

Edelmann Krell

Quart Publishers **Anthology 25**

Anthology 25 – Notat

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The image on the opposite page impressively shows how it is possible in architecture to achieve a powerful, artistic effect through sensitivity for the material and an inventive spirit. The individual elements of a building are organised like a picturesque artistic composition. The newly integrated massive concrete supports, which provide the necessary stability for the historic old town building, are pushed into the corners in an L-shape, thereby creating a frame for three-part, colour-coordinated panels. They are in balance with the exposed raw quarry stone masonry and enhance the space in a cool manner. The passion for design that underlies such measures leads the two Zurich architects Ralf Edelmann and Oliver Krell to a meticulous, traditional craftsman's approach that includes the design of the entire interior decoration, furniture, lights and the careful choice of materials for the walls, ceilings and floors. Such an understanding of architecture is reminiscent of Adolf Loos and his interior designs, which are intended as "clothing for the interior spaces".

The single-family home in Oberkirch (2008), their first residential building, thrives on careful interior decoration and rich spatial composition, with fine modelling of the main and auxiliary rooms, clearly presenting the functions. The largest building to date by the two architects is the Raiffeisenbank in Zufikon. The building shows direct influences of rural building forms in the roof shape and the oversized apertures, yet surprises with an ornamentally finished exposed brick façade that presents a completely different character. The architects pursue an eminently holistic approach with their attention to the construction, their painstaking fulfilment of functions, their sensitivity towards materials and ultimately the care with which they pursue the interior decoration.

Lucerne, July 2013

Single-family house, Oberkirch

Firmly rooted in the location due to its enhanced sculptural presence and the use of sturdy materials, a protective place of retreat has been created for a young family in the midst of an environment with a diverse range of buildings. Large window openings allow for selective, painting-like views of the environment while small windows flush with the façade allow light to enter deep into the interior of the building. The points of access and the outside spaces have been inscribed into the building as voluminous, deep incisions, creating sheltered points for entering and remaining in the space. All the materials used, both on the exterior and the interior, have a single colour and harmonize with one another accordingly and have been processed using a technique that corresponds to each specific material. An additional refinement of the surfaces has been avoided in favour of a direct approach to the material and form. In the building interior, the dining room, together with the living room separated by three steps, forms the spatial centre of the building. This is framed by the protective layer of the radially aligned, auxiliary rooms such as the kitchen, pantry and the spatially offset wardrobe and entrance area. A sculptural stairway leads into an introverted vestibule on the zenith-lit, upper storey. Attached to this are the individual rooms of the family members. The movement through the house ends in the parent's bedroom, which has a superimposed outside space. Like a belvedere overlooking the neighbouring houses, this links the building to the surroundings and the landscape.

Bregger building and Salzhaus Restaurant, Solothurn

The building volume that has reached a stately size during several historical building phases is located at the interface between the small structures of the old town by the Löwengasse, which have developed over time, and the spaciousness of the Aare region in the south. The new spatial structure on the interior is only visible on the outside in the form of new openings in the west façade and the remodelled roof. With these measures, a concept has been implemented that draws on the spatial features of the existing building and transports these into the present. In this way, the historical wooden loadbearing structure of the residential storeys has been reinterpreted with a structure made of oak. This is based on the historic grid structure and allows the special spatial ambience of the former storage spaces to live on in a refined form. The open ensemble of

spaces in the apartments can be divided up by glazed sliding doors and allows for the widest possible range of contemporary living and working conditions. A new, central atrium guarantees that sufficient natural light enters the deep floor plans of the apartments. Attached to the atrium are recessed outside spaces that have spacious openings on the west side with a view towards the old town and the Aare. The spaciousness of the apartments is enabled by the tight bundling of all the auxiliary rooms in a new access and functional core made of in-situ concrete. A central feature of this new backbone is formed by the spatially interwoven flight of stairs that allows for complex spatial relationships between the residential and restaurant sections.

The dining area of the restaurant Salzhaus is located on the ground floor and opens up via a two-leaf door onto the Landhausquai by the Aare. The entrance area is characterized by the solid bar made of oiled oak, which is lent a voluminous presence and structure by the back-lit ornamental metal plates made of bronzed brass. Solid supports made of in-situ concrete on the sidewalls and in the corners, together with ceiling coffered by the in-situ concrete supports form the generous spatial framework. The oxidized silver fabric covering in the ceiling sections and in the upper section of the sidewalls reflects the muted light of the large ring-shaped brass lamps. Behind the bar there is a protected dining area. This is characterized by dark stained oak tables and seating covered with iridescent velour fabric, which are situated in an area of fishbone parquet made of oiled oak. The historic vaulted cellar, which can be accessed by the guest via four steps, has been intentionally differentiated from the dining area in terms of the materials and lighting ambience. The striking circular ornament, which characterises the guest area as a consistent design element, completely covers the floor, ceiling and seating furniture. The ceiling graffiti, created as a traditional handicraft, is the determining ambient element, in combination with the cement tiles.

Raiffeisenbank, Zufikon

The new bank building is located in the core section of the village corpus of Zufikon. The specification of maintaining the townscape, together with the strict building regulations were perceived as a chance to enhance the value of the local area through a design that conforms with the overall appearance of the zone. The conscious approach to the materials locally available results in a bank building that has developed its own strong identity. A compact volume

with a strong, protective roof and upright oblong windows is the prerequisite for a perceptible triad with the community centre and the historic Zufiker building and forms the basis for the appropriate structural presence of an institution that has been rooted in this location for centuries.

The appearance of the façade is characterised by the colour and structure of the materials used, which have been carefully coordinated with one another. The warm tonality of the light beige brickwork and the pre-fabricated elements made of limestone concrete create a pleasant and inviting ambience. Viewed close-up, the presumed solidity of the outside walls reveals itself to be a very transparent, veil-like skin, which has been stretched around the solid primary construction made of rod-like supporting elements in the form of a thin membrane. In the area of the parapets and the covered ventilation flaps, the spacious office windows are superimposed by the net-like structure of the brick envelope, creating an appealing play of light and shadow.

On the building interior, the zenith-lit atrium forms the spatial centre of the bank building. An openly-designed stairway links the different client areas to one another. This results in a three-dimensional marketplace, which represents the heart of the building. The spatial presence of this area is determined by a continuously alternating play of light. This is created by the combination of zenith light from above and the sidelight that seeps into the space via the glazed partitions. The differently-sized office areas form a spacious, protective layer around the public customer area in the centre. They are characterized by large punched windows, which provide the employees with painterly impressions of the surroundings. An intentionally moderate design in terms of materials and colour results in neutral spaces, which stand for a working environment that serves a contemporary and diverse range of uses. The third group, the functional areas, include all the auxiliary, highly-equipped and mono-functional rooms. These consist, without exception, of small-scale, frequently contained rooms, which are designed for a short stay or which connect the personnel areas with one another, allowing the employees to move about internally. A monochrome colour intentionally undermines the division into floors, walls and ceiling, which is characterized by the vocabulary of the materials and in this way highlights the mono-functionality of these auxiliary rooms.

Theatre Casino, Zug

The new restaurant in the Theater Casino Zug has established itself in a niche not previously occupied in the gastronomic scene in Zug. The dining room, with a fantastic view of Lake Zug, forms the basis for an atmospheric, spatial presentation in the fascinating tension between old and new. A change in the spatial allocation transforms the previously cramped rooms into a seamless flow of spaces with different ambiances and designs. The aim is to achieve a timeless design that is not limited by fashion criteria, one that makes it possible for the space and the company to mature and to become a well-known institution in the fast-moving catering world. As a consequence, the space, furnishings and light make up an integral part of this concept. The ambient qualities that can be gained from the conditions of the location become an atmospheric part of the inseparable link between spatial and culinary sensuality, which has the potential to allow for the creation of a gastronomic institution.

Arriving from the entrée, the guest is received by a warm ambiance, bathed in muted light, in the central, round room. Framed by American walnut, the panelling on the walls and ceiling find their counterpart in a floor section made of fishbone parquet, which marks the lounge area of the bar. Loosely arranged armchairs indicate a comfortable area for informal moments. The centre of this area is lit by a ceiling lamp, which is incorporated into a section comprising of ceiling panels covered with fabric. The elegantly curved bar forms the closure of the room at the rear. The front of the bar has also been given the characteristic strip panelling, hence corresponding with the walls, and has a bar surface made of waxed brass. On leaving the muted comfort of the round room, the guest is able to reach the projecting dining room on the lake side of the buildings via the excessively deep, staged, central route through the room. The light, mineral frame of the space setting reflects the room quality unique to an orangery and mediates between the interior and exterior. It is intentionally combined with materials that appear soft. This includes the ceiling covering, the tables made of walnut, as well as the leather upholstered seating furniture. In contrast to the restaurant area, where colour has for the most part been avoided, a compulsory colourfulness has been implemented in the area of the lift and the adjacent auxiliary rooms, which is manifested in the monochrome coating on the floor, walls and ceiling.

Residential building Cala Blava, Lluçmajor (E)

The plot of land, situated at the seaside, forms the basis for an atmospheric setting that includes an exciting tension between architecture and landscape. The outer appearance of the building already reveals the volumetric interlacing of the building structure and the surroundings. The spatial-structural concept envisages an open residential hall, surrounded by four, loosely arranged spatial structures. These are limited by the protruding structure of the individual rooms on the upper storey, which are aligned in the centre and protrude out towards the edges. The protruding building sections on the ground floor correspond to the four differently aligned, sheltered outside spaces, which are perceived as a flowing, spatial continuation of the central living hall. In addition to this, the upper storey is recessed in the area of the four ground floor spatial volumes and forms spacious terrace areas, which are allocated to the individual rooms on the upper storey. Due to the establishment of the three different room typologies – living hall, bordering wooden rooms and colourful individual rooms – the large building is spatially structured in a regulated way, something that is manifested in the calculated alternation of each of the individual room ambiances.

The large living hall, which is oriented to all sides, forms the centre of the building. The airy hall is linked to the garden areas in front of the building via four glazed facades that can be lowered. The open nature of the space is framed by the characteristic ceiling vaults and the heavy structure of the fireplace, which forms the centre of the four different living areas. The spatial structures that border the central hall are characterized by a plastered outer shell and wooden facing. The oiled oak of the interior panelling gives the chamber-like rooms a contrasting materiality, which creates an enhanced intimate ambience. Here, the relationship to the landscape is less obvious and is achieved with large, oak-framed windows, which provide picturesque views. All the rooms made of wood share the fact that all the storage facilities are integrated into the walls, so it is possible to work with the free-standing furniture. While the living hall and the wooden core areas are presented in their own specific colours that correspond to the materials used, the element of colour has been implemented as a deliberate design element in the individual rooms. Each space has been allocated its own colour tone and hence each room and corresponding bathroom has its own individual vibrancy. The colour is continued in the bathrooms in a darker, much more saturated form and is highlighted in an appealing manner using skylights.

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