using the inner garden as an added asset for the Viennese public and well aware of the fact that the Karl-Marx-Hof apartment building, by Karl Ehn, is on any architectural tourist's route, a route which should include Q19 as well.

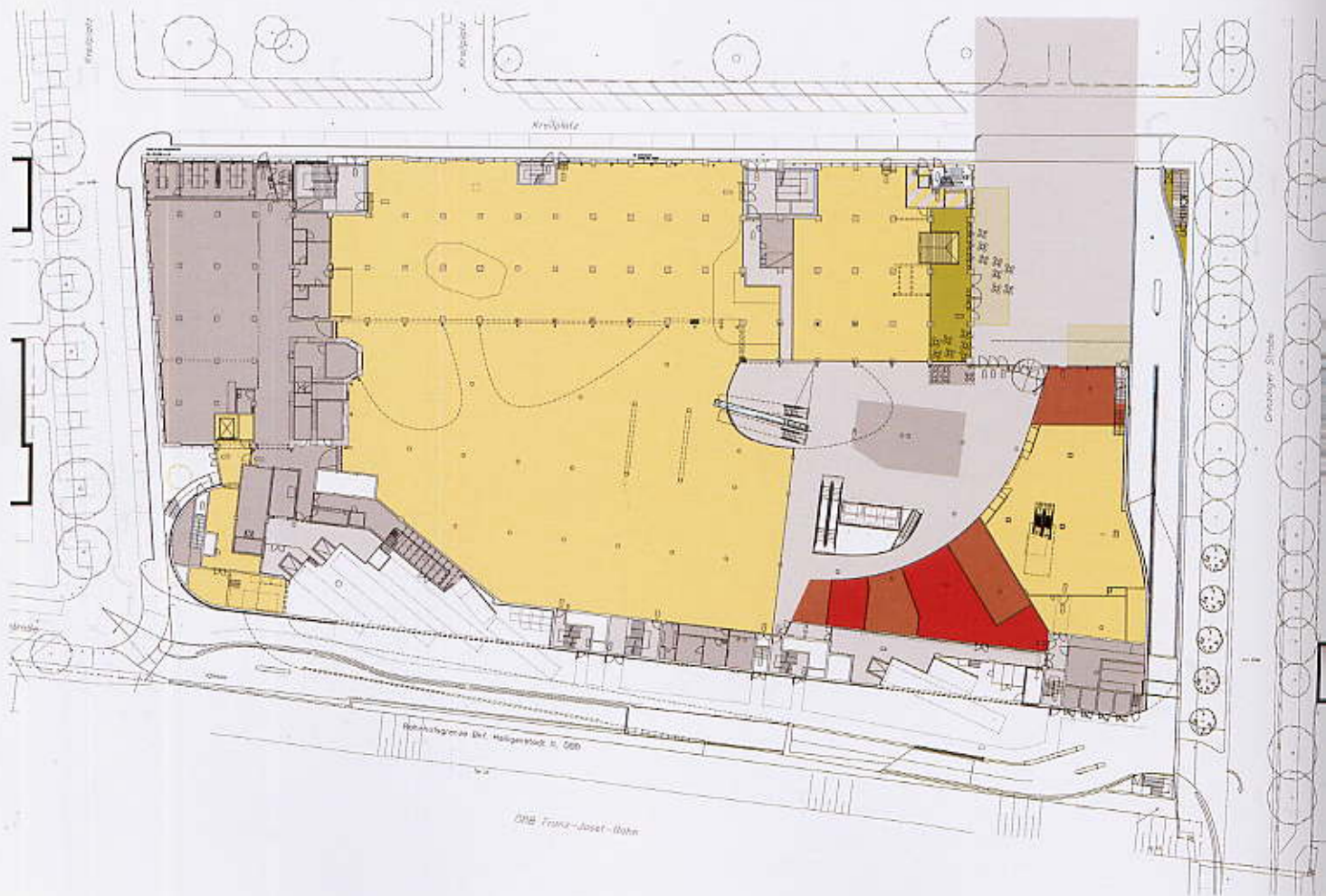
The lovingly restored Samum-Fabrik functions as a significant sidewall to the Kreilplatz. The edge between new and old was skillfully resolved and the whole composition provides a spatial experience that transforms the trivial chore of shopping into a meaningful event, simultaneously shedding a positive aura over the Karl-Marx-Hof area.

CLIENT:
DHP Immobilien GesmbH
ARCHITECTS:
Peter Lorenz
DESIGN TEAM:
Martin Franzmair,
Andreas Falbesoner, Andre
Mikula, Roland Schweiger,
Peter Larcher, Karin Leitner
Paul Burgstaller, Marcel
Ködderitzsch, Stephanie vo
Krempelhuber
COST:
51.000.000 €
PHOTOGRAPHS:
Pia Odorizzi

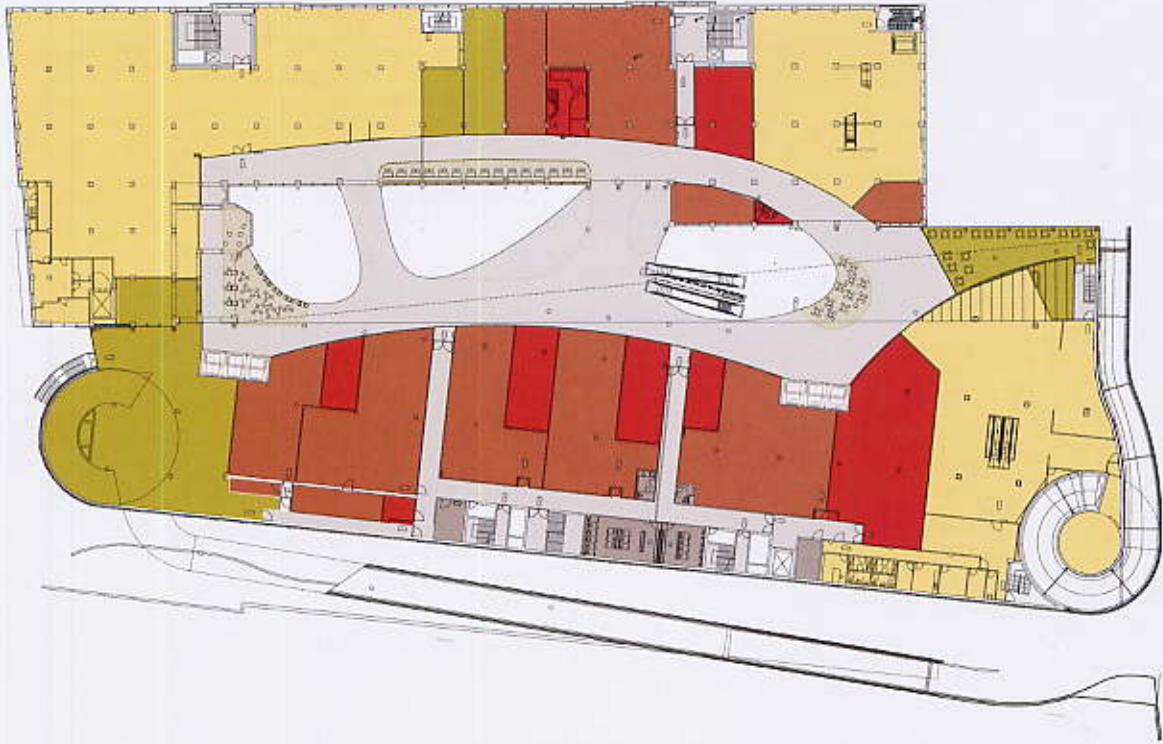




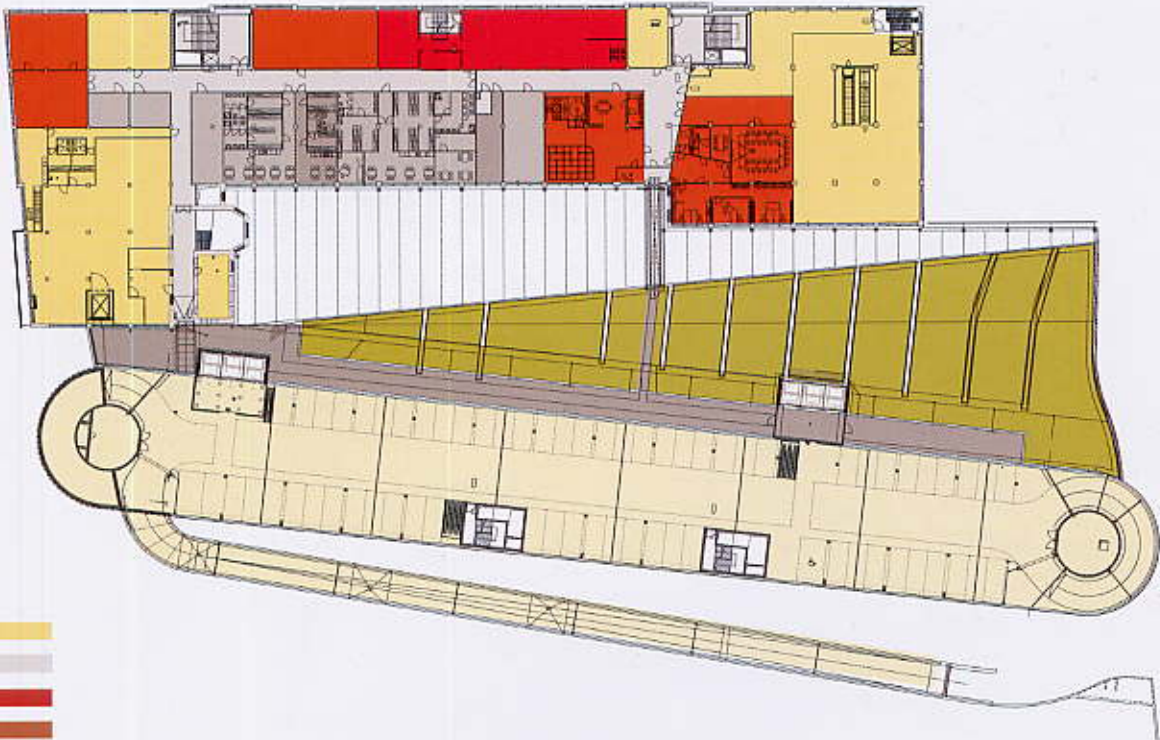
Ground floor



first floor

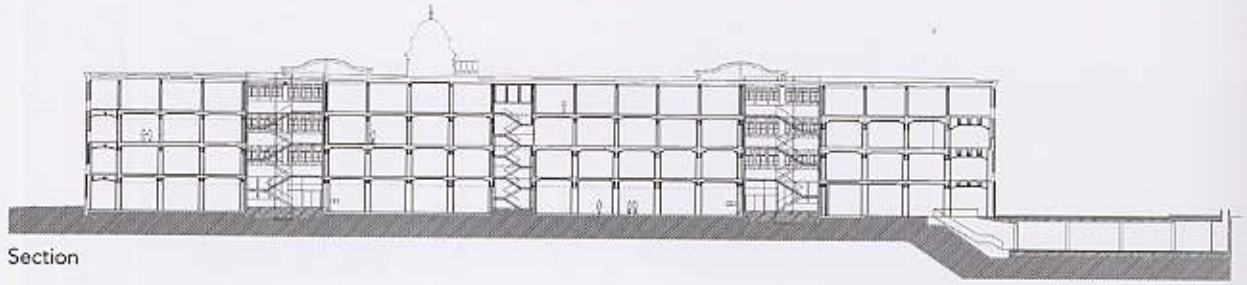


second floor

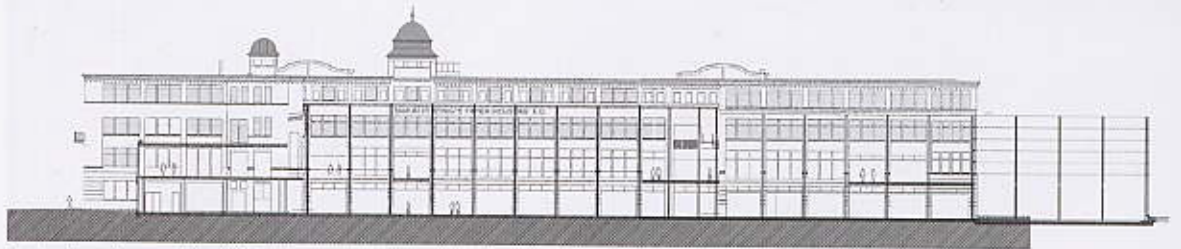


- Supermarket
- Circulation spaces
- Shop
- Shop
- Service spaces
- Offices
- Parking

0m 10m 25m 50m



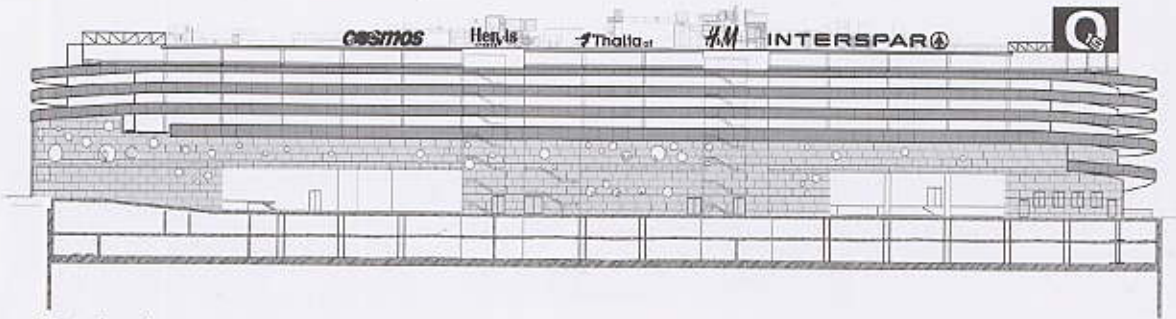
Section



East elevation - old building



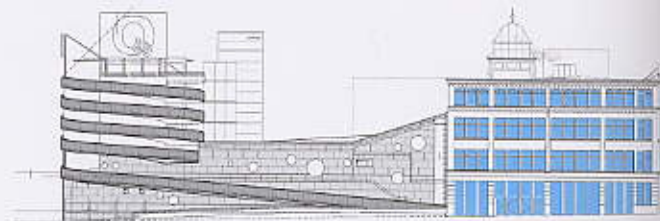
West elevation



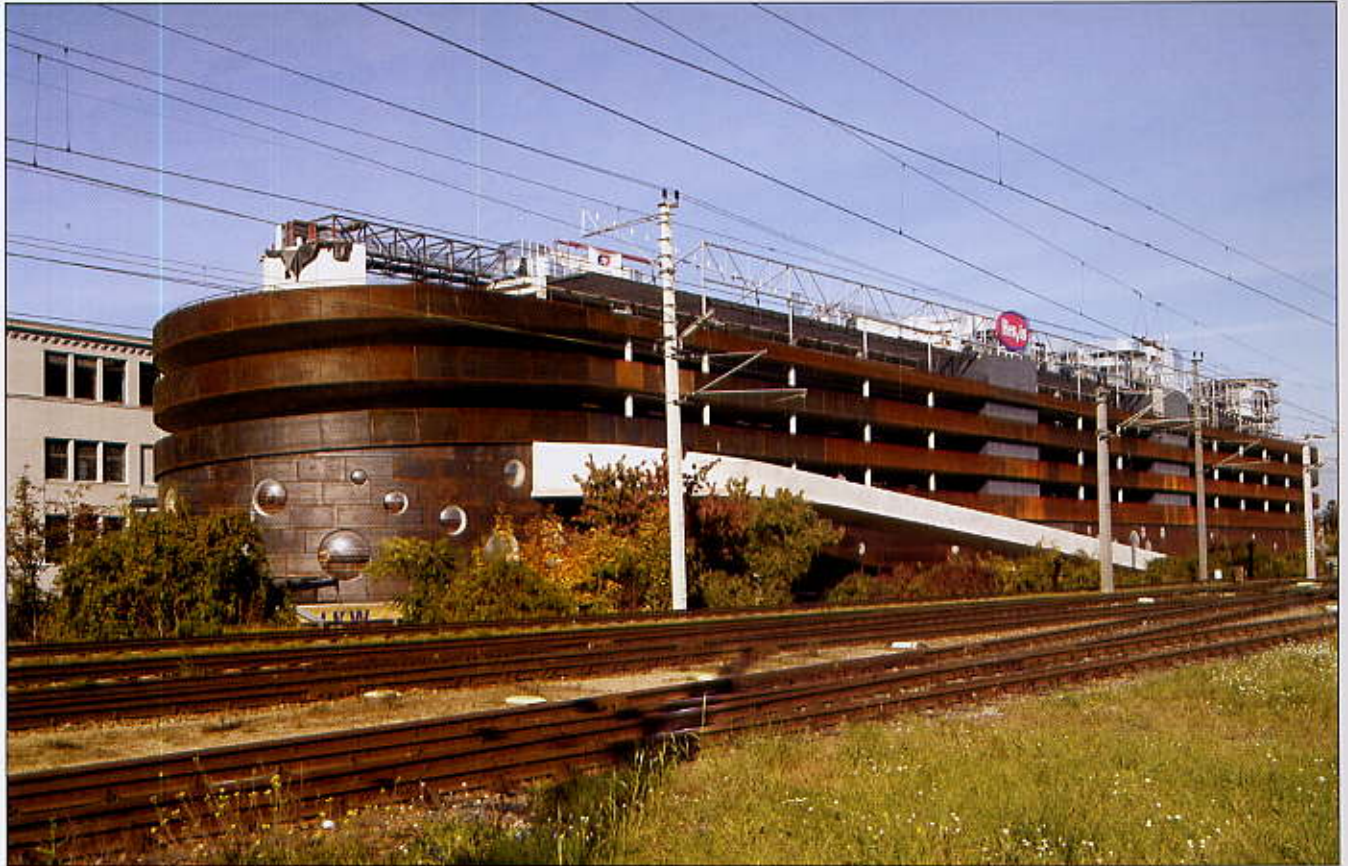
East elevation



South elevation



North elevation















An aisle several floors high both separates and joins the two sides, which are entirely oriented towards this wide inner space. The architect cut "loops" out of the floors, organic gaps between the levels that connect the floors visually. These "free" gestures are counterbalanced by a rigorously geometrical opening through the roof. The single-pitch roof divided into a glass half and a half with a roof garden on it, which is visible from the parking area.

Hermann
& Valentiny
et Associés

Shopping center at Halle

Halle, Germany

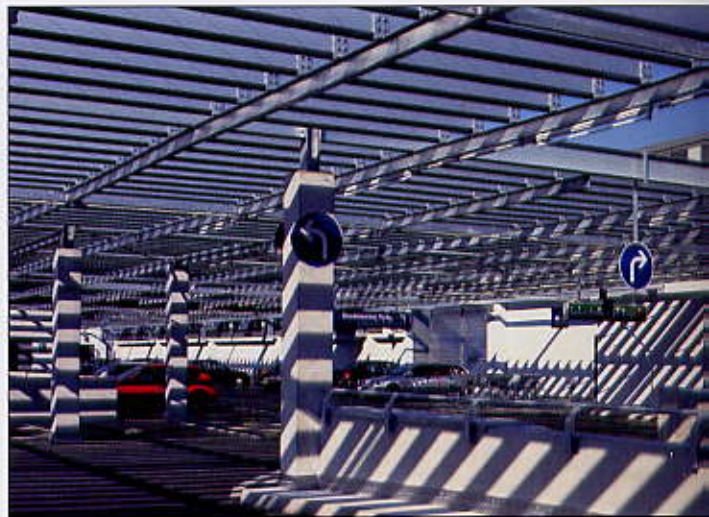
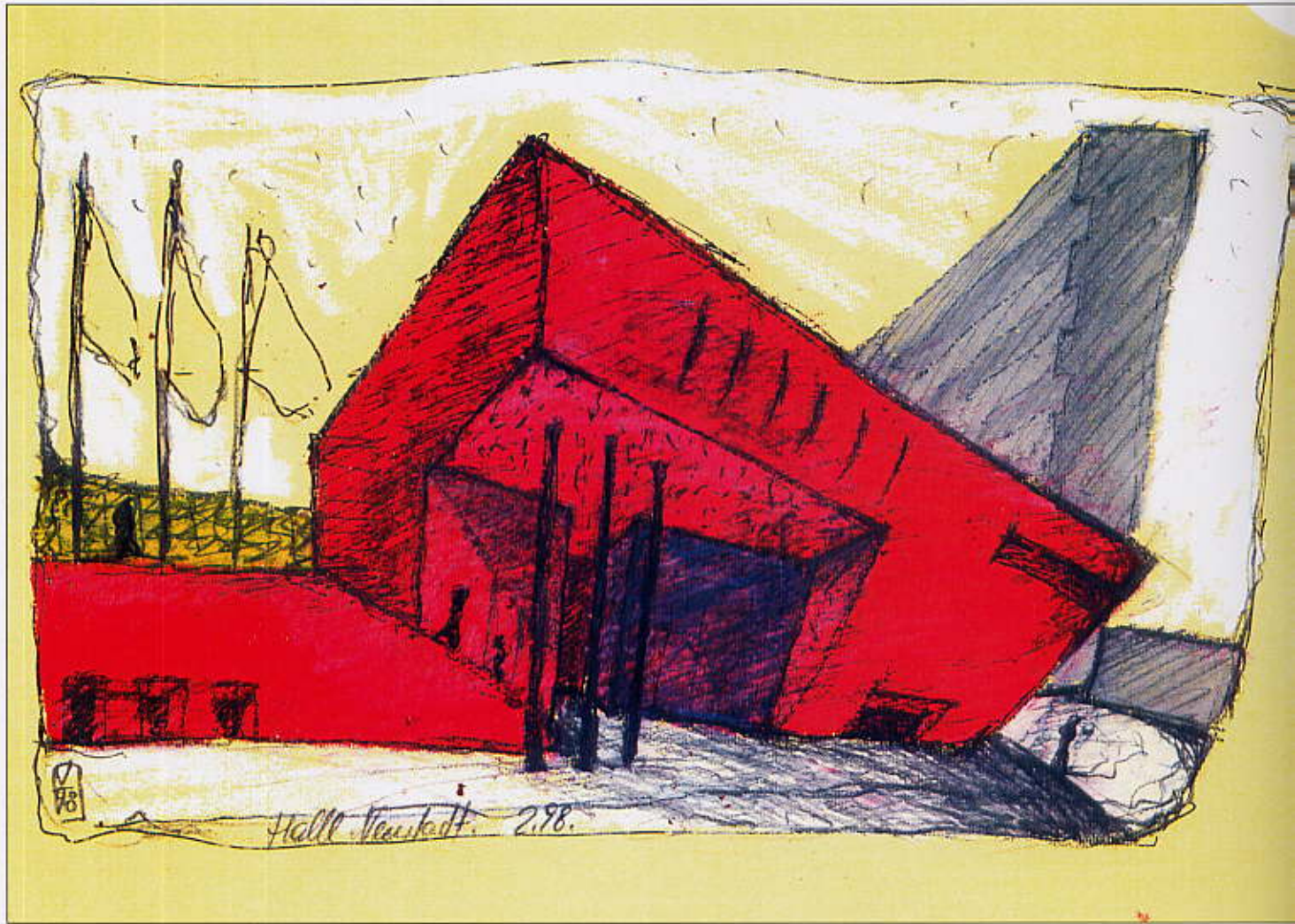


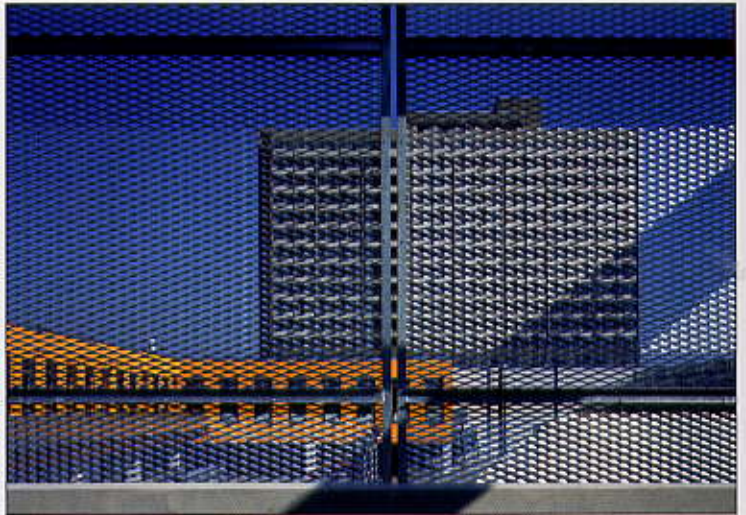
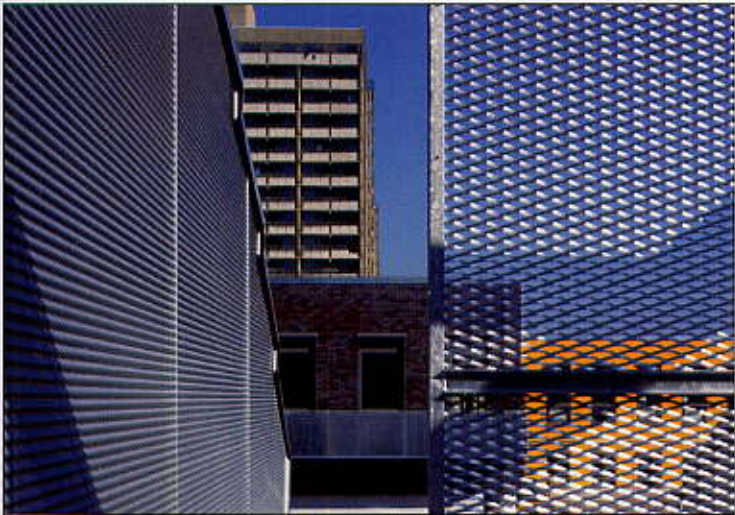
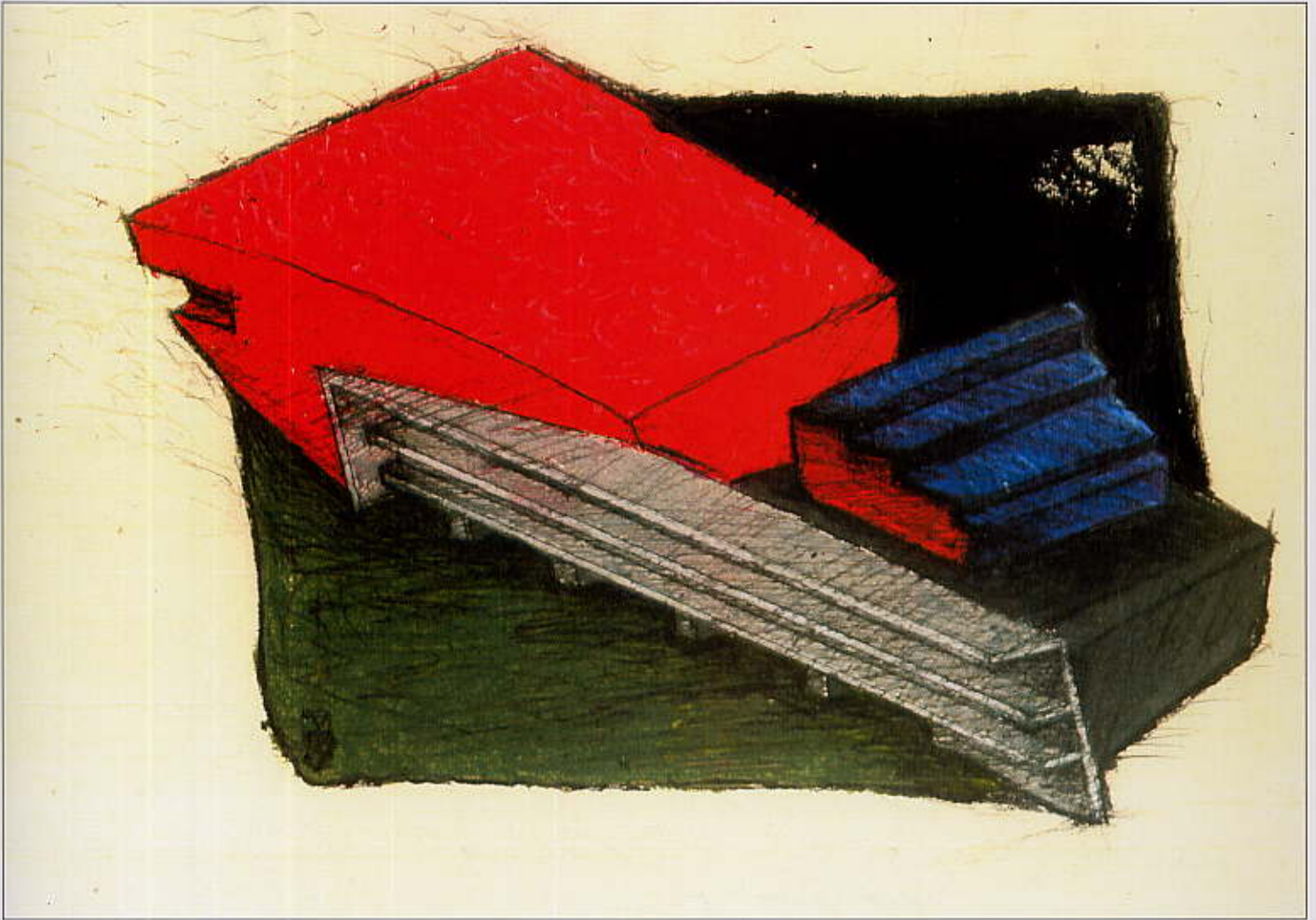
Halle-Neustadt is one of the very rare examples in which a large format contemporary urban planning project is not only approved but actually realized as well. The installation that H&V have materialized here involves coherently connecting a three-star hotel, a business complex with offices, a shopping mall, and five apartment blocks, nine floors high each. The existing buildings, inherited out of the Eastern Germany days, were barely interfered with. In fact, it was only certain fragments of the not-all-that-bad composition that were somewhat modified and to a certain degree consolidated.

The newly implemented city center is located between the "Magistrale" railroad line and an access road for the housing estates. It was carried out upon the existing green fields, integrating the architecture into them. Even the high-rise apartment blocks, which describe a semi-circle around this Eastern German "curio", have only become visible and meaningful since the new city plan has been developed: the retail space of a two floor high shopping mall that used to end in a no-man's land, now connects the new city center to the office building and the hotel that H&V have in reserve. The apartment buildings constitute the visual exterior image of this extensive urban redevelopment plan.

CLIENT:
VTG Grundstücksgesellschaft
Halle-Neustadt mbH
ARCHITECTS:
Hermann & Valentiny et
Associés
PROJECT ARCHITECT:
Axel Christmann
ASSISTANTS:
Mario Reinert, GG Kirchner,
Klaus Appelt, Thorsten
Knedel
COST:
24.000.000 €
PHOTOGRAPHS:
Monika Nikolic / Artur















Jourdan &
Müller
+
Benjamin
Jourdan
+
ECE

City Point

Kassel, Germany



'City-Point Kassel' is a new shopping center that expects to become the shopping magnet in downtown Kassel, with recognized chains, speciality shops, restaurants and cafeterias distributed throughout a retail space of about 20,000 sqm.

Situated on one of the most significant squares in the heart of the town's pedestrian area, visible from a distance, the establishment's need for visual presence has harmonized with the urban requirement for overall architectural integration into a historical context.

The round corners of the building emerge onto the Königsplatz, framed by the streets that radiate out of the square. The façade's cornices echo the details of the existing buildings nearby. The concave curve of the surrounding arcade makes a flowing impression, further dematerialized by the glass clad curtain walls above, into which an outdoor terrace has been inserted, for the restaurant and cafeteria clients to enjoy the open yet remain sheltered.

The cladding, designed by Prof. Thomas Bayrle of the Frankfurt school of fine arts, consists of over 550 sheets of glass with silk screened motifs of fractal patterns, using images related to the city of Kassel. Curved sheets were used for the rounded corners, so the surface reads like single membrane shimmering over the white concrete wall. Varying light conditions and visual interference between the two layers and the reflected environment create a moiré effect in which individual identity and global market anonymity blend. An impression of autonomous glowing emerges at night, by means of a lighting system concealed in the anchoring system. Light intensity varies gently but unceasingly, transforming the building's volume into time.

The 1.6m high by 3.33m wide sheets of glass are supported on a 35mm deep metal grid anchored upon the façade. This structure also conceals the façade's lighting system, LED lights projected onto the backing wall. After careful assessment of the surrounding light intensity, a combination of white light and warm light were carefully combined (color temperature approx 3700K) to blend harmoniously into its architectural context.

545 LED-units, approx. 3.3 m long, were installed. A configurable computer program produces the light intensities that wash over the façade in endlessly changing waves and rhythms, subtly avoiding the kitschy look. The Logos of the individual shops in the center are presented in a single strip that reads clearly without breaking up the overall effect.

The façade is completed by a lightweight screen that projects outward, supported by a V-shaped structure of stainless steel angle irons.

The interior spaces are distributed around the central atrium that allows natural light from a shallow glass dome to reach the first basement floor, welcoming visitors coming in from the underground parking facility or from the street with a view of the huge leaf shaped space, criss-crossed in all directions by escalator shafts, creating a dynamic invitation to the future.

Despite the dome's moderate effect on the skyline, it functions as an effective landmark in the district.

CLIENT:

TARUS Beteiligungs - GmbH
& Co,

ECE Projektmanagement
GmbH & Co

ARCHITECTS:

Jochem Jourdan, Bernhard
Müller, and Benjamin Jourdan
with Claus-Peter Koller, Holger
Kostmann in collaboration with
ECE (Jost Hering, Klaus M.
Hoffmann, Steffen Buchholz,
Anna Lippmann, Dragan
Markovic & Erno Schrackner)

LIGHTNING DESIGN:

Bartenbach Lichtlabor GmbH

FAÇADE DESIGN:

Institut für Fassadentechnik

K. O. Schott,

Michael Lange, Berater

Ingenieur VBI

PHOTOGRAPHS:

Roland Halbe / Artur



Tack

SITTING

Hugendubel

KARSTADT

CITY

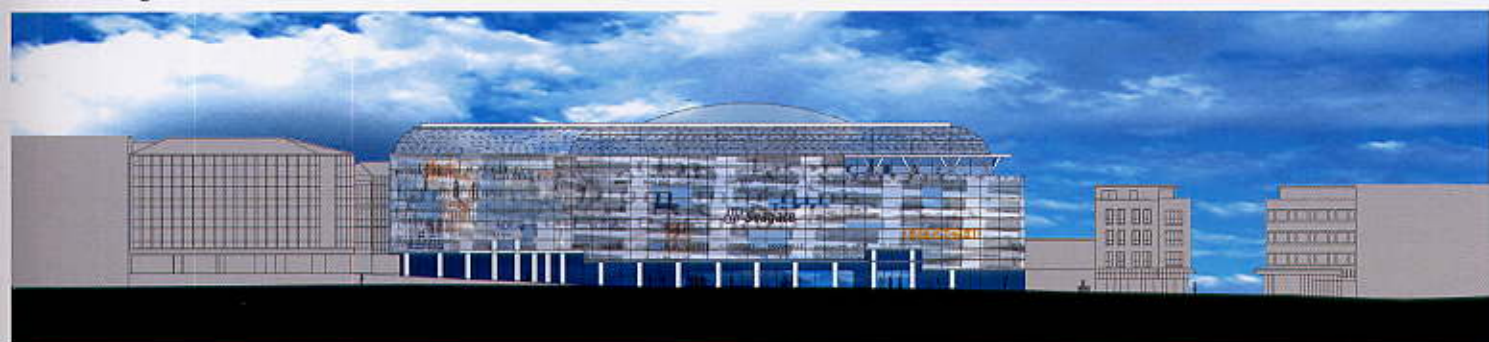
SPR

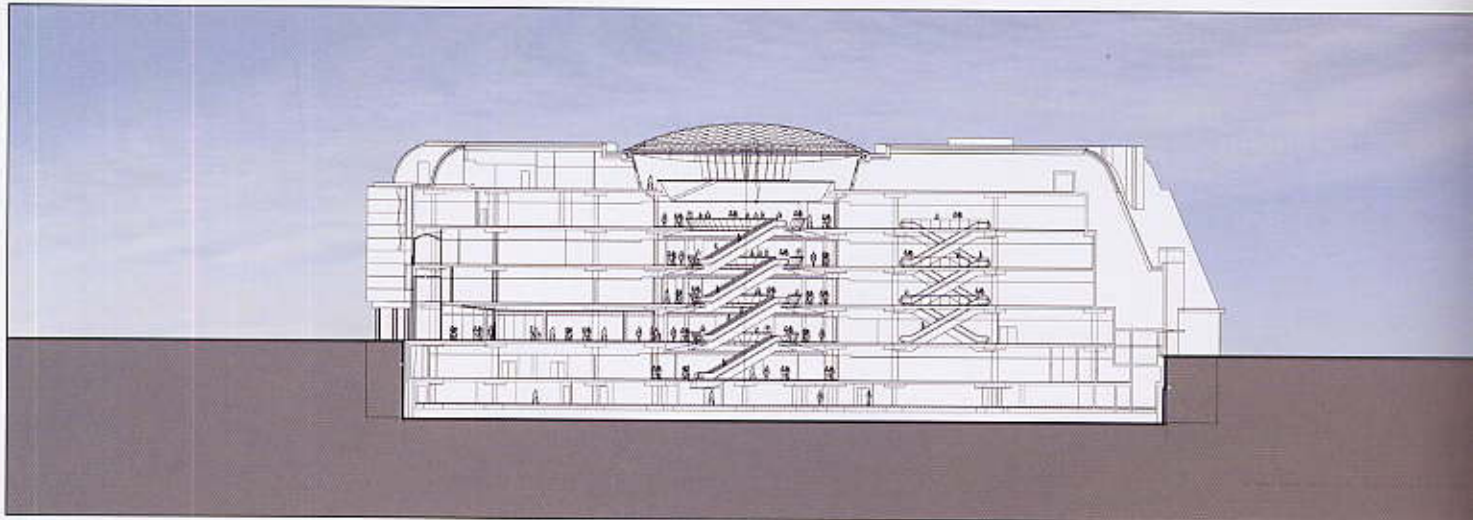
ES

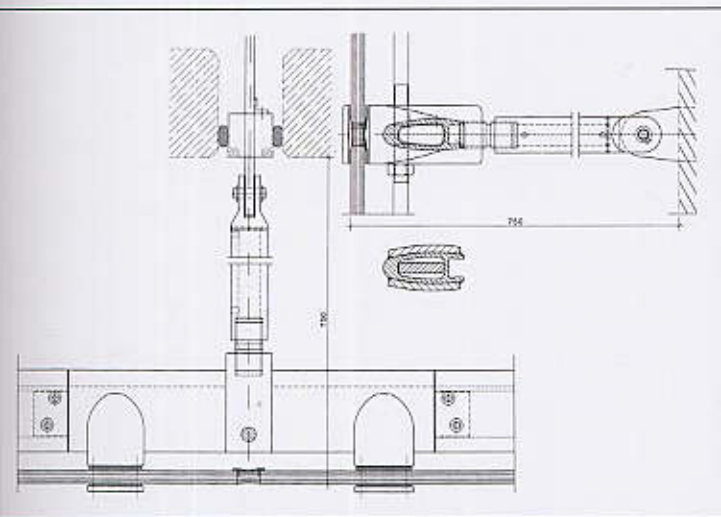
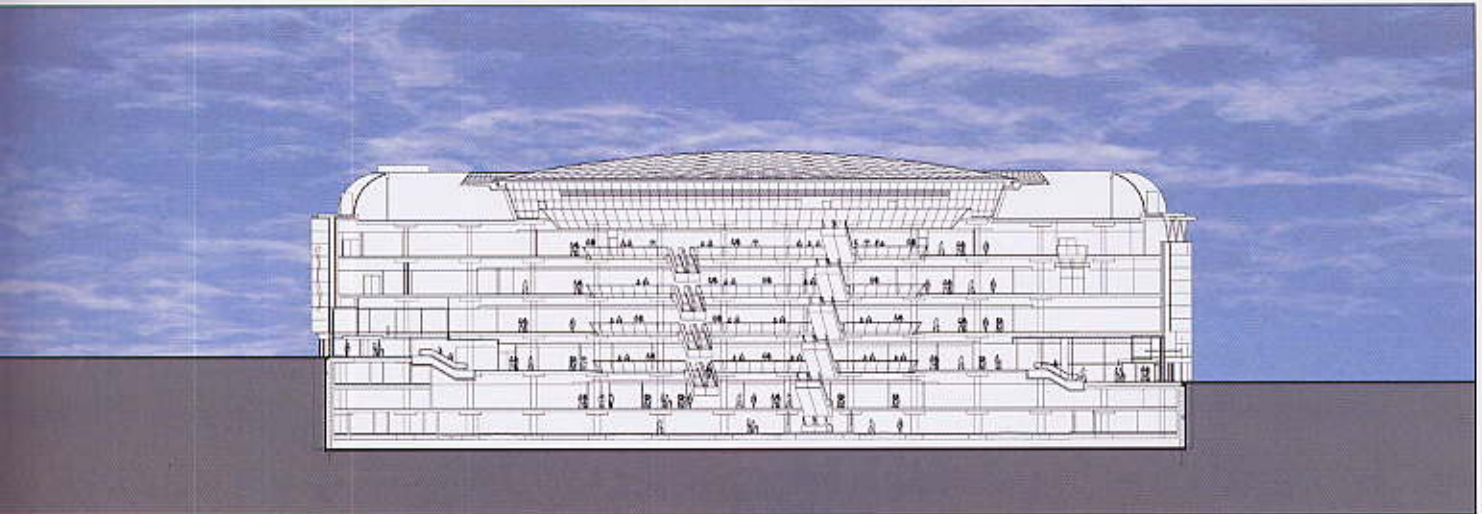


Elevation Königsplatz

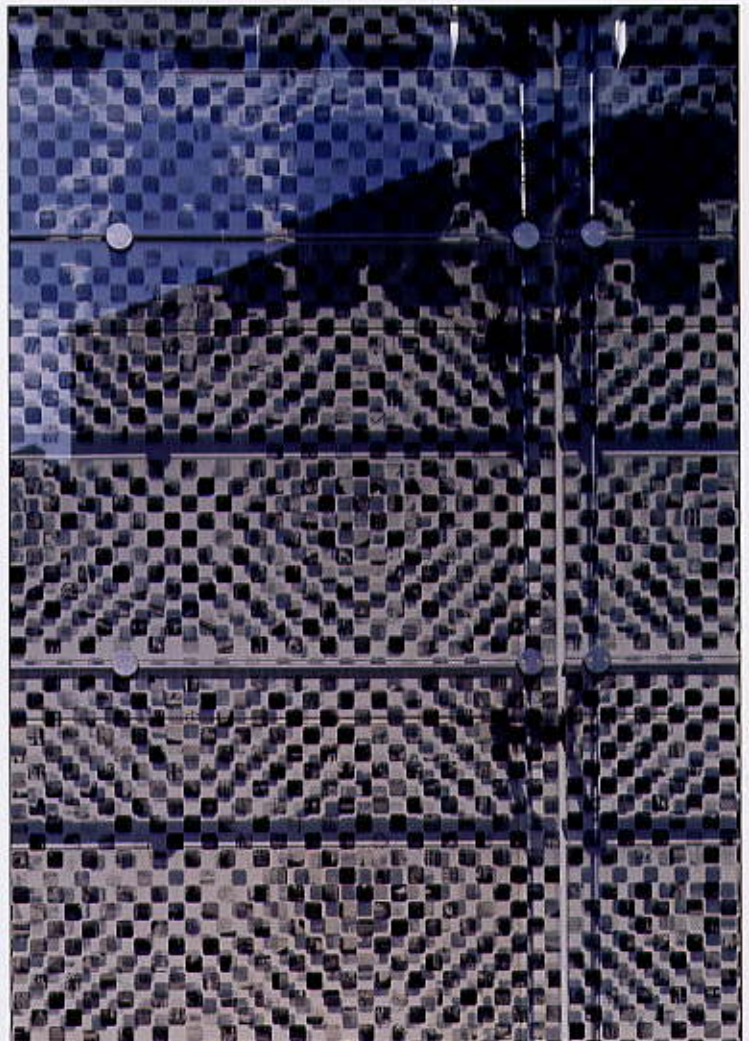
Elevation Königsstrasse



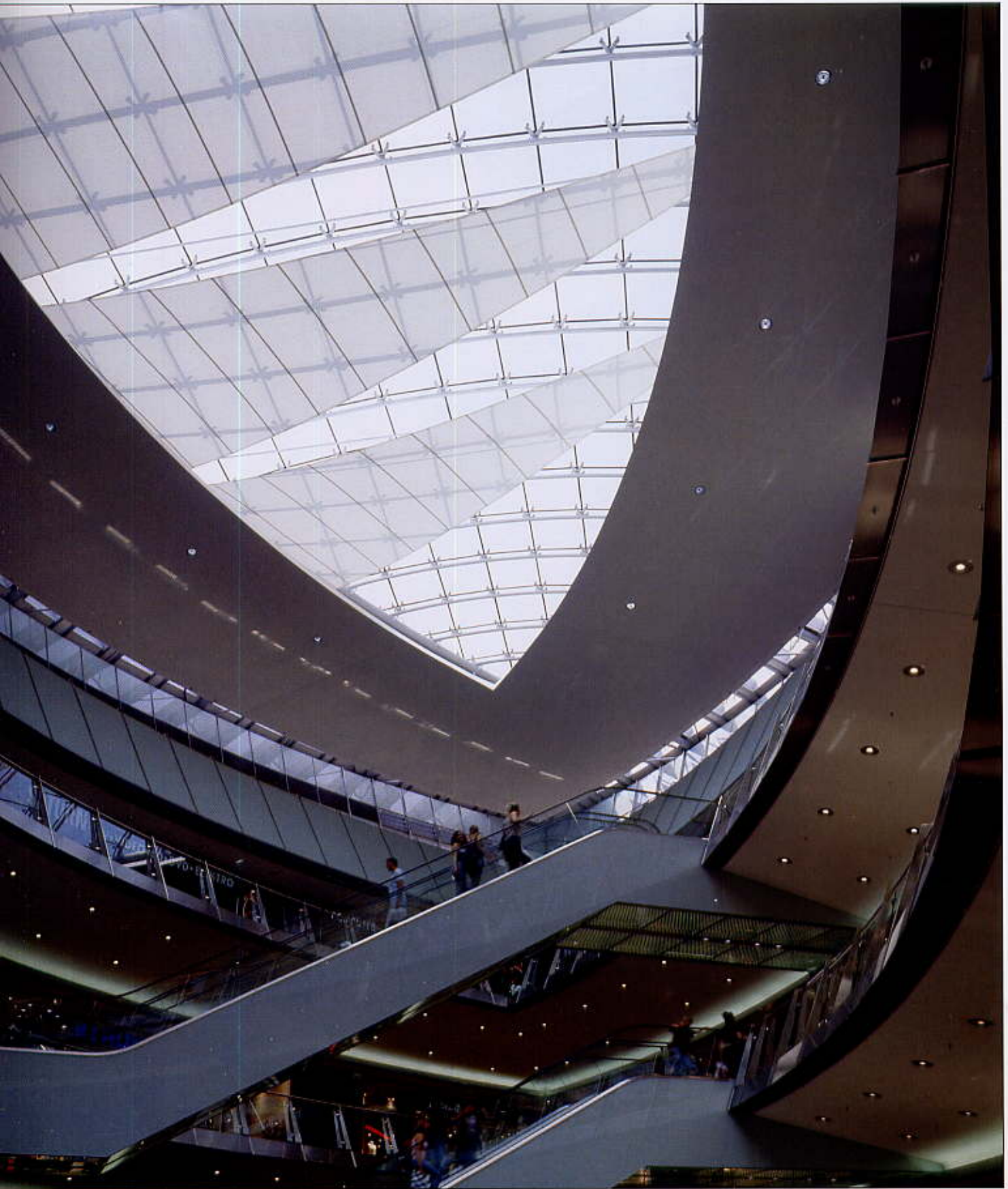




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The interior spaces are distributed around the central atrium that allows natural light from a shallow glass dome to reach the first basement floor, welcoming visitors coming in from the underground parking facility or from the street with a view of the huge leaf shaped space, criss-crossed in all directions by escalator shafts, creating a dynamic invitation to the future.





ECE

City Arkaden

Wuppertal, Germany



City-Arkaden is a new retail space in the German city of Wuppertal, the rounded forms and oval-shaped atrium of which set the accent on a different set of architectural values to those previously characteristic of an otherwise discrete urban context of about 370,000 inhabitants. The site is very well located in the center of the Elberfeld district, immediately next to the pedestrian area. Easy to reach by car it is no less easy to get to by any of the main public transport facilities (trams, trains or buses) which all have a stop within the immediate vicinity. Die Arcade consists of two four-floor buildings with a connecting bridge between them. The result is a diversified space in which a variety of activities and products will gain, enhanced by an exciting formal composition. The agreeable atmosphere provides a perfect opportunity for visitors to stroll without any fixed objective, shopping and enjoying on the way, letting the show capture their attention.

The establishment contains a wide variety of business types adding up to over 85 independent shops that lease a part of the building. The shops include a supermarket, two textile retailers, a computer games and electronic entertainments specialist, a bookstore and a gourmet delicatessen.

Besides the over 4000 parking spaces that are available in the surrounding area, City-Arkaden has its own parking facility with room for 650 private vehicles. At the customer service desk one can find out all about the free KidCars and buggies, wheelchairs, the umbrella-loan service, wrapping service and phones. ECE has been successfully developing the concept of Experience Shopping for over ten years. On average, their various shops are visited daily by about 20,000 or 30,000 people. The communicative and innovative display methods implemented by all the partners that partake of the venture is guaranteed by the highly trained specialized personnel as well as each center's specific floor manager, to enhance the endless variety of products available.

Top quality and even precious materials, unusual architecture and absolute customer leadership are the secret to magnetizing and motivating the clients; a secret contained in the company's motto: bright, safe, clean and friendly.

CLIENT:

City-Arkaden Wuppertal K

ARCHITECTS:

ECE Projektmanagment Grm

Jost Hering,

Klaus Martin Hoffmann

PROJECT ARCHITECTS:

Andrea Venghaus,

Matthias Peglau.

PHOTOGRAPHS:

Roland Halbe / Artur

CITY-ARKADEN

BOECKER KLAUSER

H&M

akzenta

CITY-ARKADEN
CITY-ARKADEN













ADEN
1000 10 1000

Fielmann
Fielmann

Fielmann
Fielmann

Im 1. O.
M



ECE

Altmarkt Galerie

Dresden, Germany



In Dresden, the capital of the region of Saxony, the Altmarkt-Galerie is the latest shopping attraction in the center of the city. In the historical heart of the city, with pedestrian areas like Prager Strasse and heritage buildings from the days of the lords and kings of Saxony, the Altmarkt (old market) is an invitation to relax and stroll, letting your curiosity guide you. The complex contains approximately 26.000 sqm of retail space on four floors, with over 100 specialty shops, including a computer game specialist, a textile materials shop, fashion boutiques, sports materials experts, a bookshop and a consumer goods store; another 2.000 sqm are dedicated to services and gourmet foods, plus approximately 5.000 sqm of flexibly available offices and work spaces. The complex is easy to reach by private or public transport, it has ample parking space and provides all the facilities, such as lockers, wheel chairs, diaper changing rooms or baby-buggies.

The complex has adopted a minimalistic exterior, to set off the historical buildings around it rather than dominate them. Formally, the composition consists of blank rectangular volumes of various heights and widths, presenting the open space with stone-clad façades. These surfaces are pierced by rectangular glazed openings of varying dimensions, creating an interesting visual counterpoint of volumes and voids, symmetry and variation. An entirely glazed volume, inserted through the middle, creates an airy link of public space between the two sides of the building. This glass volume continues beyond, forming a translucent bridge across the square, connecting the historical and the contemporary structures. Being located in the public heart of the city, public space is what this commercial venture is all about, adding sheltered outdoor areas and cafeterias, or entirely indoor spaces to the existing main square. Exciting, innovative structures that serve perfectly understandable functions in the most rational way, create a context in which beauty and purpose, necessity and pleasure meet, within a carefully orchestrated combination of stone, glass, steel, light and skill.

CLIENT:

ECE Projektmanagment GmbH & Co

ARCHITECTS:

ECE Projektmanagment GmbH
Jost Hering, Werner Heier,
Uli Hildner, Marlies Lantzsch,
Rüdiger Söll, Axel Theisinger,
with Prof. Schomers and
Schürmann

PHOTOGRAPHS:

Roland Halbe / Artur





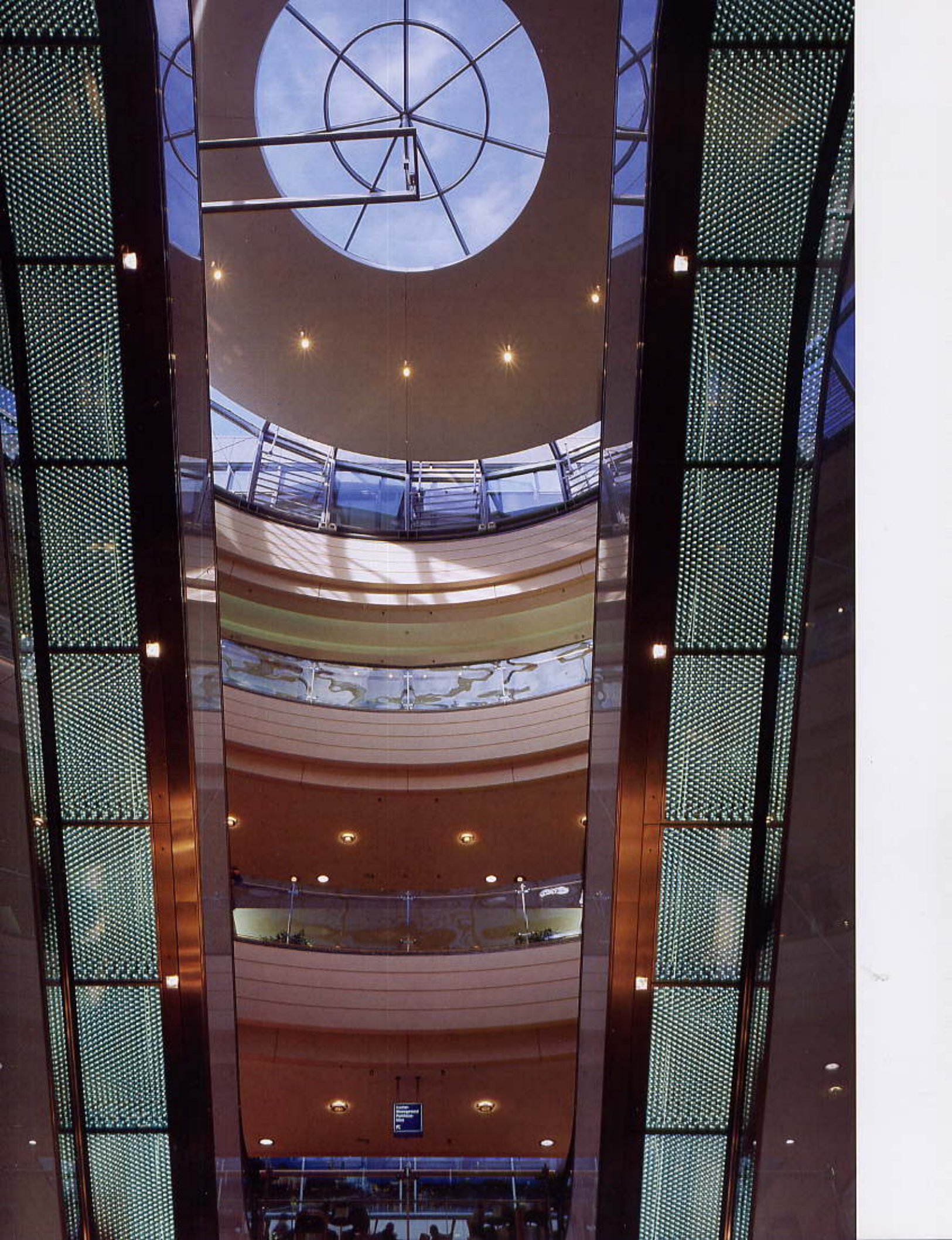






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ECE

Phoenix Center

Hamburg, Germany



The Phoenix Center in Hamburg-Harburg is an outstanding architectural achievement. With its entirely glazed external facade, the Phoenix-Center is a contemporary welcome-gate to the centre of Harburg. The centrally situated shopping mall is a magnet that draws on the shoppers of the neighboring district, which has approximately 562,000 inhabitants. The shopping center's three light-flooded mall levels of shops, cafes and restaurants generate new and attractive stimuli. The anchors include Media-Markt, Karstadt-Sport and the fashion stores Sinn Leffers, C&A and H&M as well as a Minimal food. Harburg is one of the most dynamic districts within the noticeably affluent and shopping oriented Hamburg metropolitan area. The location on which the Phoenix Center project has been realized is at an equal distance between the Railway Station and urban center's pedestrian area.

The building has some 26.500 sqm rented out to about 110 private retail enterprises, mostly specialists in specific business sectors such as computer and media games, fashion, sports accessories, boutiques, groceries, a fresh produce market, a specialty delicatessen and other services. Office space can also be rented, either the full 2400 sqm set aside for this purpose, or a flexibly segregated portion thereof. The availability of sufficient parking space to accommodate 1,600 vehicles makes a visit to the Phoenix Center a singularly relaxing urban experience... and providing an experience is what the promoters from ECE are tried experts at.

CLIENT:
B&L Immobilien AG,
Deutsche EuroShop AG, ECE
ARCHITECTS:
ECE Projektmanagement GmbH
Jost Hering, Klaus M. Hoffmann
Martin Echternkamp,
Eurice Jenye, Matthias Pfeiffer
FAÇADE:
Böge + Lindern Architekten
PHOTOGRAPHS:
Klaus Frahm / Artur















ECE

Eastgate Berlin

Berlin, Germany



From the exterior, a combination of steel and glass gives the building a contemporary look combined with an industrial undertone. An massive architectural sheet, clad in shining corrugated metal, enfolds the building, sandwiching it within a sculpturally shaped, red-trimmed wave, enhancing the building's visibility from a distance; in fact, making it impossible to ignore. The interior spaces are generously dimensioned, flowing into each other easily and clearly, unlike the clutter often associated to retail architecture.

The Eastgate opened on September 29th 2005, with a total retail space of approximately 32,000 sqm on three levels and an additional 3,000 sqm earmarked for restaurants/cafés and service outlets.

Approximately 150 shops make Eastgate one of the largest and most striking shopping and experience venues in Berlin and anywhere in eastern Germany. The complex offers an attractive and cosmopolitan range of goods and services, with a strong focus on fashion, guaranteed by the presence of Peek & Cloppenburg, H&M and C&A, as well as numerous leading label shops. Alongside the specialties and delicacies in the grocery mall and the gourmet foods specialty section, a wide range of food products is also available at a Netto discount store and a Minimal Food supermarket. The excuses visitors have for coming to this facility are topped off by a large Thalia bookstore, a Douglas perfume shop and a consumer electronics market.

Added to the four luminous rotundas, a total 1,600 meters of display windows, boulevard cafes, restaurants, fountains and aquatic installations, the "show Plaza" with an open-air stage to host events and sports activities tops an already impressive list of items that contribute to the relaxed-yet-exciting atmosphere of this social and commercial venue.

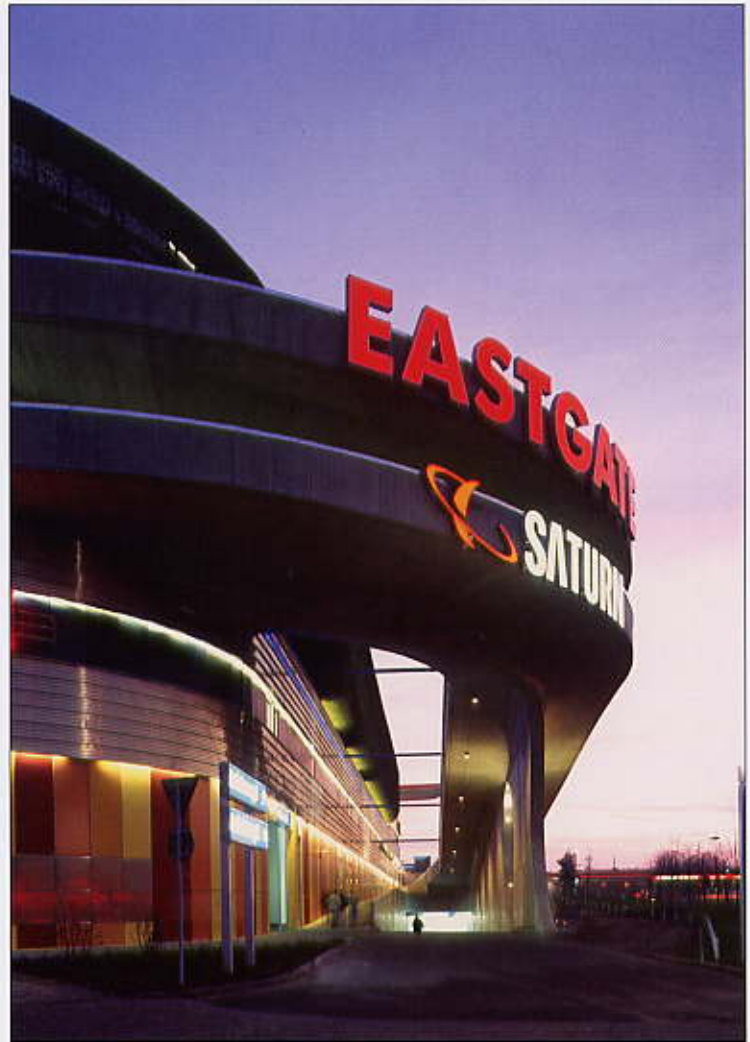
ARCHITECTS:

ECE Projektmanagement GmbH

PHOTOGRAPHS:

Roland Halbe / Artur













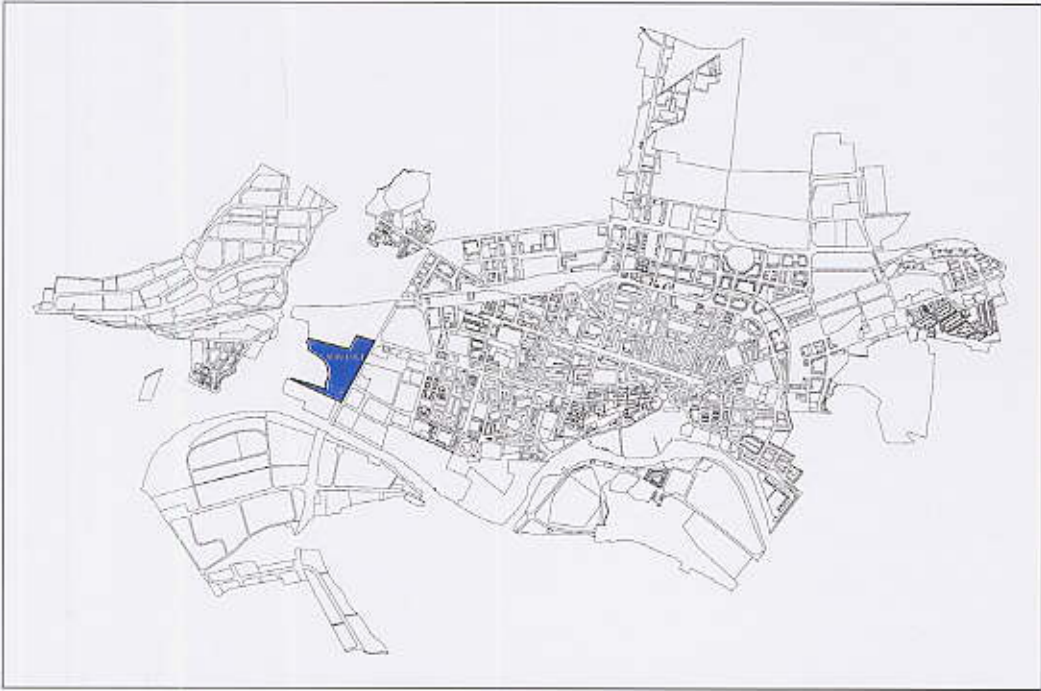


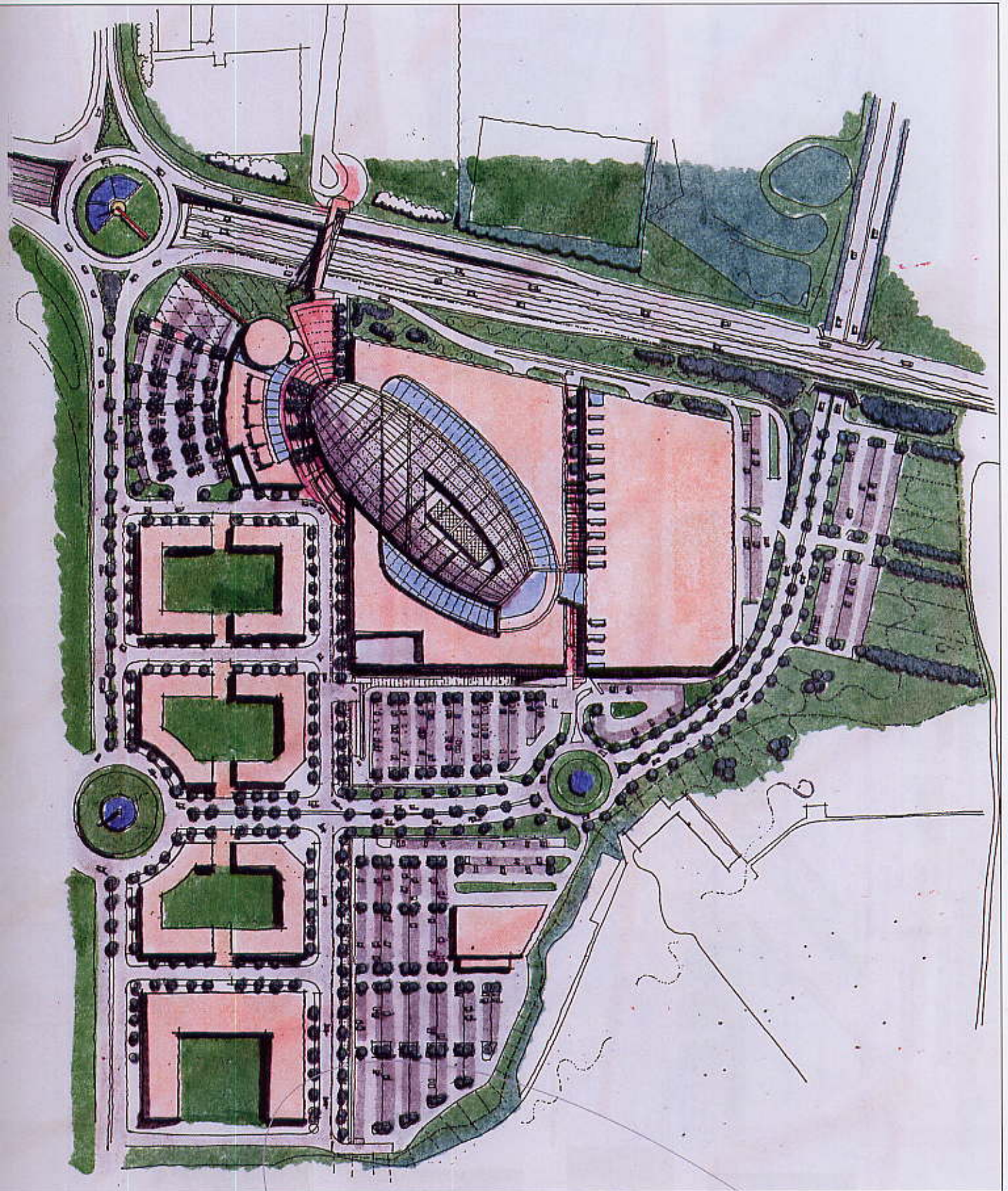
The Berceo Retail Centre is a 41,263 sqm retail center built on the Rio Lomo site just outside the city center of Logroño, the capital of the La Rioja region, in Spain. As the project is located in the vicinity of the city's main access roundabout, the building was planned as a signature icon for the entrance to Logroño. The metallic dome over the commercial area serves the dual purpose of providing a unique interior retail experience for the two-floor commercial structure and making a strong urban statement regarding the city.

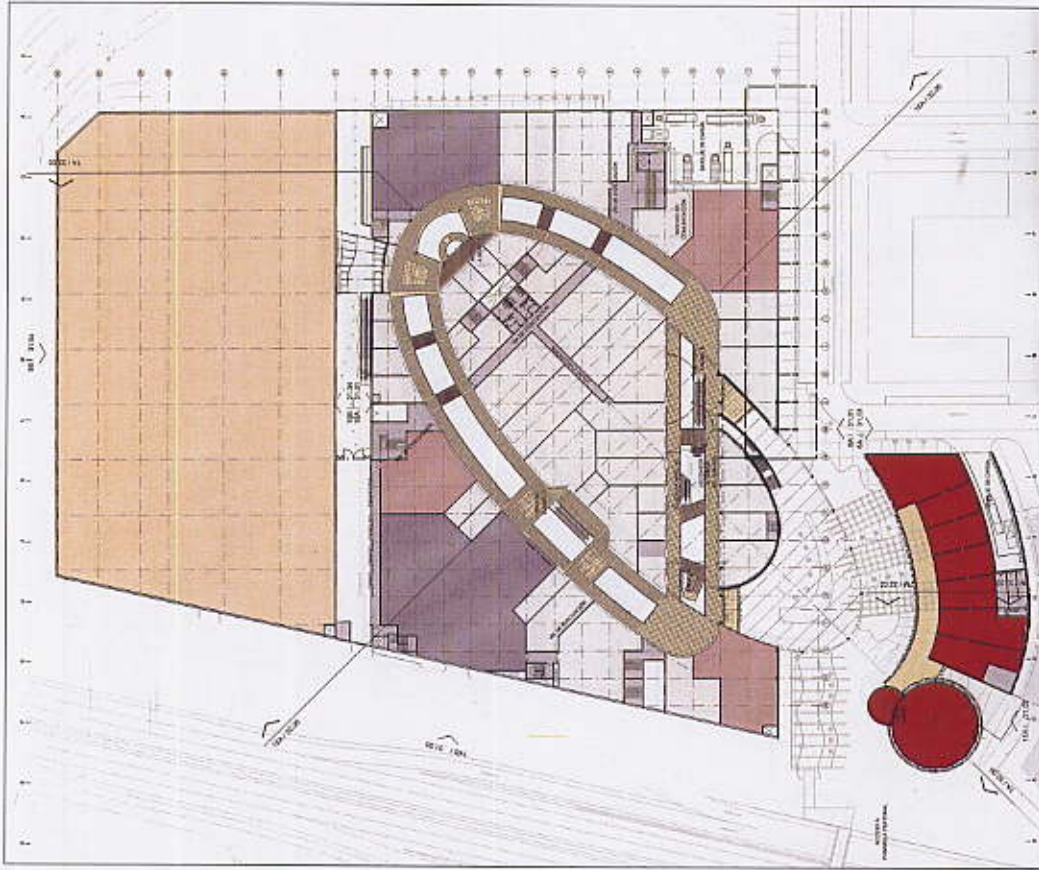
The complex is divided in three different buildings: a Hypermarket, the Commercial area shared by different independent shops, and the Restaurants and catering buildings. The center has two main entrances: the first entrance is pedestrian-oriented, faces to the north, and is located between the Hypermarket and the Commercial area and responds to the general needs of daytime and commercial activity. The other was designed to serve nighttime and leisure purposes; it is situated on the southern side of the project, in the plaza between the Commercial and the Restaurant building. Design features include a curtain wall at the south entrance, which allows the user to experience the huge screen projections on the inner walls of the main mall. Two laser beams shot from the dome projectors make the building visible from any part of the city, increasing the effective presence of the building in the La Rioja landscape. In addition to the numerous awards RTKL has received for the design of this facility, it earned the "Shopping Centre Award 2004" at MIPIM 2004.

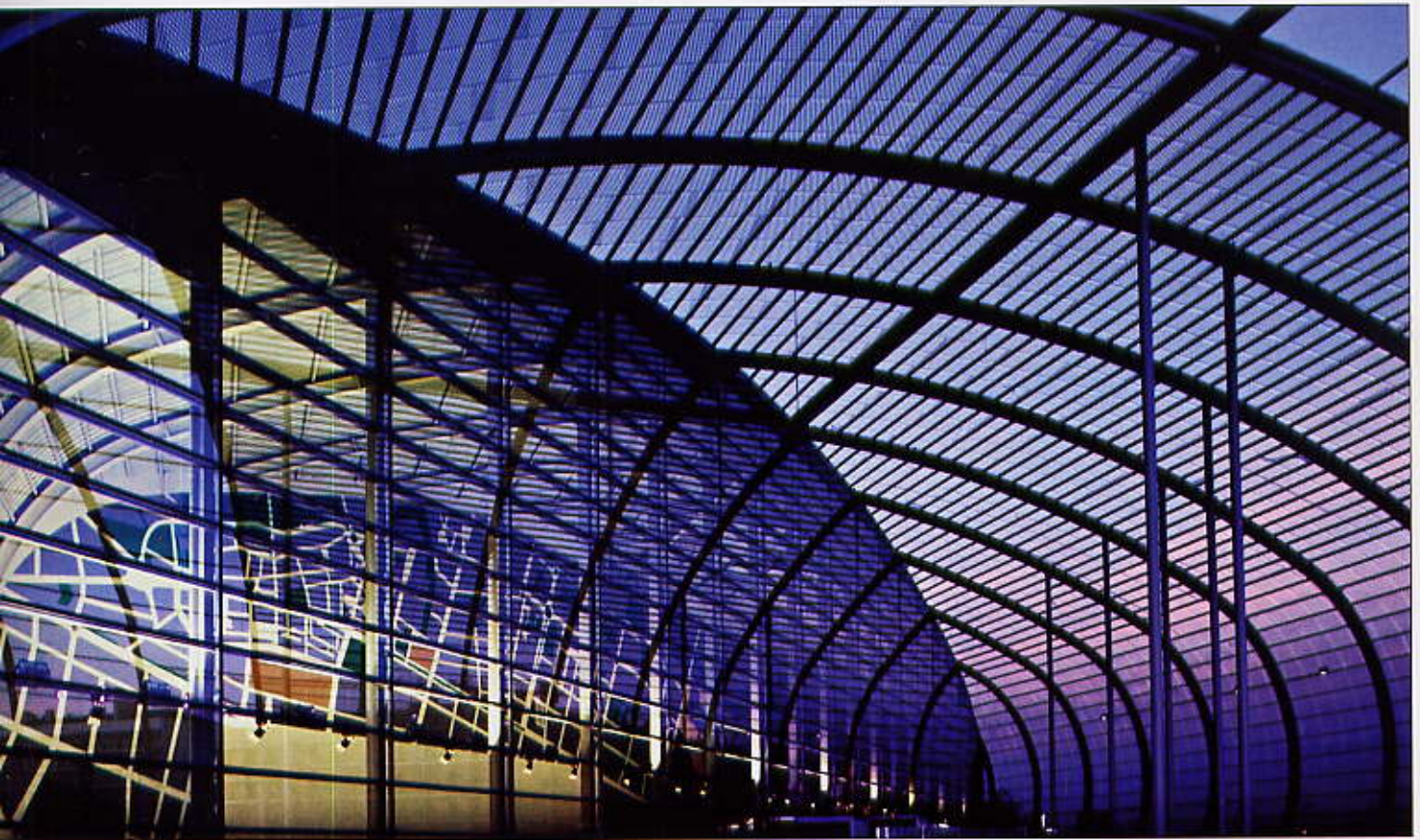
CLIENT:
ING Real Estate
ARCHITECTURE AND MASTER
PLANNING:
RTKL
PHOTOGRAPHS:
David Whitcomb



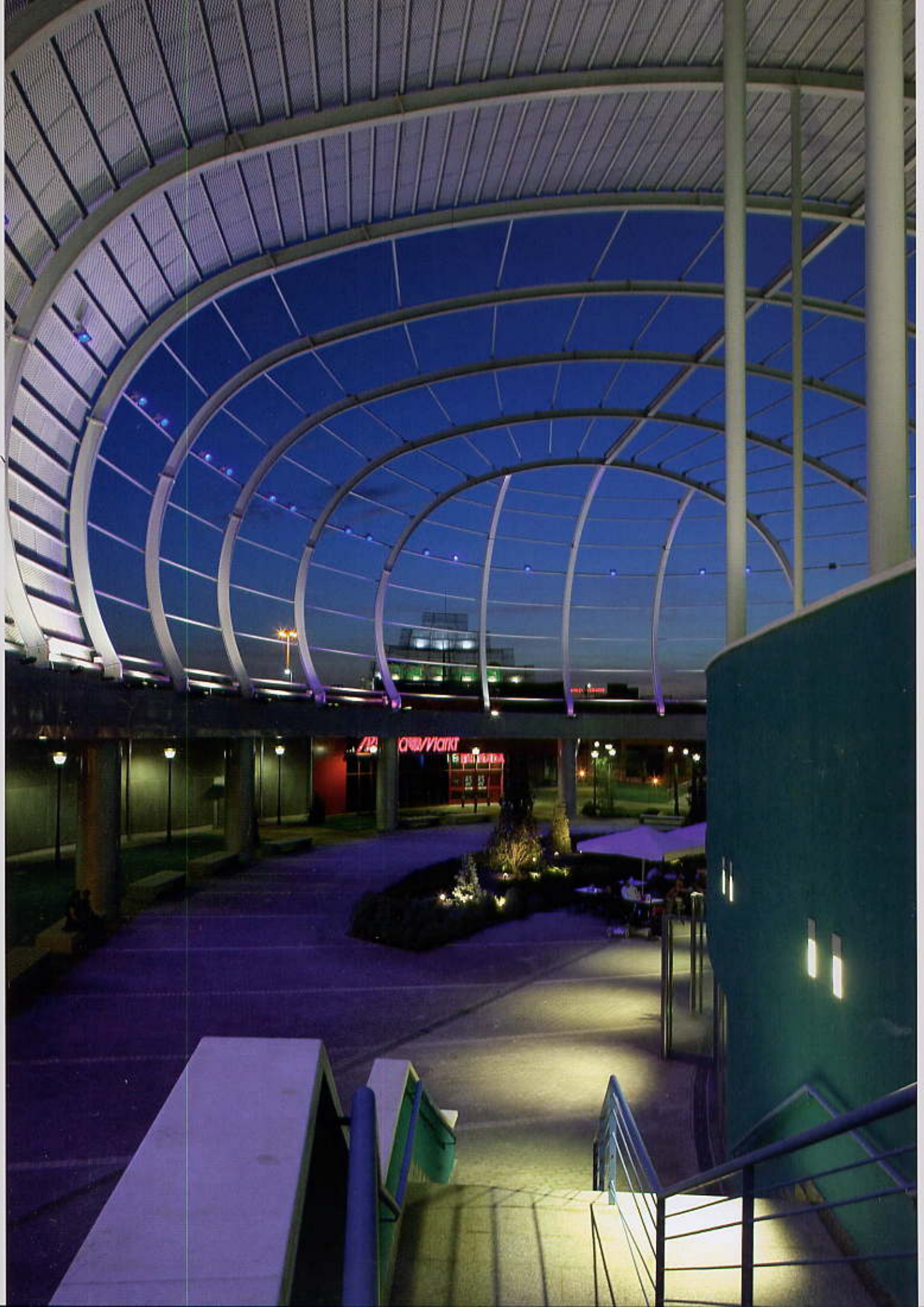












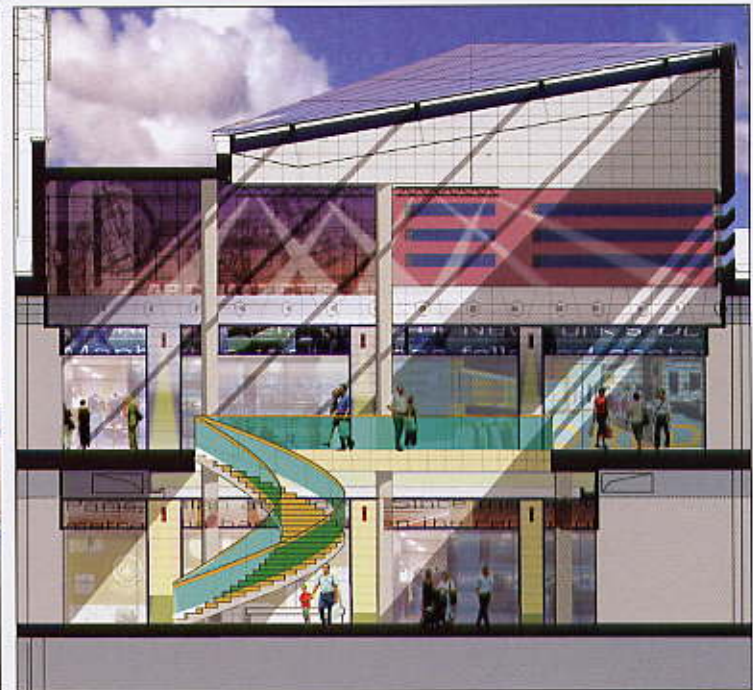
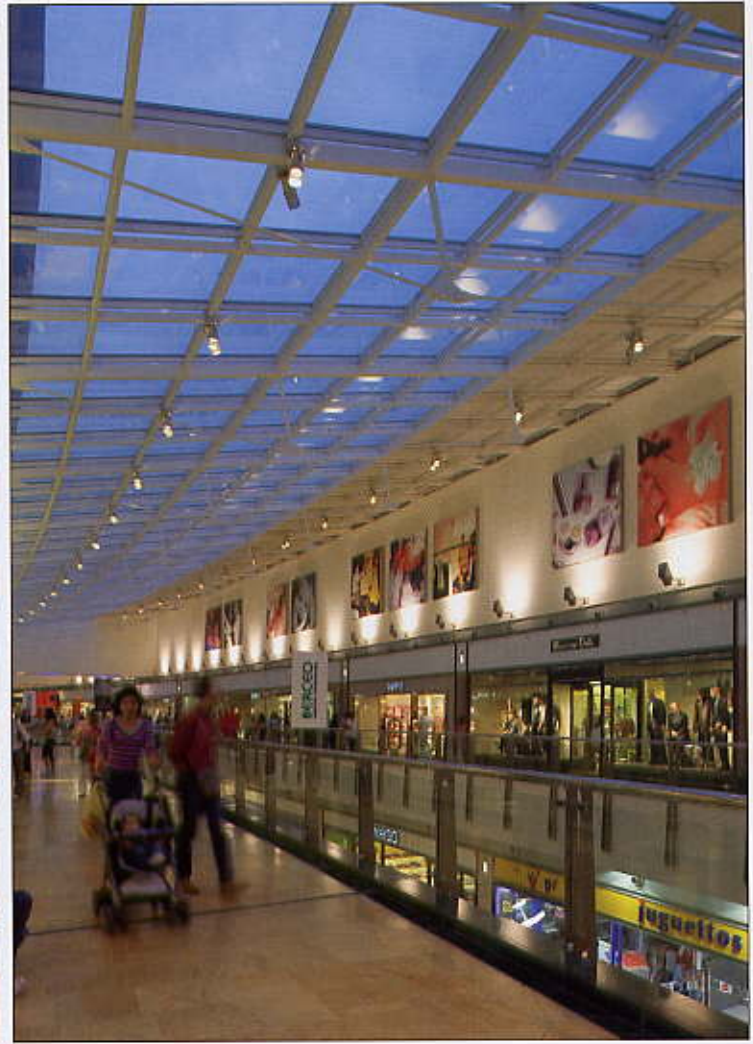


RO

CALENDA

Café

Advertisement sign with text in a red box.



RTKL

El Boulevard

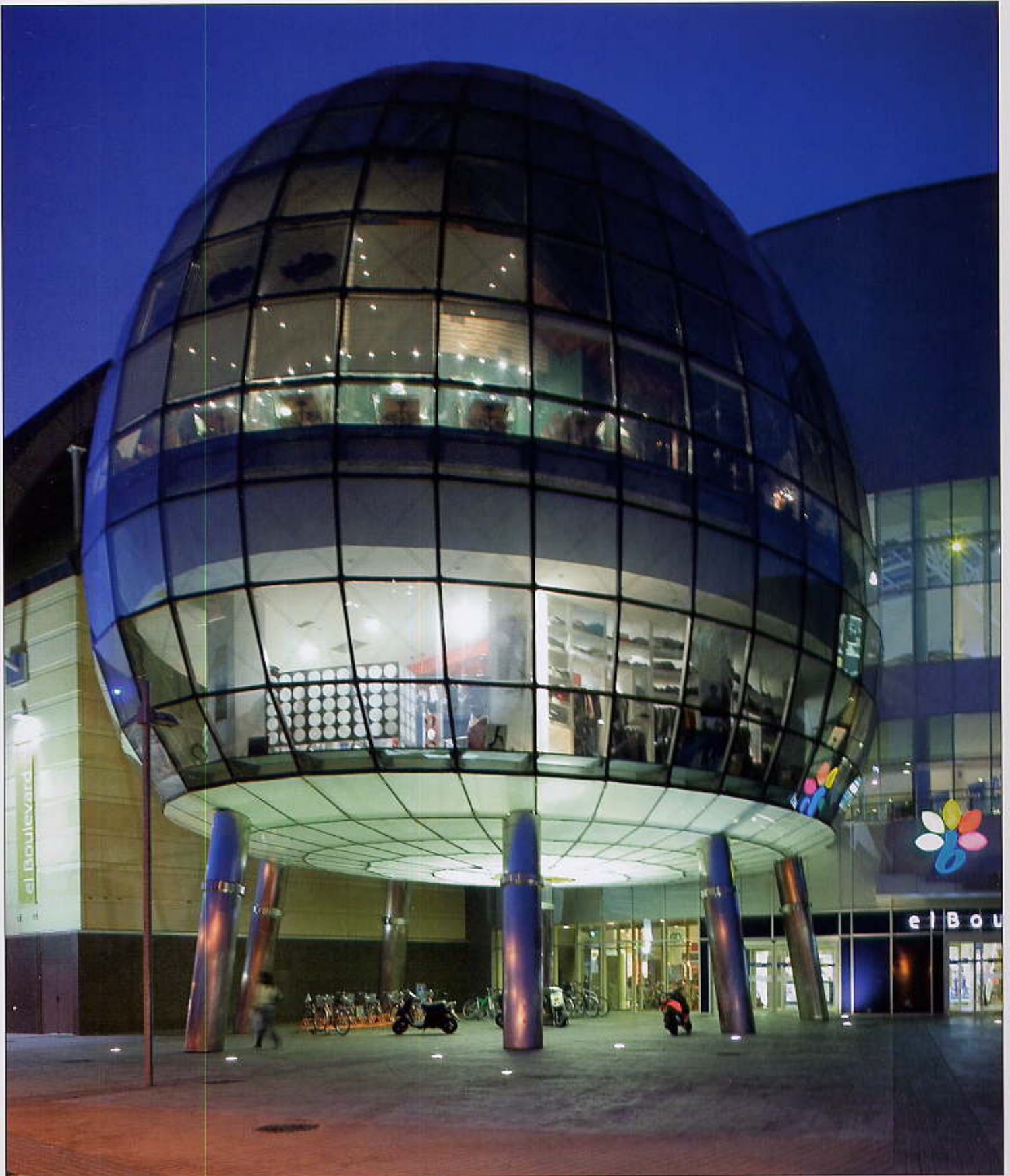
Vitoria, Spain

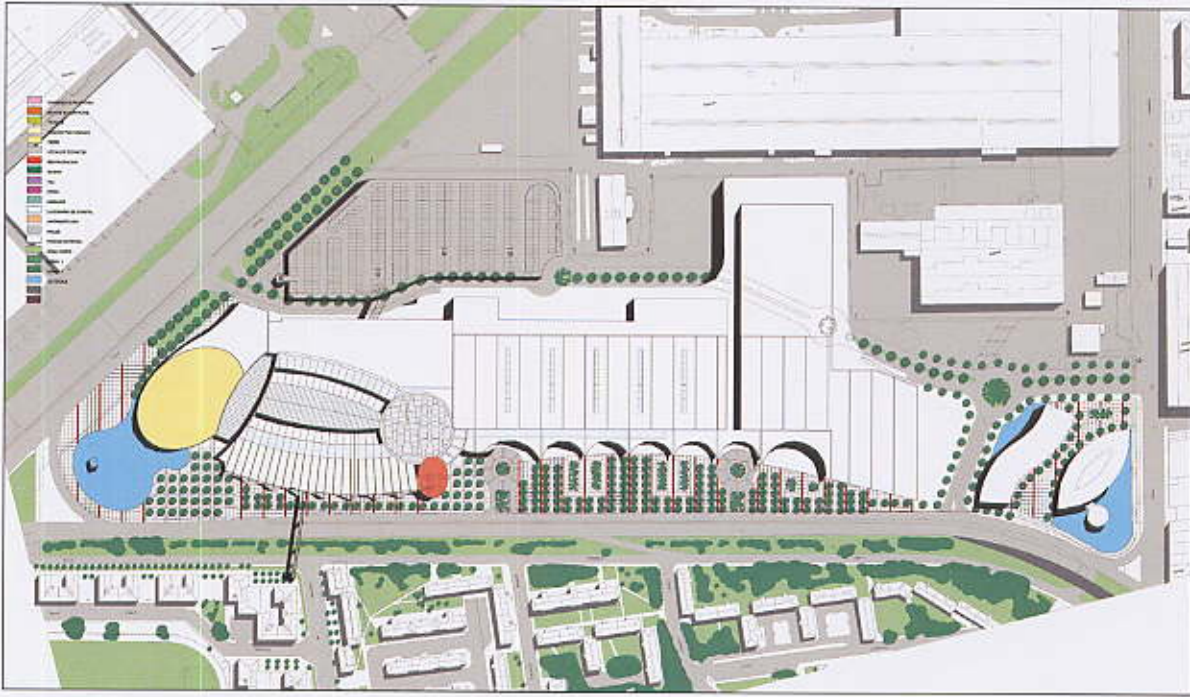


The El Boulevard retail center is located in the city of Vitoria, in the north of Spain. This project concerns a 125,000 sqm development built within the existing structure of an old steel factory called Sidenor. The design team took special care to not only create an exciting retail development but to also provide a logical, well-integrated and accessible expansion of the city. The project's master plan aimed to divide the development into three different sectors: the retail centre, the hypermarket and the retail warehouses and storage areas.

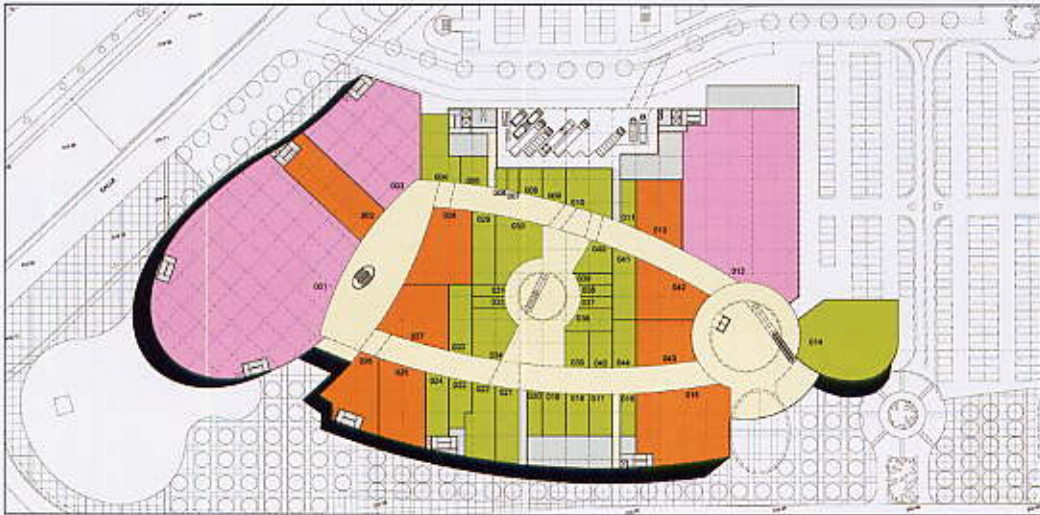
Today, the building serves as a landmark for the city of Vitoria. With its urban and pedestrian quality, it provides a convenient and easily navigable center for pedestrians. The retail center has three levels of commercial space that gravitate around the centrally placed hypermarket and a 7,000 sqm cinema on the second floor. This retail and entertainment venture was awarded first prize in the Large Shopping Centers category, during the Spanish Shopping Centers Conference that was held in Sevilla in October 2004.

CLIENT:
ING Real Estate
Development, S. L.
ARCHITECTURE AND MASTER
PLANNING:
RTKL
PHOTOGRAPHS:
David Whitcomb

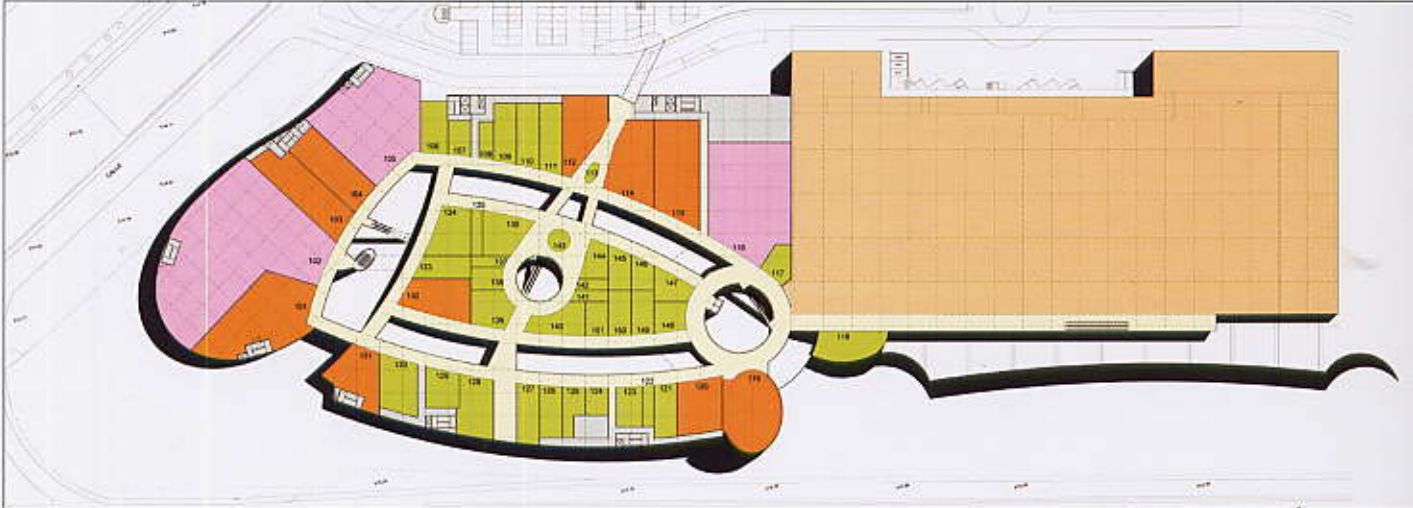
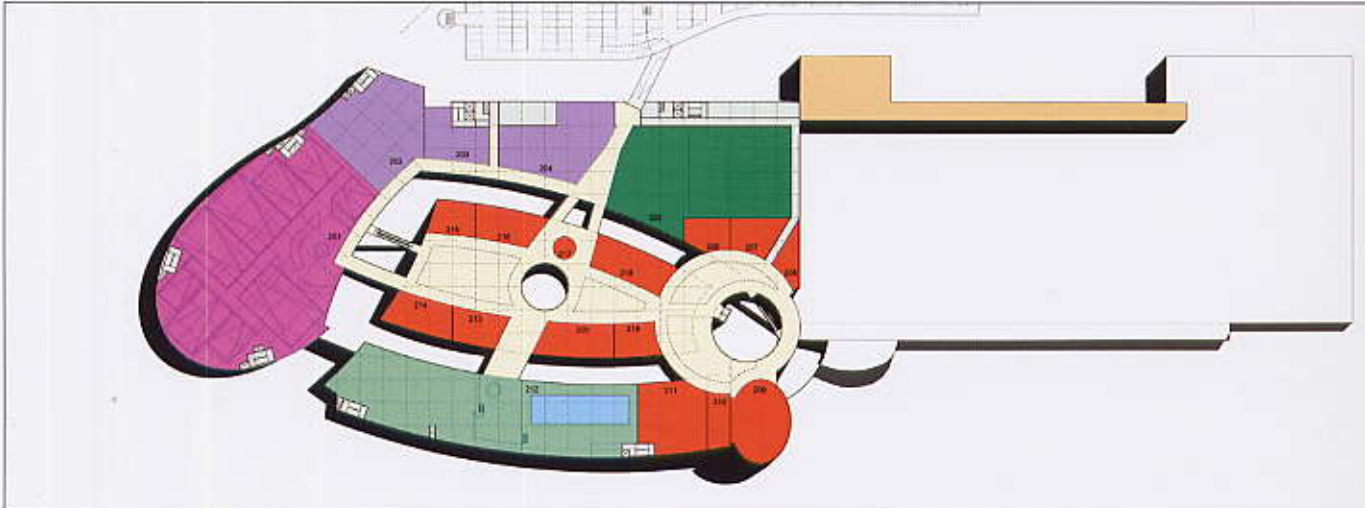


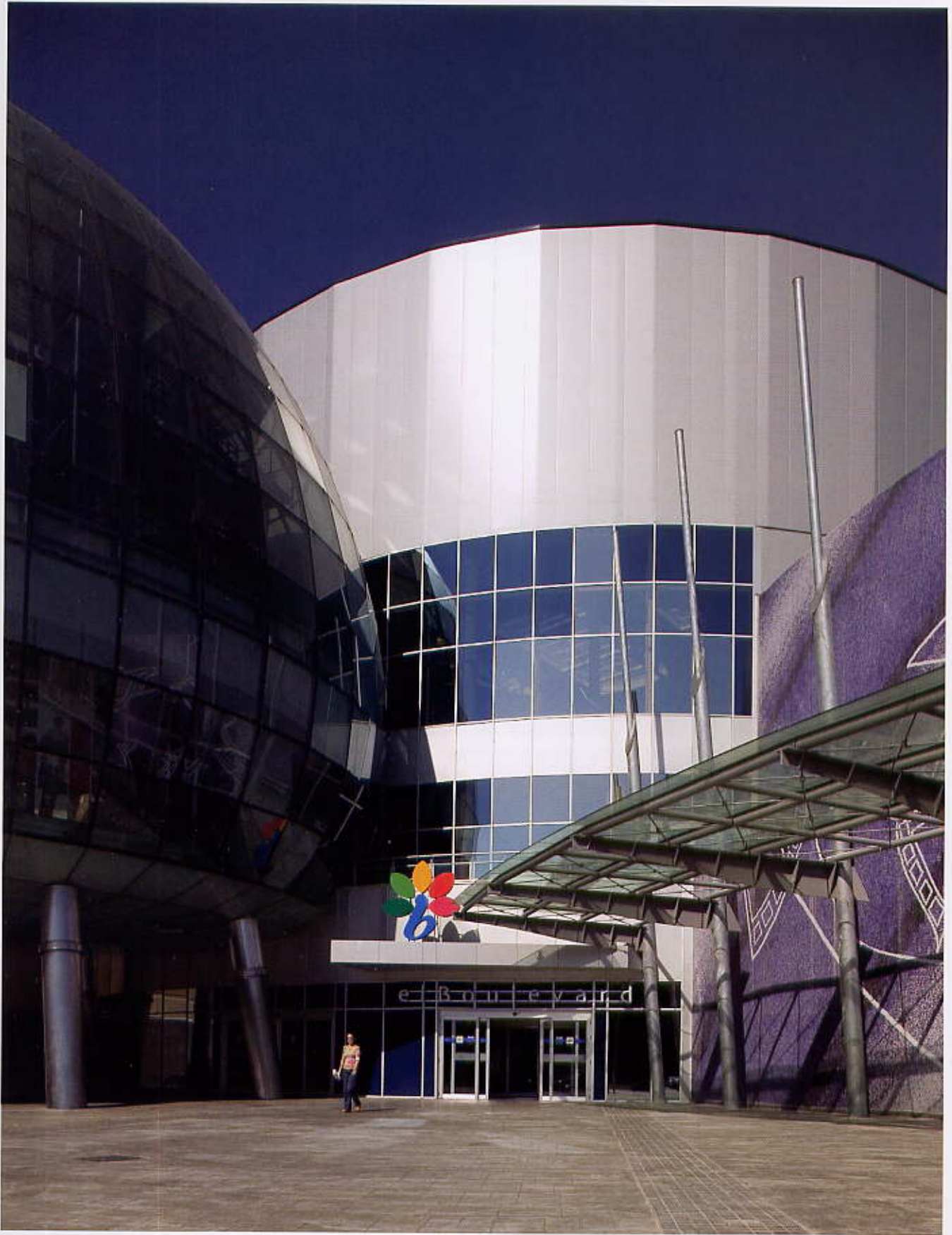


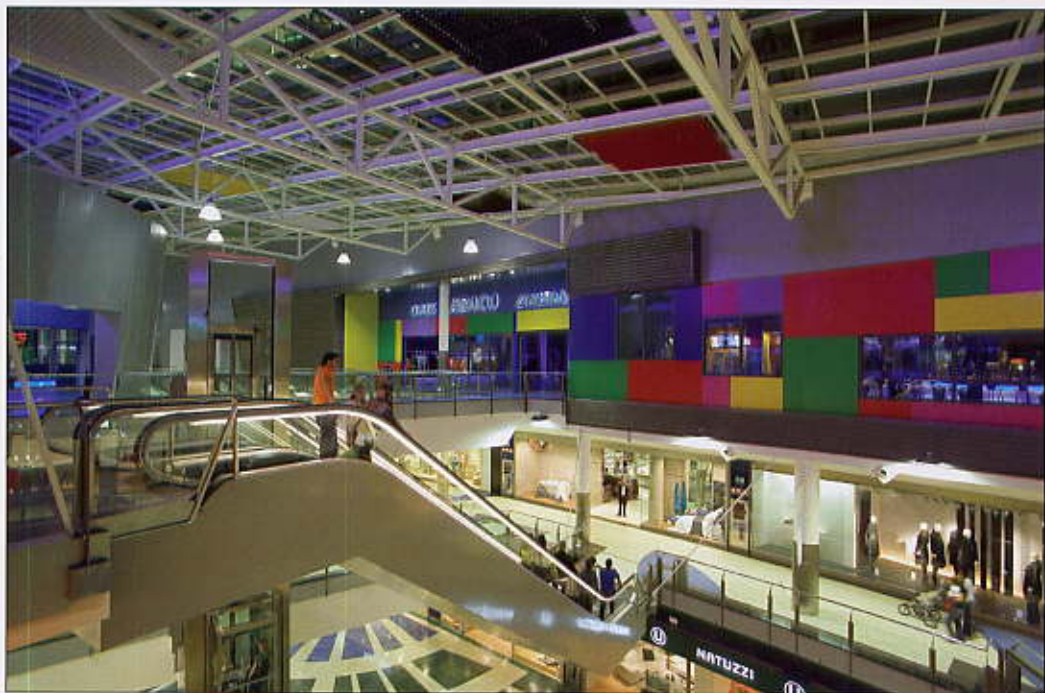




- Large retail spaces
- Medium retail spaces
- Shops
- Pedestrian walkways
- Plaza
- Technical service area
- Restaurant and catering space
- Bowling alley
- Train station
- Cinemas
- Gymnasium
- Glazed skylight
- Hypermarket
- Travel
- Outdoor walks
- Green area
- Tree 1
- Tree 2
- Pond









Fünf Höfe

Munich, Germany



More than any other German city, Munich has cultivated a classical and classicist tradition, which accounts for the city's expansive Italianate air. The buildings erected after the war around the city block of Theatinerstraße / Kardinal-Faulhaber-Straße are also faithful to this relatively conservative spirit.

The project submitted in 1994 was based on the demolition of most of the buildings, as specified by the competition at that time, while in the newly initiated project of 1997 and 1998, most of the buildings and façades along the street have been preserved. What initially appeared to be a disadvantage, proved a stroke of good luck. Instead of having to contend with the façades of the historical neighbourhood, intervention in an existing structure made it possible to create unexpectedly exotic spaces. The buildings acquire volume and shape by being placed like fillers around the spaces cut out of the interior of the block.

The result is an entirely new complex, a sequence of courts varying in size and shape with shops, restaurants and cafés. On one hand, the concept for the "Five Courts" may be seen as a contemporary complement to the historical courts of the Residence, and on the other, as a European response to American shopping malls.

The project is a puzzle assembled out of a number of different building blocks or pieces. But these blocks are not buildings; they are courts and arcades or passages which establish a new order. The shapes of the buildings act like fillers in the spaces cut out of the interior of the block. Circulation through the Five Courts is defined from east to west by the Perusahof and the Prannerpassage, from north to south by the Viscardihof, the Salvatorpassage and the Maffei-hof.

When you walk into the block from Theatinerstraße, you first enter the Perusahof, a reflecting glass vessel: glass walls of large-format windows, a glass ceiling and above it a narrow glass court that visually connects visitors to the Kunsthalle with people walking through the arcade. When you leave the block going south, you move from the Salvatorpassage into the Maffei-hof, a large rectangular court with a slightly projecting façade above the mezzanine. The Maffei-hof, a product of Studio Ivano Gianola, architectural offices in Ticino, and originally designed as an independent project of the Vereinsbank, dovetailed from the start with the urban concept developed by Herzog & de Meuron.

The centerpiece of the complex, the Salvatorpassage, is a glass-enclosed interior space, 19 meters in length, 10 meters wide and 14 meters high. A grid suspended under the ceiling like a canopy will accommodate Tita Giese's selection of vines and climbing plants, forming a hanging garden up to 10 meters high. From the Salvatorpassage, the path leads in the direction of Odeonsplatz via the Viscardihof, a pentagonal courtyard with a grey finish, rounded corners and spaciouly vaulted upper and lower edges; it rests like a large vessel above the shopping level. The windows, some flush with the façade, others protruding, add to the plasticity of the whole.

CLIENT:

Fünf Höfe GmbH & Co. KG,
represented by:

HVB Immobilien AG

PARTNERS: Jacques Herzog,
Pierre de Meuron

PROJECT ARCHITECTS: Robert
Hösl (Associate), Tim Hupe

PROJECT TEAM: Sascha Arnold,
Konstanze Beelitz, Andrea
Bernhard, Rolf Berninger, Silvo

Beyer, Jean-Claude Cadalber
Enrica Ferrucci, Agnes Förster

Eric Frisch, Martin Fröhlich,
Susanne Kleinlein, Susanna

Knopp, Milena Kondoferska,
Katharina Kovarbasic, Martin

Krapp, Jan Kurz, Julia
Lingenfelder, Dietrich

Lohmann, Ursula Müller,
Fabian Ochs, Matthias Pektor

Jan Frederik Peters, Heiner
Reimers, Peter Reinhardt,

Daniel Reisch, Christoph
Röttinger, Florian

Schmidhuber, Christian
Schühle, Korinna Thielen,

Markus Wassmer

COLLABORATIONS:

Rémy Zaugg: colours and
texts on walls and floors,

neon letters in public
passages, signage

Thomas Ruff: photographic
floor panels in the passages

Olafur Eliasson: hanging
sphere in Viscardihof

PHOTOGRAPHS:

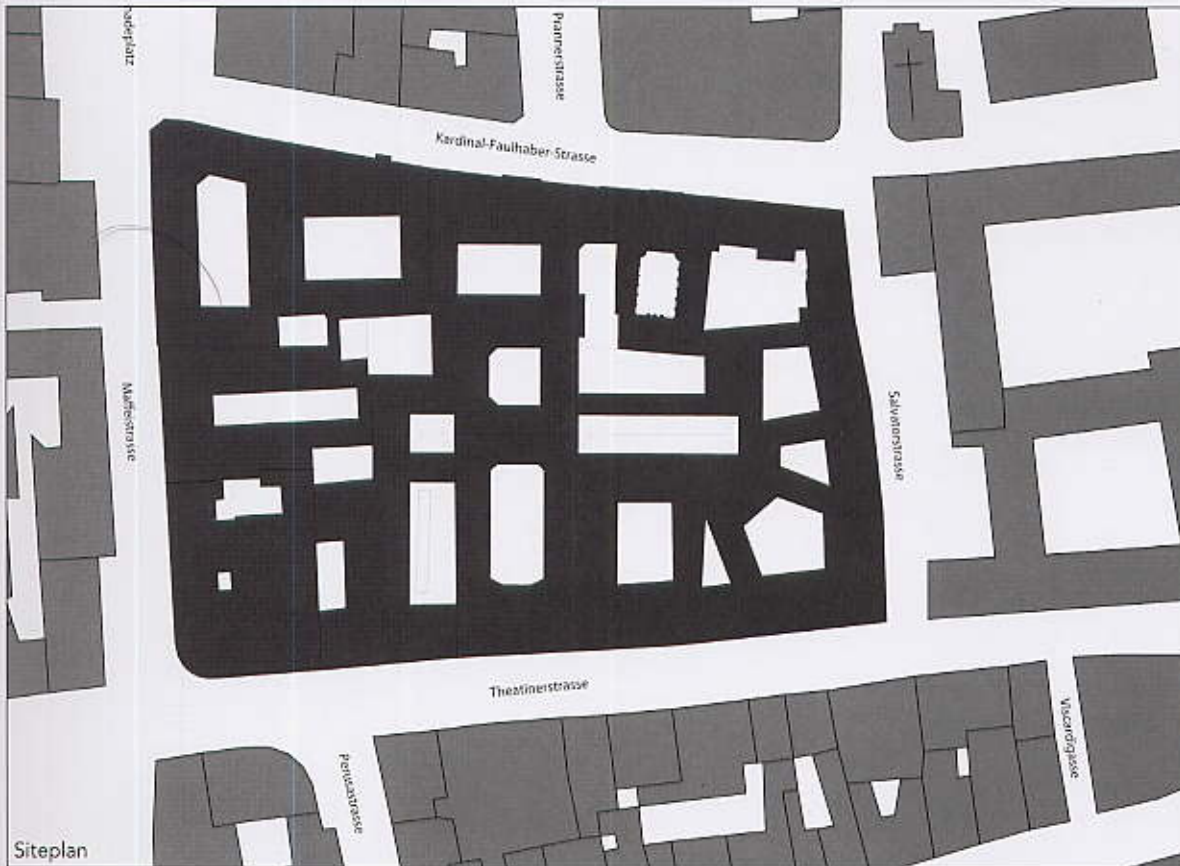
Christian Richters



KUNSTHALLE

FUNF HÖFE

STR. N. 5



Siteplan

LANDSCAPE DESIGN:
 Hanging Garden: Tita Giese
 with Herzog & de Meuron
 Technical Planning and
 Realisation: Haering
 Courtyards: Burger
 Landschaftsarchitekten
 GENERAL URBAN CONCEPT:
 Herzog & de Meuron
 Part 1, 2, 4: Herzog & de
 Meuron
 Part 3, 5: Hilmer & Sattler
 Part 6: Obermeyer Planen +
 Beraterny
 Maffeihoft: Studio Gianola
 CONSTRUCTION MANAGEMENT:
 Cronauer Beratung Planung
 STRUCTURAL/ELECTRICAL
 ENGINEERING: Obermeyer
 Planen + Beraten
 HVAC ENGINEERING: Kuehn
 Bauer Partner
 FACADE: Memmert & Partner
 LIGHTING: Peter Andres
 ACOUSTICS: Möhler & Partner
 FIRE PROTECTION: Kersken +
 Kirchner

CONSTRUCTION COST:

140.000.000 €

GROSS FLOOR AREA:

840.000 sqft (78.000 sqmt)

PROJECT PHASES:

1994 Competition

1995 Project

1996 Start New Project

1999 Start Realization

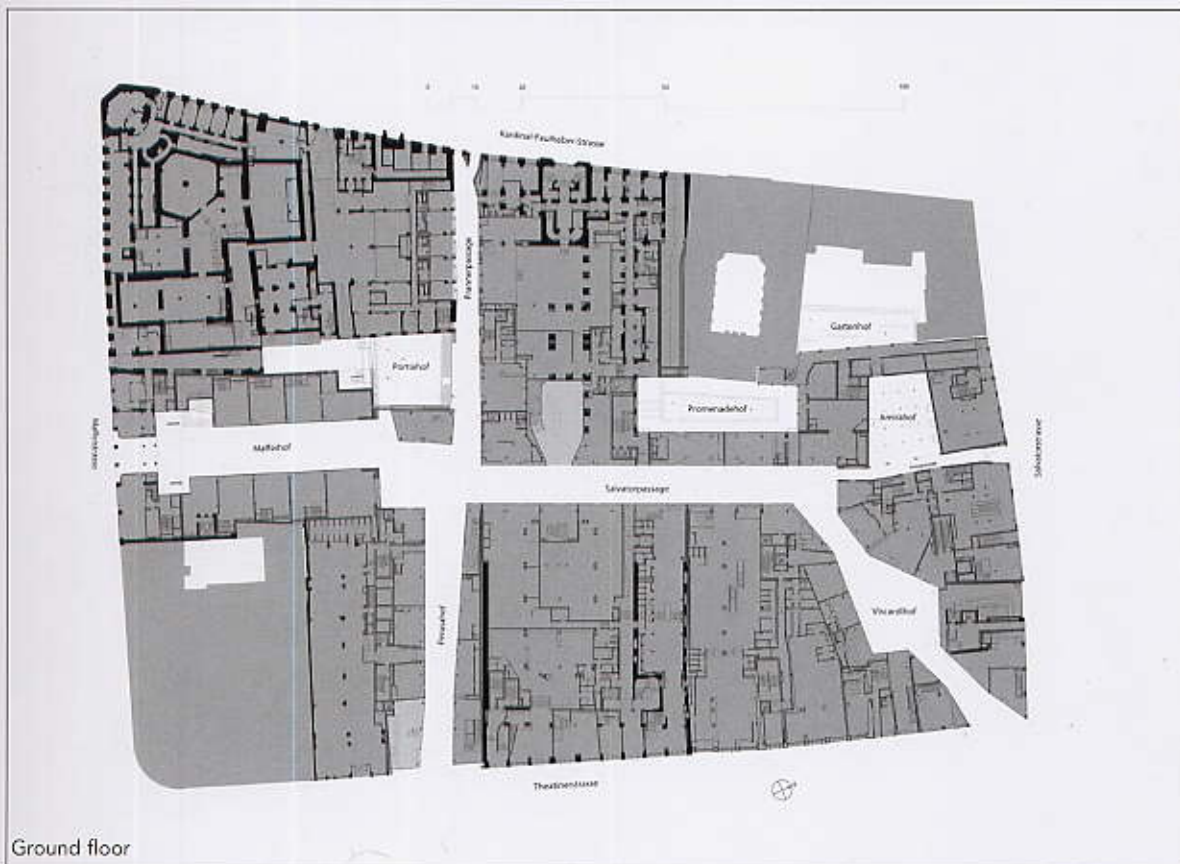
02/2001 Opening Phase 1

06/2001 Opening of the Hypo

Culture Foundation Exhibition

Hall

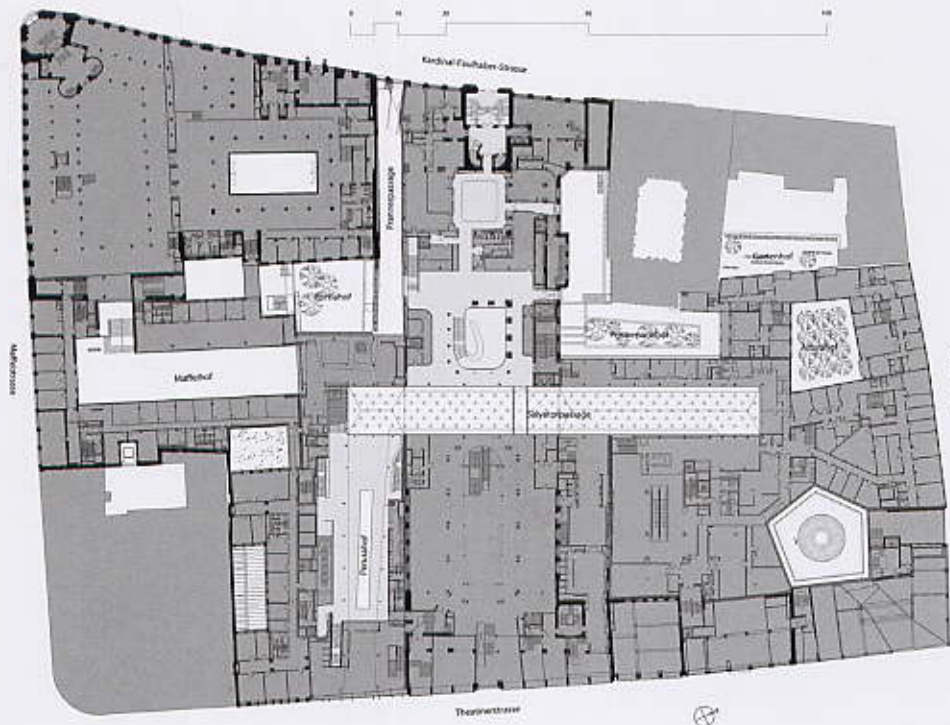
03/2003 Completion



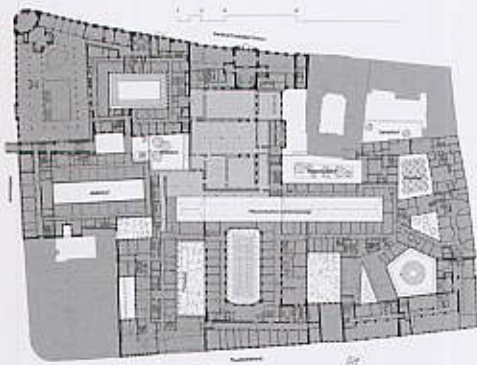
Ground floor



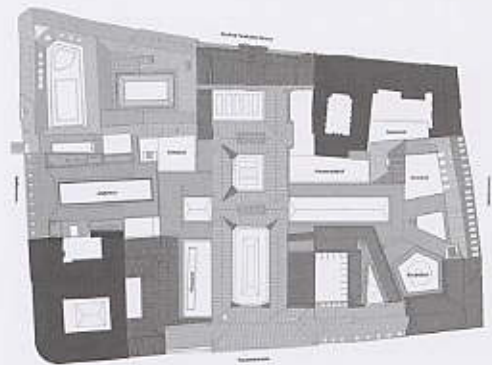
First floor



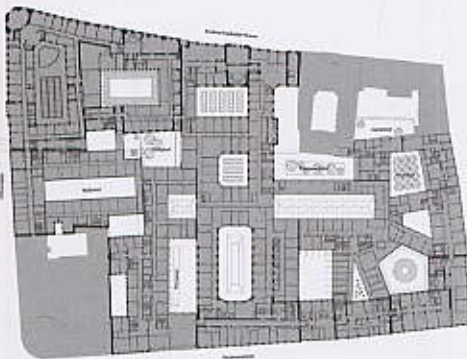
Third floor



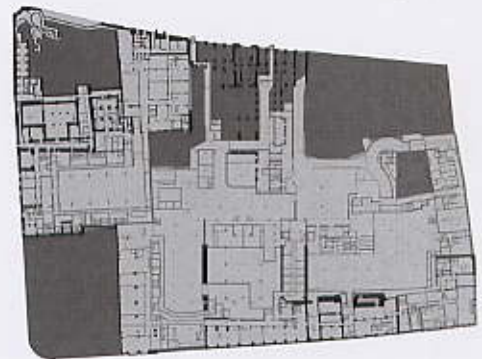
Roof plan

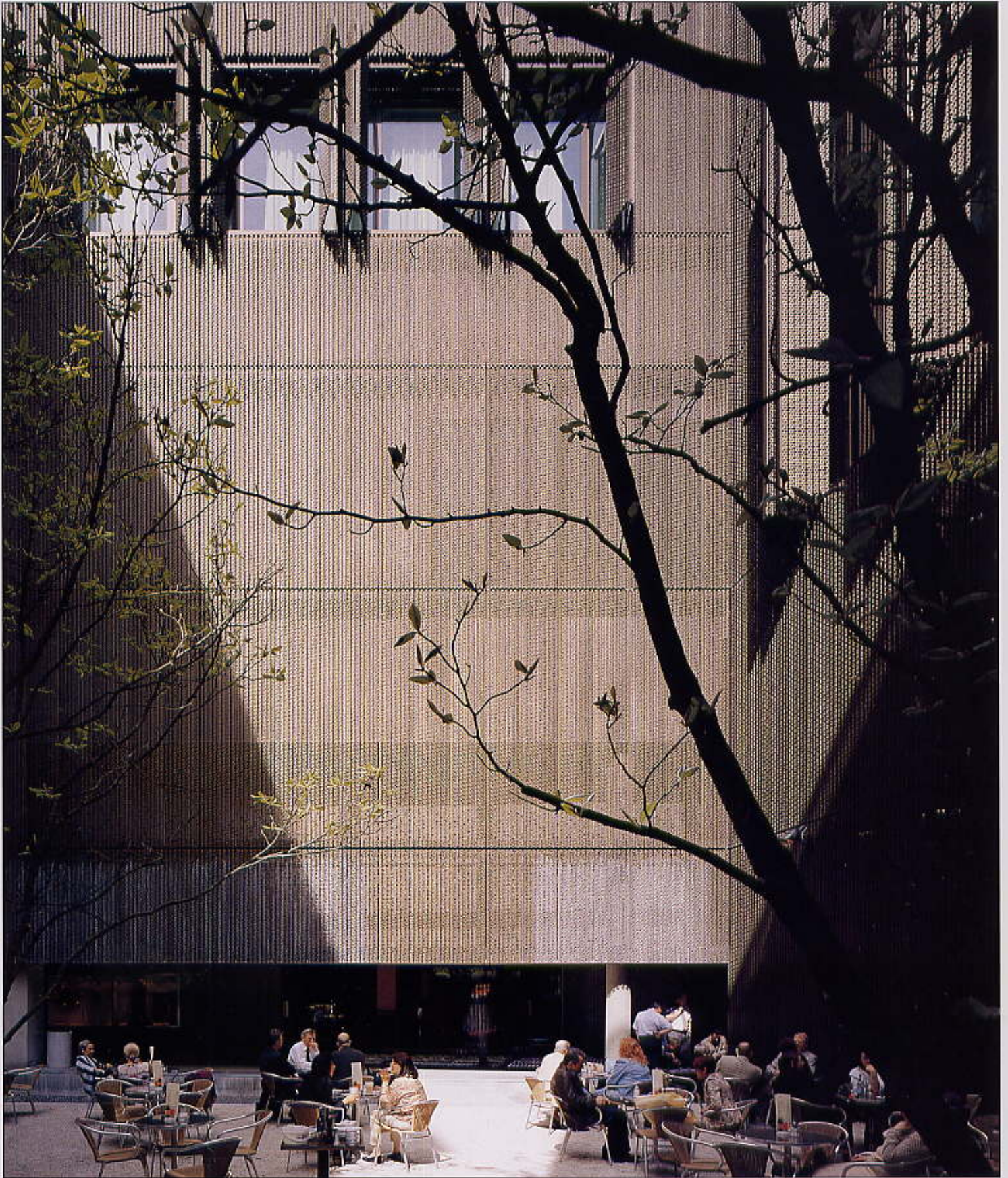


Fourth floor

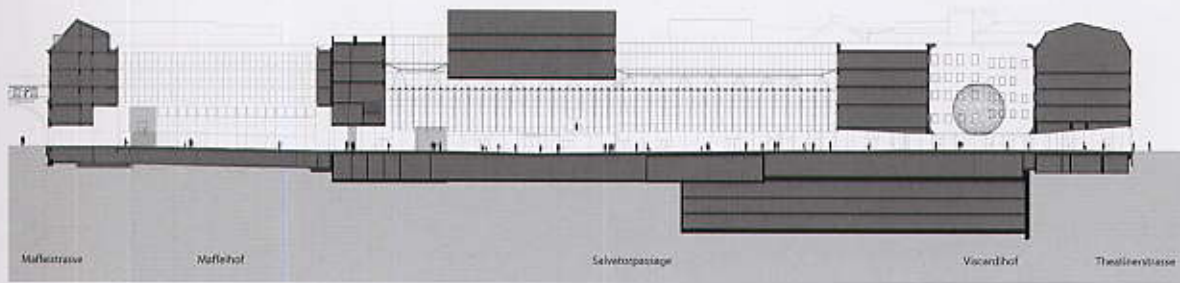


Basement

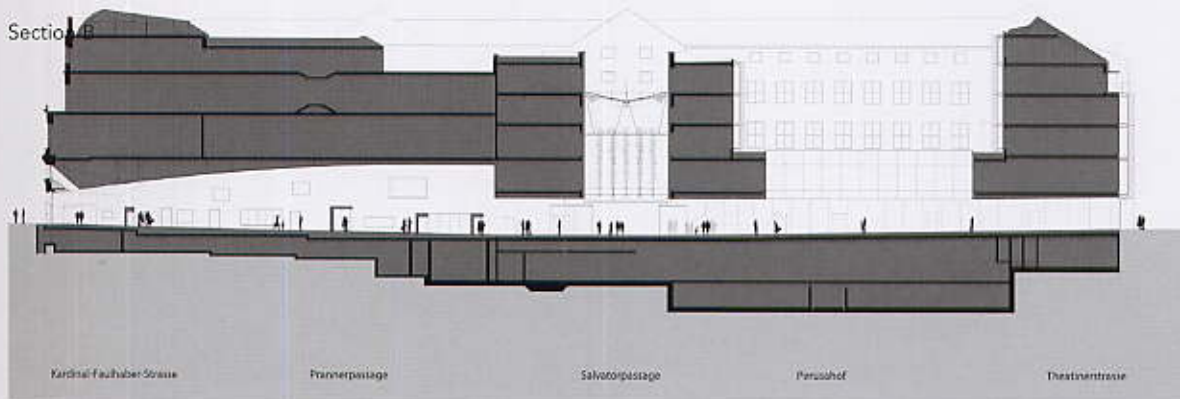




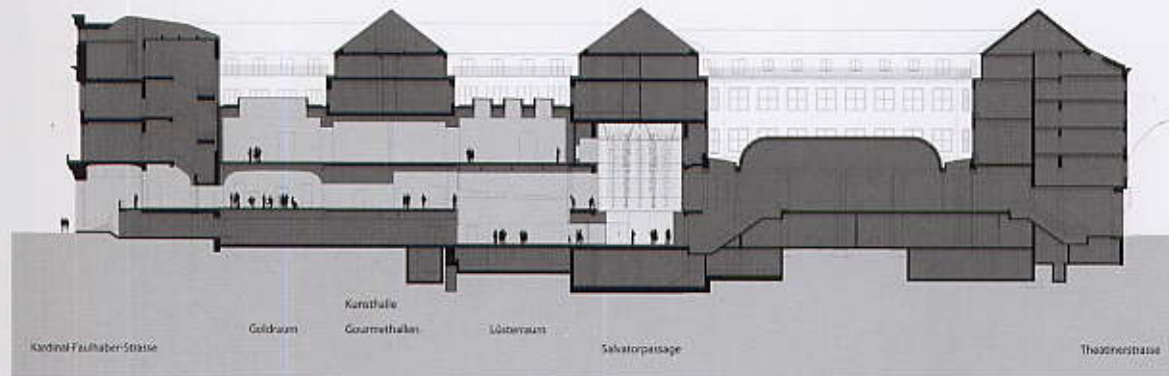
Section A



Section B

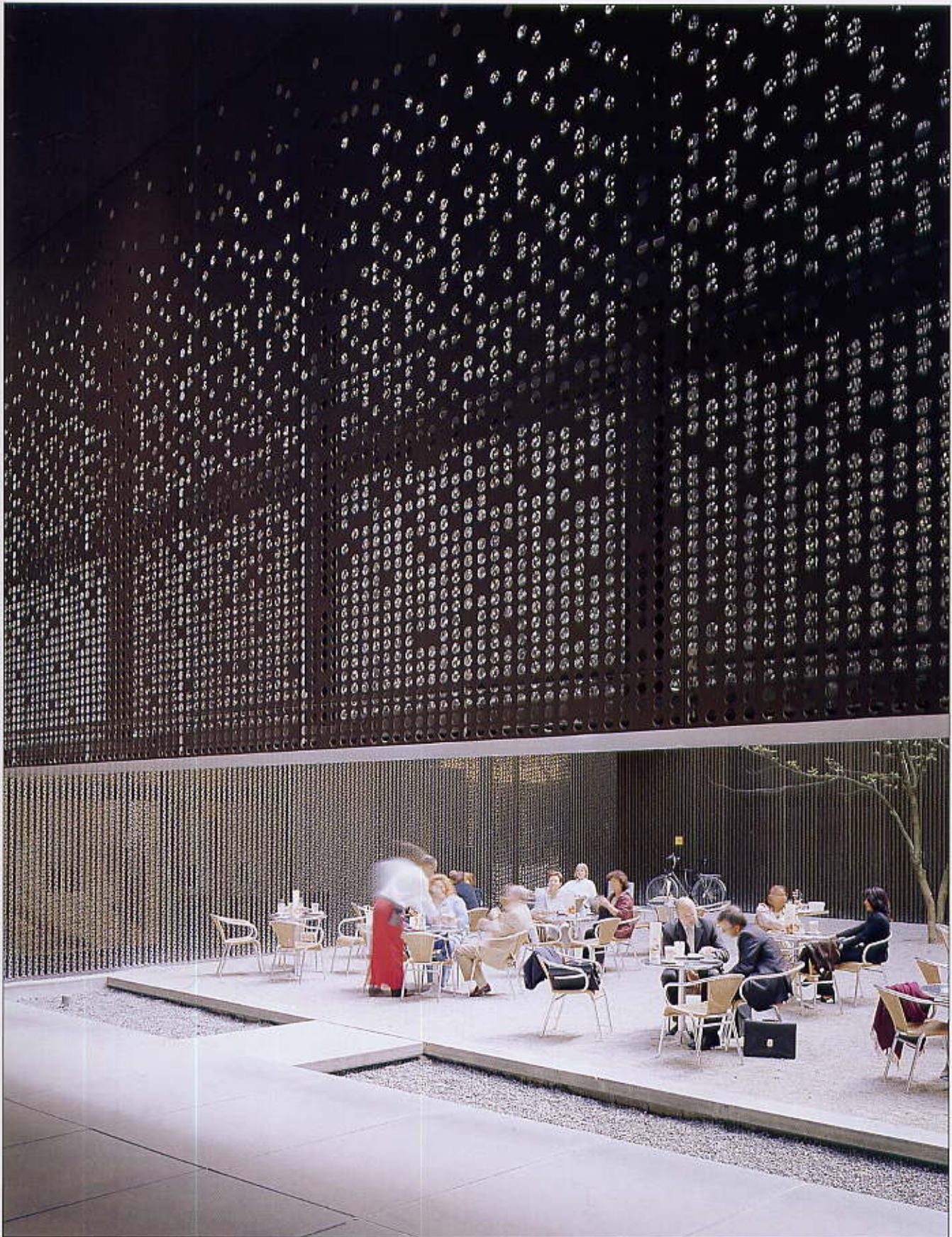


Section C



From Kardinal-Faulhaber-Straße, the Prannerpassage leads into the interior of the Five Courts: when you pass through one of the two small openings in the Neo-Baroque Stadtpalais, you enter a vaulted space with glass sequins set into the plastered walls and the vaulting, which glisten in the oblique light. Four fingers move, as if into a glove, towards the existing openings of the façade, allowing pedestrians and light into the passage.









In collaboration with the artists Rémy Zaugg, Thomas Ruff and Olafur Eliasson, the courts have been given a distinctive appearance so that strolling through the complex becomes a lively and diversified urban experience. Artist Olafur Eliasson from Iceland complements the character of the architecture with his suspended spiral sphere. Rémy Zaugg's text pictures and color designs are placed on the walls and the floor throughout the arcades and lead to a variety of associations and encounters. Photographs by Thomas Ruff have been printed on 12 panels set into the ground and reflect the history of various places.





