

Classic Car House
Lundgaard & Tranberg
Copenhagen

Headquarters Olympus
gmp, Hamburg

Montalbán 11
Molior, Madrid

06

Parken³



Bauwelt Special

“We worked with the automobile as a concept. So much love went into designing the bodies of these vintage cars, and painstaking care was invested in technical details. We wanted to see this quality reflected in the architecture.”

Christoffer Brøchmann Christensen, Lundgaard & Tranberg

Parken³

A collaboration between
WÖHR Autoparksysteme GmbH
and Bauwelt

06

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Icon and Vehicle

The topic of the automobile soon leads toward wider social developments. The car as a cult object is charged with meaning. It means freedom, social status, and lifestyle, but also change. More than any other object, the automobile is an icon of modernity, and it shapes public space and the cultural landscape like no other manufactured product.

The Classic Car House in Copenhagen narrates the cultural history of the classic automobile, highlighting the profound design changes it has experienced since the 1990s. The museum's new buildings, designed by Lundgaard & Tranberg, combine automobile iconography with the characteristic style of the Danish villa around the previous turn-of-the-century, both slightly exaggerated and translated into a vivid new architecture. With its focus on medical technology, the new European headquarters for Olympus, the work of gmp Architekten, contributes to shaping the changing urban district of Hammerbrook in Hamburg. And the urban planners and consultants of Gehl share insights into the collection and evaluation of information on user experience. The credo: When people are the focus of data collection, then planning, too, can position people at the center of concern.

Today, the automobile has lost much of its former aura as a status symbol, and is seen increasingly as a pragmatic and necessary mode of transport. New forms of use – for example sharing concepts – and more experiential modes of consumer behavior are transforming the automobile as a product. Now that the efficient use of public street space has become a top priority, parking plays a heightened role as well. The need to reconceive the automobile is accompanied by a need to rethink parking strategies.

Boris Schade-Bünsow, Marie Bruun Yde

Photos (from top to bottom):

Jens Lindhe, Marcus Bredt, Klaus Mellenthin, Molior

Cover: Jens Lindhe

All photos of parking systems in this issue: WÖHR Autoparksysteme GmbH

A Porsche Among Museums

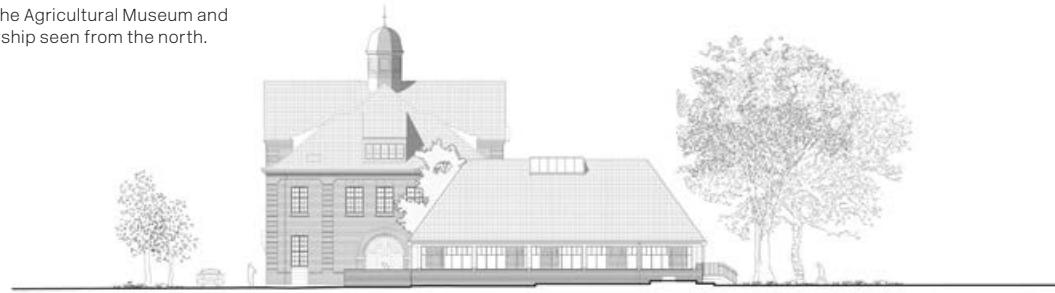
Text **Marie Bruun Yde**
Photos **Jens Lindhe**

Lundgaard & Tranberg, Copenhagen

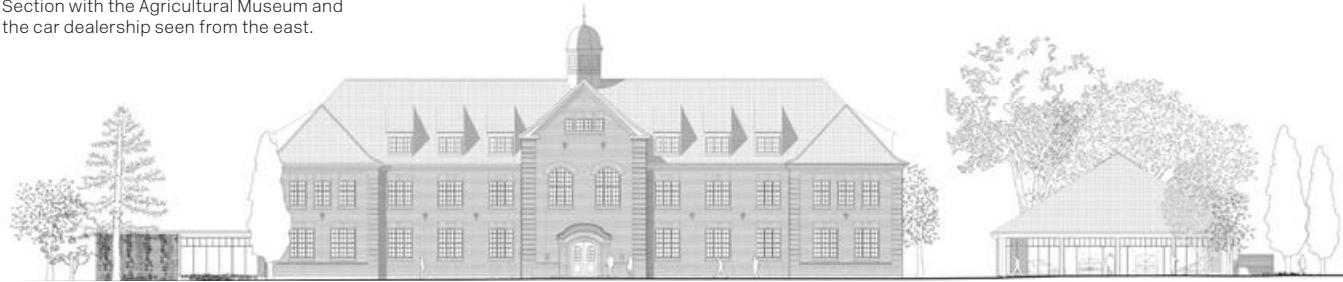
The Classic Car House in Copenhagen is simultaneously a museum, garage, repair shop, and car dealership. Lundgaard & Tranberg have transformed two old buildings, augmenting them with four new ones. Together, they form an ensemble that is grouped around a flourishing garden.



Section with the Agricultural Museum and the car dealership seen from the north.



Section with the Agricultural Museum and the car dealership seen from the east.

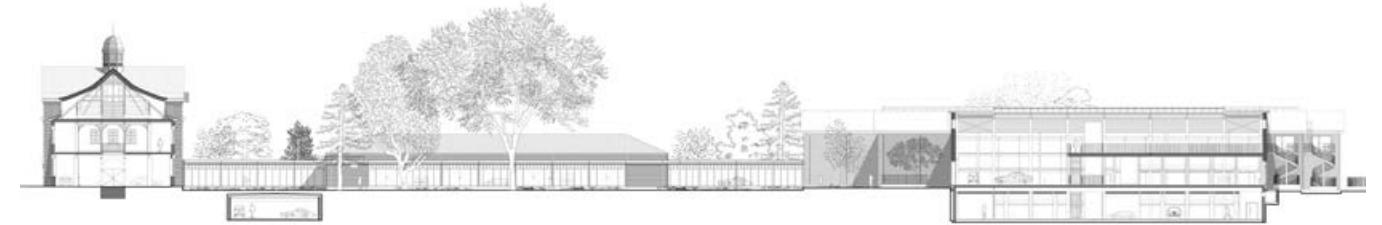


Fewer and fewer automobiles are being preserved and passed down. While the inventory of registered 50+ classic cars grows steadily, the number of younger classic cars is shrinking. The degree to which car culture has been impacted over the past 30 years by technological progress, production methods, and design practices is highlighted by the Classic Car House in Copenhagen. The new theme museum was designed by Lundgaard & Tranberg with an eye toward the golden era of automotive design.

The location, in the suburb of Lyngby, is already well established by the presence of Frilandsmuseet (the Open Air Museum), which belongs to Nationalmuseet (the National Museum). Set directly opposite, and lying along an architectural-historical axis that crosses the street known as Kongevejen (Royal Road), the Classic Car House was inaugurated in August of 2023. The new museum is housed in two old buildings,

the three-sided Virumgård of 1771, and the Agricultural Museum of 1916. Emerging here in the late 19th century was a cultural milieu that included an agricultural school, a plant breeding facility, a folk school, and finally, in 1901, the Frilandsmuseet. In existence up to the present are the Frilandsmuseet, the three-sided courtyard building, and the Agricultural Museum. The two latter structures remained disused for years before the municipality of Lyngby sold them, together with the surrounding terrain, to K.W. Bruun & Co, earmarking them for publicly oriented functions. K.W. Bruun is one of the largest auto importers in Scandinavia. The company's century-long history culminates now with the Classic Car House. Distributed across several buildings, the complex allows K.W. Bruun to display its major collection of classic cars, but also includes a car hotel, a repair workshop, a restaurant, and a car dealership.

Section with the Agricultural Museum, Karl's House and the car hotel seen from the north.



Section with the car hotel and Virumgård seen from the east.



Garage aesthetic

The two existing buildings have been supplemented by four new structures. These are grouped around a small park, onto which all of them open. The main building, with the exhibition area, is accommodated in the former Agricultural Museum. The museum was taken over in a rather obstructed state, so the architects opened up the spaces again, establishing central atria designed to link the exhibition areas in the ground floor and the first upper level. The attic story serves as a clubhouse for automobile aficionados; clad in wood, it is abundantly illuminated by 14 large dormer windows.

The exhibition area extends into a kind of side wing, a glazed passageway known as Karl's House. Special requests on the part of the client that might have taxed the creativity of many architects – along with the adoption of the visual appearance

of the earlier car dealership of K.W. Bruun in Copenhagen's downtown Østerport neighborhood – were fulfilled in imaginative ways. Lundgaard & Tranberg have set the old display area, with its garage aesthetic, into the façade almost like a stage set.

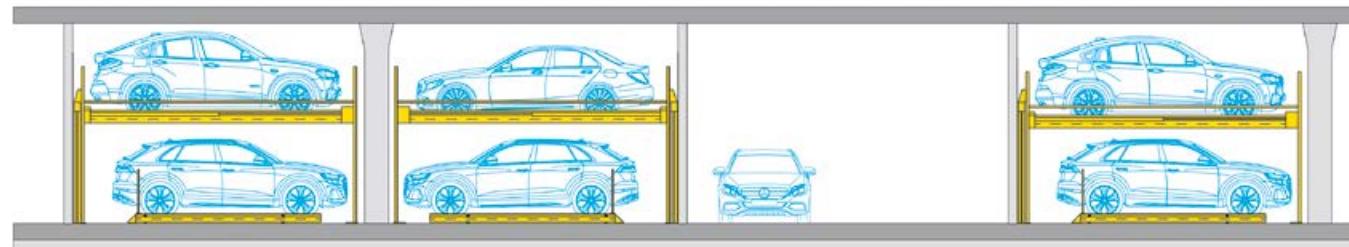
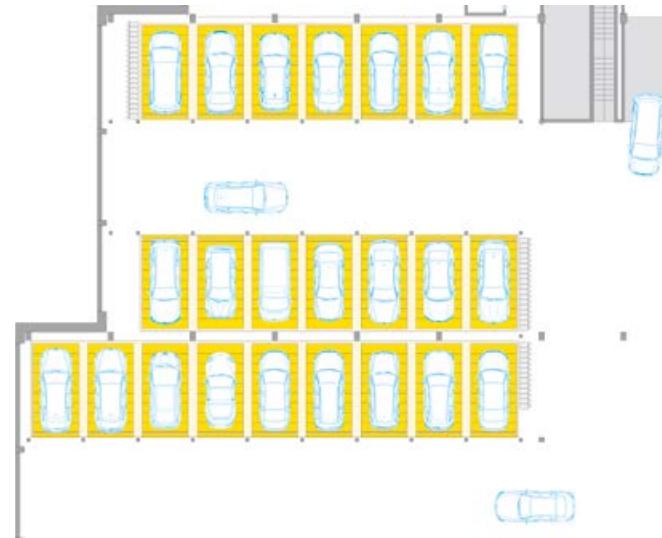
From here, visitors enter the large hall with the car hotel. The building consists of six elements whose six gables are staggered backward in a rhythmic composition, causing the building to appear smaller optically, and better adapted to the proportions of the larger ensemble. Here, the automobiles – condemned to remain stationary in the museum – can be driven around. While the exhibition presents showpieces, the car hotel provides ideal storage conditions for the vintage models of automotive enthusiasts. The cars are retrieved here by their owners, dropped off again later, and serviced in the workshops. Accordingly, the atmosphere here is more dynamic.

The other functions as well, along with the buildings for the restaurant and car dealership, contribute to the lively milieu. Automobiles need to be able to enter and exit everywhere, hence a special emphasis was put on the flexibility and rapid convertibility of event spaces.

Beetles and carriages

The history of the automobile is brief, and is narrated by Kvorning Design with reference to design specialties. There are both vintage and recent cars, sports cars, racing cars, Beetles, Hollywood beauties for cineastes, but also popular and more economical models for everyday use. And there is the world's first automobile, the Benz Motorwagen, a mixture of horse-drawn carriage, bicycle, and automobile, a German creation that reached a maximum velocity of 16 kilometres per hour. The brief, snappy exhibition texts emphasize anecdotes, product longevity, engineering work, and competition between individual car brands.

The Classic Car House pays homage to 20th-century automobile design and its striving for perfection and distinctiveness. In light of current tendencies toward duplication and standardization, it is a relief to immerse oneself in the exquisite aesthetic of earlier automobiles. But the new buildings avoid drowning everything in nostalgia. With its modernist history and new architecture, the Classic Car House extends the premodern Open Air Museum, carrying us into the present.



In the car hotel, economical silver parking spaces are located in the basement; gold spaces are on the ground floor; the most expensive platinum spaces are found in the closed, glazed display cases with a semi automated parking system by WÖHR.

Product Information

1 x COMBILIFT 552 with 9 grid modules (9 parking spaces in width) – altogether 17 parking spaces: platform loads of 2 t, platform width 250 cm, max. vehicle height, upper level, 180 cm, max. vehicle height, lower level, 190 cm, automatic sliding doors with aluminum frames for on-site glass panels

2 x COMBILIFT 552 with 7 grid modules – altogether 26 parking spaces: platform loads 2 t, platform width 250 cm, max. vehicle height, upper level, 180 cm, max. vehicle height, lower level, 1x 190 cm and 1x 180 cm, automatic sliding doors with aluminum frames for on-site glass panels

1 x turntable 506: load capacity 3 t, platform diameter 4.4 m, aluminum sheet surfacing, underfloor drive, continuous operation

The Automobile as Guest

Interview **Marie Bruun Yde**
Photos **Jens Lindhe**

The entrance to the former Agricultural Museum with the car exhibition faces the entrance to the national Open Air Museum.



For the Classic Car House, Lundgaard & Tranberg sought to transform the existing location, with its old buildings and garden, without dissipating its magic. How was this site, so permeated by cultural history, given a new function? An interview with project architect Christoffer Brøchmann Christensen.

In converting the premises, how did you succeed in preserving the fairytale quality of the historical architecture?

We took up characteristic traits of the old and propelled them toward the new. Given the altered function of the old Agricultural Museum, features like loadbearing capacity, for example, had to be augmented greatly, necessitating the building's reinforcement, the incorporation of new steel structures. We attempted to introduce these new elements in the spirit of the building's original style. With regard to materiality and the shapes and sizes of the roofs, we adapted the new buildings to the preexisting brick structures, achieving balance between the earlier buildings and a new industrial expression with its clear glass sections, its steel and brick.

The museum's content has shifted as well. How did the automobile as an exhibition object influence your work?

We worked with the automobile as a concept. Most museums display a broad palette of objects, while the automobile is a very specific type of exhibit. So much love went into designing the bodies of these vintage cars, and painstaking care was invested in technical details. We wanted to see this quality reflected in the architecture. The spaces were made for automobiles, and upon completion, when they were still empty, we found they were too large for people. But once the cars had been installed, the scale of the spaces seemed just right.

The car hotel represents the largest volume of the Classic Car House. How did you approach the idea of the automobile as guest?

From the outside, the halls containing the car hotel take up the scale of the Agricultural Museum, set opposite, with another

broad, uninterrupted space opening up within. We drew productive impulses from the client's desire to convey the living spirit of automobile culture as a hobby. While both the permanent and temporary exhibitions are only there to be looked at, the car hotel in particular represents a lively atmosphere: owners arrive here daily, drive their cars, have them repaired, meeting with other vintage car fans. This means that the Classic Car House is no dead museum, but instead provides a framework for a living community.

Set across from the Classic Car House is the national Open Air Museum, with its 50 historical buildings set on a surface area measuring 40 hectares. How did its presence influence your work?

As a whole, the Open Air Museum shares a number of things with the Classic Car House.

At the Open Air Museum, various types of farmhouses are distributed throughout the landscape and linked by paths. Our project was inspired by the way visitors move around the Open Air Museum and its landscape, by the progression of diverse temporalities and building styles. The Open Air Museum was also the inspiration for the pavilions of the Classic Car House, which interconnect the various programs through a new form of expression.

Why pavilions?

The new buildings were to have less weight within the hierarchy, to avoid drowning out the older ones. The scale is not exactly that of a pavilion, the buildings are larger, but they do have the ethereal quality, the interrelatedness of interior and exterior, and the contact with a garden that is characteristic of a pavilion. The large trees, protected by a preservation order, showed the way: we wanted to create a cohesive progression between the buildings, with the park in the middle as a kind of point of rest. The park anchors the buildings, and is a connecting link for everything. The new architecture refers in particular to the old Agricultural Museum, with its classical design and large hipped roof.

Other buildings by Lundgaard & Tranberg also consist of oversized roofs, or indeed exclusively of roofs.

That's context-dependent and here, the context called for roofs. The project is characterized by the large roof surfaces and the motif of the gable. In various ways, the new buildings paraphrase the hipped roof of the Agricultural Museum and the gabled roof of the Virumgård. Apart from the practical aspect of a pitched roof that serves as the upper terminus of a building, and the technical aspects of avoiding the building up of water, I find roofs aesthetically appealing because they mean that the building doesn't simply stop at the eaves.

Site plan



The car hotel consists of six assembled buildings that form a large, open interior space.



gmp architekten, Hamburg

The European Headquarters of Olympus in Hamburg, built by gmp, strengthens the diverse usability of the surrounding urban district.

Heidenkampsweg is arguably one of Hamburg's key traffic arteries. Like a canal, it accommodates traffic that flows out of the city, across the bridges that span the Elbe River, and onto the A1 Autobahn – and of course in the opposite direction. Here, cyclists and pedestrians search for openness and calm, which can be found behind the corner of a building, or in the streets that provide access to the main artery.

The eastern façade of the new Olympus Headquarters in Hamburg faces Heidenkampsweg at the corner of Wendenstraße. The district of Hammerbrook is currently in a state of transition. In the late 19th century, Hammerbrook evolved into a densified urban district with residences, shops, and production sites. Interspersed with canals, its character was typical of up-and-coming urban districts, not unlike Eimsbüttel in Hamburg or Kreuzberg in Berlin. During World War II, it was so intensively bombed that a postwar reconstruction was out of the question. Only a few prewar buildings survive today. Emerging here only during the 1970s and 1980s was "City Süd," which served administrative purposes almost exclusively. Residential buildings were introduced more recently, heightening the district's mix of uses. Regarding the ground floors in particular, however, the present arrangement leaves much to be desired – on Heidenkampsweg in particular. Still decisive despite the wide dissemination of navigation systems are views of the architecture from the car window – especially the district's spectacular façades.

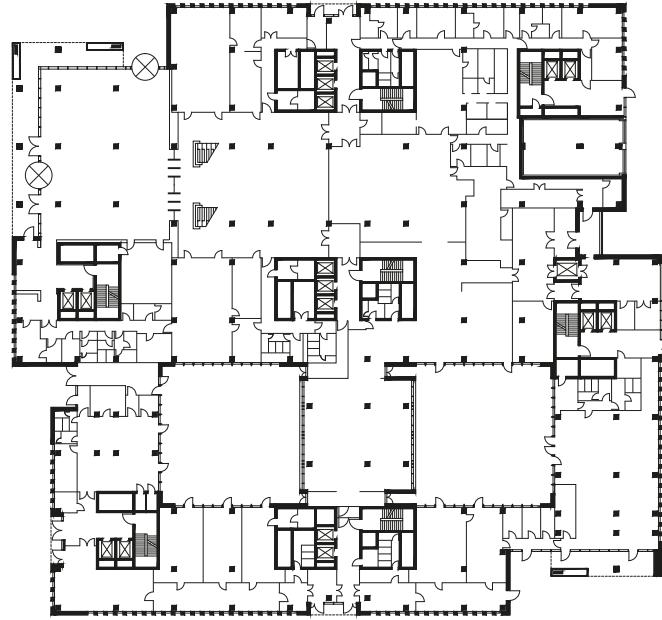
Urban Building Block

Text **Olaf Bartels**
Photos **Marcus Bredt**



The new campus in Hamburg houses the European headquarters for Olympus as well as the new work company Design Offices.

Overall, the building introduces a new, compact urban component whose ground floor area displays a significant potential for becoming networked with the surrounding urban environment.



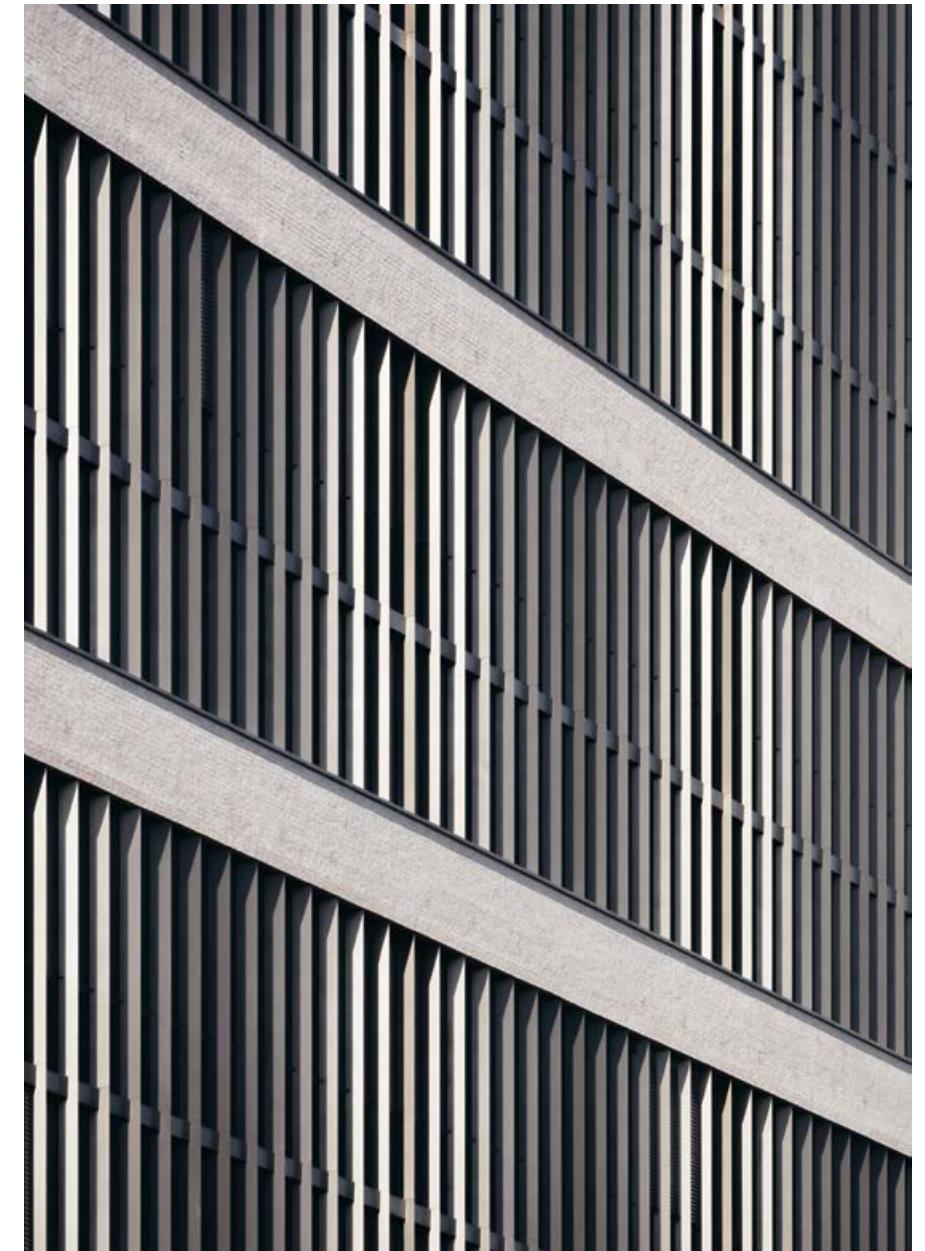
Paradox as signal

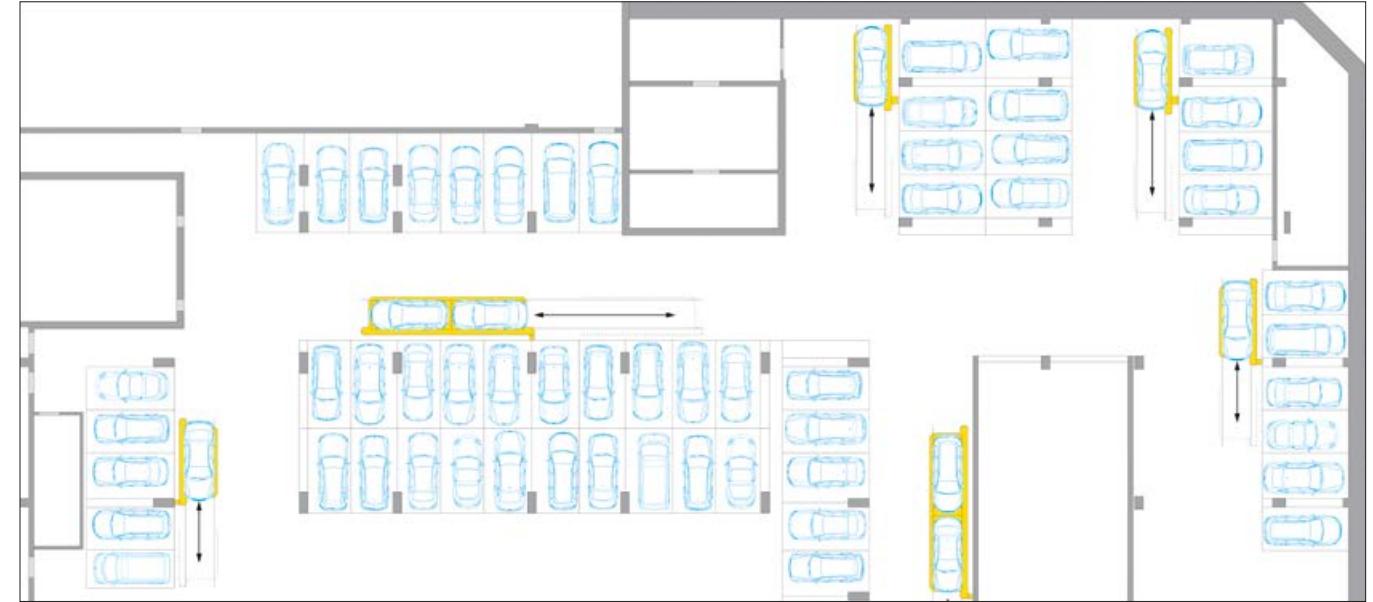
The building constructed for the Japanese photo electronics company Olympus has this kind of impact by virtue of a paradox: with regard to volume and form, it faces the street with a degree of restraint. The façade is structured as a uniform grid. The entrance is singled out by the strongly accentuated configuration of the corner facing Wendenstraße, and by the company name, illuminated in blue. The white tonality, unusual for the neighborhood, and the surface treatment of the reddish-brown clinker brick set the building off strikingly from the surroundings, dominated primarily by red brick and glass. The white engobed brick and uniformly colored joints give the building a velvety matte surface texture whose material will age naturally and sustainably. Here and there, the natural brick color shows through, underscoring the authenticity of the material, which also contrasts powerfully with the black windows.

The building's main user alongside Olympus is the firm Design Offices, which offers co-working spaces. Both companies operate cafés that welcome the public despite being designed primarily to serve employees. Design Offices has positioned its bistro on the quiet side of the building, shifted away from Heidenkampsweg and facing Sachsenstraße, which runs parallel to it. Olympus offers coffee and cake to passersby as well – with access directly adjacent to the entrance, at least optically. In order to actually reach the café, users must pass through the main entrance, hence becoming immersed in the corporate design atmosphere, so psychologically suggestive of a professionalism. In other words: users who simply want to enjoy a coffee and pastry may feel out of place. Which means that the potential revitalization of the ground floor zones adjacent to the public street space has been achieved only to a limited degree.

← Ground floor
Plan: gmp Architekten

With its rhythmic, Hanseatic brick façade the new campus contributes to the urban framework of the City Süd.





Networking

Those arriving for professional reasons can kill time by enjoying a range of culinary offerings. The entire entrance area, including the café, has been given white or pale textile colors. This is true as well for the direct access to the corporate zone, with its white restricted areas, set back somewhat within the spacious ground floor. Positioned between the staircases is a blue, shimmering glazed box. It contains a showroom for photo-optic products intended for medical use that are manufactured by Olympus and distributed in Hamburg, among other locations. Design Offices has its own entrance. For both companies, the architectural office gmp has provided the foundation for a versatile, flexible office landscape that integrates tranquil, self-contained areas with open, communicative ones, all of which are usable according to preference or specific requirements, having been honed further by interior design firms.

Overall, the building introduces a new, compact urban component whose ground floor area displays a significant potential for becoming networked with the surrounding urban environment. This is true as well for the subterranean levels, equipped with parking facilities that employ a flexible, mechanical automated parking system involving the highly efficient utilization of floor space, thereby freeing up street space otherwise used for parking cars. Of the 503 parking spaces, 46 are operated by the system of sliding platforms created by WÖHR. This aspect as well contributes to enhancing the versatile usability of this urban quarter.

Product Information

Parking Platform 503 tandem platform – altogether 28 parking spaces, 18 x
 Parking Platform 503 single platform – altogether 18 parking spaces,
 loadbearing capacity 2 t, platform width 217 cm, above floor drive, aluminum
 sheet covering, automobiles are shifted by means of floor rails



WÖHR's vision of a sustainable and connective city of tomorrow was presented at the BAU fair in Munich 2023.

The City of the Future

Photos **Klaus Mellenthin**

Globalization, urbanization, and the sustainable integration of ecology and economics: the trend toward the concentration of people, industry, commerce, and hence traffic streams in cities and metropolitan regions continues unabated worldwide. Essential for viable and livable metropolises is the minimization of emissions and resource use. WÖHR is not just following this process of transformation, but actively shaping it as well.

As a generator of ideas, WÖHR is contributing to the ongoing redesign of urban parking facilities through innovative and sustainable solutions. Found in our product portfolio are a number of parking systems for automobiles and bicycles that address current challenges – such as the shortage of parking space – with solutions that conserve resources. The vision of a future city cultivated by WÖHR is based on five themes in relation to which our firm develops and implements our parking systems.

Climate change, resource scarcity, and the resultant ecological, economic, and social issues represent the great challenges of our time. The smart city of tomorrow will necessarily be adapted to the spirit of sustainability. The parking solutions developed by WÖHR means, for example, that the search for parking space involves reduced surface area and fewer emissions. As the premier provider of facilities designed to concentrate parking space, WÖHR was the first to receive an Environmental Product Declaration (EPD), which certifies the sustainability of the product's life cycle, for one of our parking systems.

Mixed Functions and Neighborhood Development

The city of tomorrow will once again be conceived more emphatically as an ensemble of neighborhoods, and will feature a humane, environmentally friendly mixture of dwellings, workplaces, local suppliers, points of social encounter, and services. An essential component of future neighborhood development projects – whether involving new construction or extensions and renovations – will be the design of parking space, of “vertical parking” and automatized, digitally managed neighborhood garages. These partially or fully automated parking solutions will stack cars vertically, whether aboveground or in subterranean levels, and hence require far less space.

In the future, individual transport will still play a central role. But not just people must be mobile: in the city of tomorrow, commodity streams will need to be organized very differently from today.

In response, WÖHR has developed the concept of the centrally organized “last mile city.” What is new about this idea? Rather than positioning large logistics centers on peripheries, requiring high levels of traffic throughout the city by delivery vehicles, the concept relies on an efficiently networked system of decentralized logistical hubs, which are distributed across various neighborhoods. The solutions offered by WÖHR are helpful here, for they can provide flexible space for parking, maneuvering, and deliveries on an extremely limited terrain for both conventional as well as cutting-edge vehicles and delivery solutions.

Densification

The densification in downtown urban areas is becoming increasingly important for city planners. The solutions offered by WÖHR make it possible to create new parking space in residential and office buildings, in both commercial real estate and administrative facilities. Even the capacity of preexisting parking garages or subterranean garages can be expanded without the need to use increased surface area or construct vertical extensions.

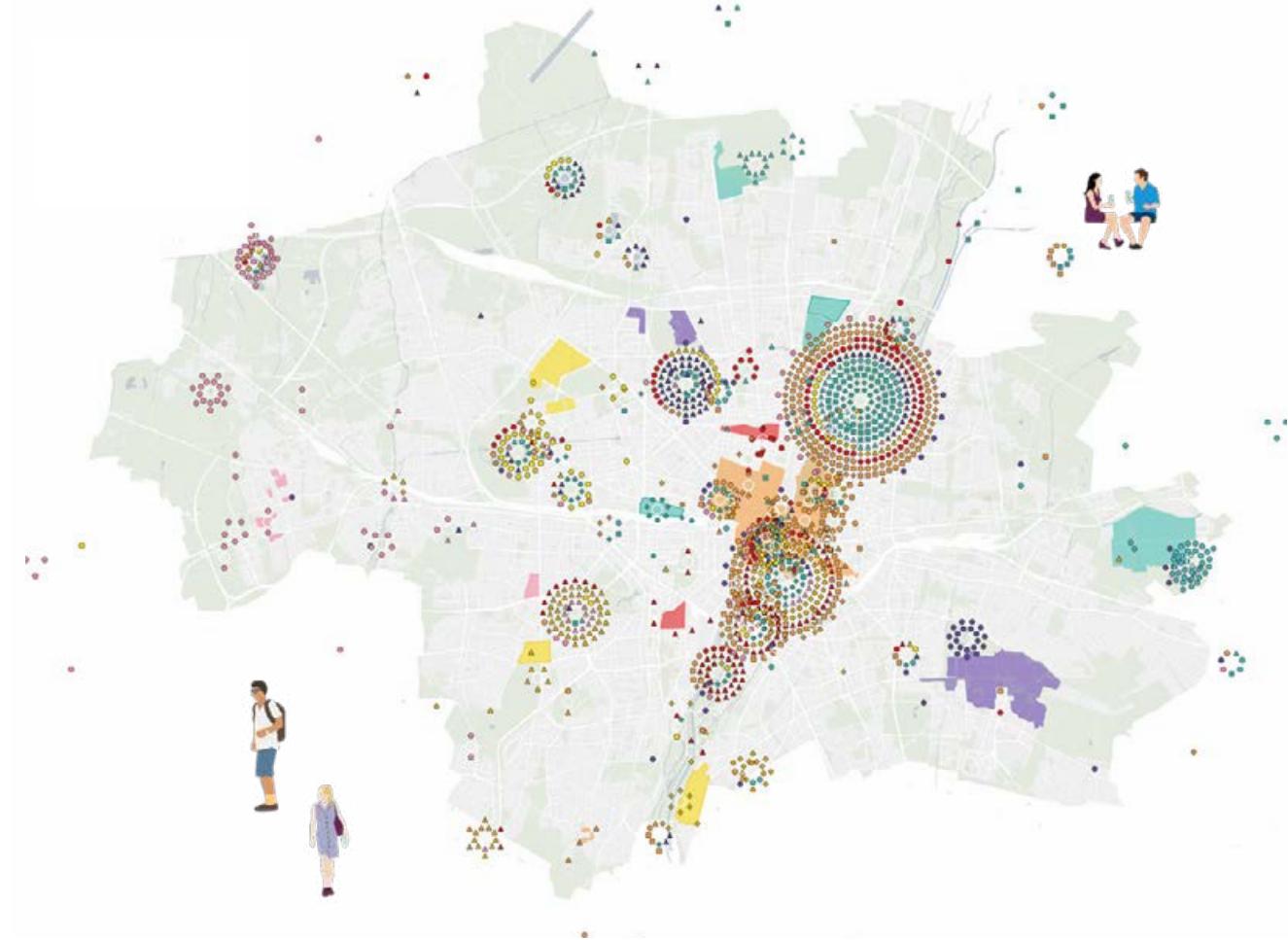
And when it comes to expanding bicycle traffic in downtown areas, WÖHR offers cities and municipalities appropriate parking solutions. Automated bicycle parking garages that minimize the use of expensive surface area, providing protection from wind, weather, and theft, fulfil all of the requirements of contemporary parking space management. Here in particular, with its Bikesafe and Bike Safe Tower, WÖHR offers comfortable, space-saving, architecturally attractive solutions.

Worldwide, WÖHR has already equipped a number of impressive properties with our innovative product solutions. The modularity and scalability of our broad product palette, which contains both mechanical as well as fully automated parking systems, allows us to contribute viable solutions to ensuring mobility in the city of the future!



Lived Experience in Urban Planning

Text **Rasmus Duong-Grunnet, Liselott Stenfeldt, Kristian Skovbakke Villadsen**
Graphics **Gehl**



Favourite places in summer: Gehl's density study in Munich highlighted the fact that while some people experience density stress in crowded areas, others perceive the same space in positive terms, experiencing density joy.

The urban planning consultancy Gehl studies public life in cities. Their mission is to make cities sustainable, healthy, and equitable for all. In this text, they present their approach to working with qualitative data and introduce various design tools and projects that make use of it.

Urbanization is ongoing globally, and the UN estimates that in a few decades, nearly 70% of the world's inhabitants will live in cities. In recent decades, Gehl's focus has been on developing methodologies and approaches for the study of public life in cities, with theoretical and practical work complementing one another. Fundamental to the design of urban life, in all its complexity, is an understanding of the lived experience of all urban population groups. We strive to get as close as possible to users and to understand their divergent needs – to interpret their lived experience at eye level.

Lived experience is often assessed through registrations, on-site surveys, workshops, focus groups, and interviews. Gehl has pioneered methodologies and developed new tools for studying public life. Increasingly, in our urban planning work, we have been able to amass far larger datasets with growing numbers of data points. Even with big data sets and new tools, Gehl always focuses on working directly with people, with a focus on their lived experience.

Making sense of qualitative data

It can be challenging to derive principles or guidelines from large quantities of qualitative data. To structure and interpret them, we are spearheading the use of “design thinking” approaches in urban planning. We have long applied an iterative ‘measure-test-refine’ approach in our work. Now, to avoid losing sight of the people we are designing for, or losing our bearings when dealing with large datasets, we also make use of newer analytic methods within the field of urban studies such as user profiles, personas, and user journeys.

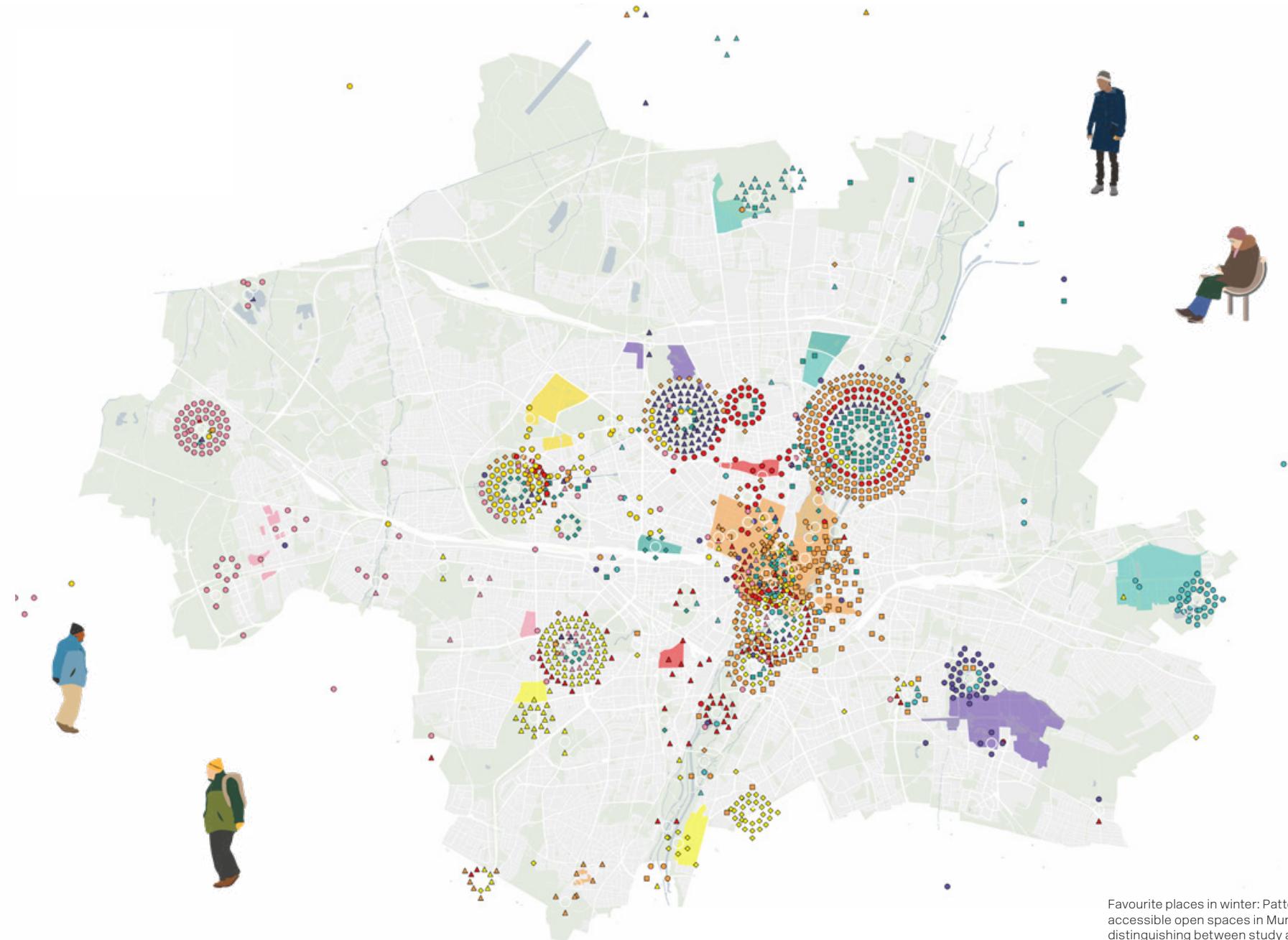
“User profiles” help identify the high-level requirements and expectations of the people behind the data. The tool allows us to better structure larger quantities of information associated with selected user groups as defined by age, job role, location, or area of residence. “Personas” allows greater specificity and helps us to understand user needs, experiences, and behavior, giving the project team a better basis to test design solutions. Personas do not describe real people, but are derived from actual data collected from multiple individuals. When working in a human-centered design field, constructing personas can help us to ask the right questions and receive answers consistent with the user needs. For example, “How will Nina experience, react, and behave in relation to feature X or change Y within a given context?” Or “What underlying needs are we trying to fulfill?” “User journey,” another design tool, allows us to map a person's flow through a city, including emotions, pain points, and related motivations. A “journey map” reflects the individual's experience when transiting a space and is useful for visualizing processes.

Mapping user patterns

We gained valuable experience in the use of these design tools, for example, when studying the use and user patterns of publicly accessible open spaces in Munich. For our comprehensive socio-spatial study of that city, we developed ten user profiles, which we used as an analytical tool to assess data from various perspectives. Who uses Munich's public parks, squares, streets and recreational landscapes, and how? What are the expectations and requirements of users of these spaces? How are users to be categorized by group? Also addressed were divergent perceptions of density, whether positive or negative. A “people first” perspective helps us to identify the right solutions for a densely inhabited city like Munich, enhancing our understanding of the diverse experiences of the people on whose behalf the design is carried out.

Another example is the Stanford Doerr School of Sustainability, designed to tackle sustainability and climate change by working across silos. The school's founders envisioned a new kind of institution that would use the physical space of the school to catalyze collaborations through unlikely adjacencies. To inform this vision, Gehl conducted interviews, walk-arounds, and focus groups with faculty, students, and staff to explore where and how interdisciplinary collaborations originate and develop over time. We used these analyses, in particular user profiles and user journeys, to understand what works (and what doesn't) in order to reverse engineer a new collaborative environment. The result was a set of insights and design principles that guided the new school's retrofitting and accommodation of the new programs.

In our view, it is necessary to encourage these approaches in urban planning. Our growing access to technology and data offers new possibilities. But we should never lose sight of the people for whom cities are planned in the first place. At Gehl, people will always be the center of our planning activities.



Favourite places in winter: Patterns of use of publicly accessible open spaces in Munich. Resident survey distinguishing between study area (symbol) and neighborhood type (color).



The elevator represents the first and only intervention into this type of property by the artist Carlos Cruz-Díez.

A Box for the Senses

Interview **Christoph Tempel**
Photos **Klaus Mellenthin**

Madrid, Calle de Montalbán 11: in the Spanish capital, a more exclusive downtown location is inconceivable. Flanking it on one side is Buen Retiro Park, ideal for strolling and recreation. On the other is the splendid boulevard Paseo del Prado, with its world-famous royal art collection, an incomparable source of intellectual edification. Project developer and architect Carlos González Weil tells us about an undertaking characterized by superlatives, and about his desire to connect art with architecture.

González Weil, you have transformed Calle de Montalbán 11, a typical Madrid building from the 1920s, into a top-class property for the 21st-century: exactly where is it located?

The district of Los Jerónimos, where Montalbán 11 is located, is Madrid's most exclusive neighborhood. Thanks to its historic architecture, it's an exceptionally upscale residential area, and is home to the most important art galleries and museums in the Spanish capital. The Calle de Montalbán itself begins at Retiro Park, the largest urban oasis in Madrid, and leads into the Paseo del Prado. The location is ideal: a zone of quiet and calm situated at the very heart of the city.

Who lives in Montalbán 11?

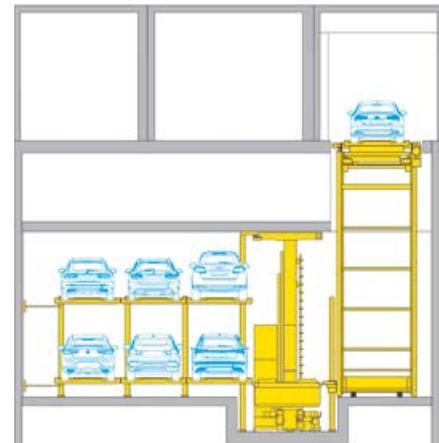
The new apartments measure between 200 and 600 m², and were acquired by a variety of purchasers: some occupants are local, and use their unit as a primary residence, others are international, and have chosen Madrid as a second home. All of them share an interest in the connection between art and architecture.

The building stands under landmarks protection. Did this circumstance interfere with your aggressive interventions into the architectural substance? Which parts of the building had to remain unaltered?

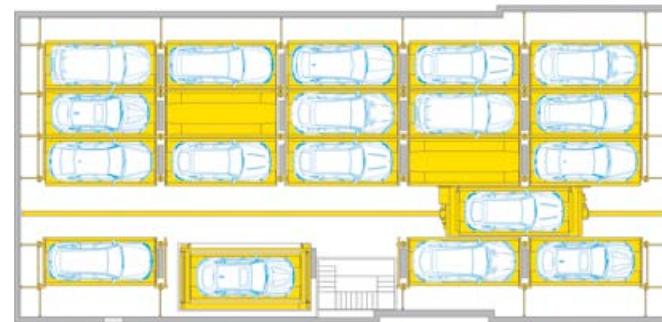
In Montalbán 11, the central interior courtyard, the façade, and the main staircase are under landmark protection. Through a complex procedure, our architectural office MOLIOR moved the staircase, reconstructing it using the same surfaces in order to preserve its essence. Its relocation to the central part of the building allowed us to create two units per story on the standard floors. The other protected elements were restored and preserved in their original configurations.



The historic, seven-story building, with its imposing façade, is located in the art quarter of Los Jerónimos.



Montalbán 11 offers residential units with two, three, or four parking spaces.



How did you approach the planning process for such an unusual project?

Our multidisciplinary team has had extensive experience developing complex residential projects of various kinds. The key lies in conceiving the building as a whole: with a solid architectural concept as a point of departure, one that generates value and makes it possible to visualize a clear basis for real estate investment, and continuing all the way to the final, richly detailed realization. Montalbán 11 was intended as a landmark for the neighborhood. The integration of art and architecture is something we have consistently aspired to in our projects.

When, during the design process, did the idea of a “sensorial box” consisting of color and light emerge?

For a long time, we wanted to do something that would recall the spirit of the Bauhaus in the early 20th century. Decisive for us was the context of Montalbán 11, found in Madrid’s art district, and in the vicinity of the National Museum of Decorative Arts, the Prado, and the Thyssen Bornemisza Museum. For us, it was the right project because it allowed us to assume a pioneering role when it comes to connecting art and architecture in the city.

How did your collaboration with the artist Carlos Cruz-Diez come about?

Having decided that color would be the guiding principle of vertical and horizontal movement within the building, it wasn’t easy to find an artist who would complement the project. Carlos Cruz-Diez, who has meanwhile died, unfortunately, seemed perfect because as a kinetic artist, his focus was on an appreciation of color as an experience. I’m enthusiastic about his work for the elevator in particular.

Your project received a “very good” certification from BREEAM. Is this necessarily the gold standard for building today? And how did you achieve it?

It’s not easy to receive such a high certification for the general refurbishment of a protected landmark. Since many of the BREEAM aspects had to be implemented already during the project phase, it was a priority for us from the very start. The sourcing of materials, passive and active energy measures, as well as the creation of green oases in the small interior courtyard resulted in us receiving a rating of “very good” for Montalbán 11. This continues to represent a considerable added value for the property.

You have opted for a WÖHR parking system. How are parking requirements for property such as Montalbán 11 assessed?

Montalbán 11 is a luxury object, so parking spaces are a given.



Implementation was not simple. In order to build above and below ground simultaneously, it became necessary to reinforce the existing structure on the ground floor. Also, the depth of the excavation was limited by urban planning requirements. Moreover, we could not build beyond the property boundaries. For these reasons, we decided to use a WÖHR system. We performed a joint feasibility analysis and optimized the number of parking units. Ultimately, we arrived at the number 32, with parking spaces allocated in relation to the sizes of the units.

Product Information

WÖHR Multiparker 740

Fully automatic high rack storage; 2 parking levels, each with 4 parking rows; altogether 32 parking spaces; 360° rotation mechanism for convenient storage and retrieval; the parking process lasts ca. 170 seconds; operation via RFID chip; equipped with E-charging station; maximum vehicle length. 5–25 m; vehicle weight 2.5 t



Lundgaard & Tranberg Arkitekter was founded by Boje Lundgaard and Lene Tranberg in Copenhagen in 1985. The firm is known for innovation, collaboration, and leadership in connection with the design and realization of buildings, landscapes, urban planning, and product design. Their approach is unconditionally regional and contextual. Lundgaard & Tranberg draw upon the Nordic architectural tradition whose key virtues are humanism, craftsmanship, and simplification, and with its emphasis on productive interactions with culture, light, and landscape.

gmp

The architectural practice of von Gerkan, Marg and Partner (gmp) was founded in Hamburg

and has branches worldwide.

With a generalist approach and over fifty years of experience, gmp implements projects on all continents in dialogue with clients and various planning disciplines, working on all scales and in diverse cultural contexts and covering all planning phases. Projects range from residential to highrise buildings, from stadiums to concert halls, from office buildings to bridges, from door handles to urban planning.

Portrait photos: Architects, Molior: Julián González



Gehl is a networked urban design and research consultancy based in Copenhagen, Denmark, with offices in San Francisco and New York, as well as a global network of partners. It was founded in 2000 by professor Jan Gehl and architect Helle Søholt as a continuation of Gehl's research over the previous four decades. The Gehl team consists of 150 people with expertise as urban change-makers, data and social scientists, strategists, and designers working in the fields of architecture, urban design, landscape architecture, and city planning, and addressing global trends using empirical analysis to design for social behavior that drives meaningful change.



Molior provides a well-established framework for comprehensive project management and property acquisition in the most attractive areas of Madrid. The office specializes in the comprehensive refurbishment for residential purposes of buildings enjoying historical or architectural protection, as well as in the design of luxury single-family homes. In recent years, Molior has also carried out large-scale residential architecture projects for rental operations, implementing product development from start to finish, from initial conceptualization to the management of the completed building including all related services.

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Marie Bruun Yde
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Copy-editing

Christoph Tempel

Translation

Ian Pepper
Beate Staib

Design

Double Standards
Wrangelstraße 66a
10997 Berlin
www.doublestandards.net





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