Edu Lopez Architects

ELA is an architectural design firm headquartered in Madrid, Spain with diversified services including architectural design, urban planning and interior design. Since the firm's founding in 2010.

ELA´s mission is to deliver exceptional design ideas and solutions through the creative blending of human need, environmental stewardship, value creation, science and art, involved in a diverse portfolio including office, civic, cultural, healthcare, residential, academic, transportation, landscape and mixed-use projects.

ELA's approach to utilizing digital tools and technologies, contemporary theory, innovative building practices and advancements in engineering solutions and environmental sustainability have afforded the practice a broad and powerful perspective on all aspects related to architectural building design and city planning

With each project the firm explores new ways to integrate an organizing idea with the programmatic and functional essence of a building. Rather than imposing a style upon different sites and climates, or pursued irrespective of program, the unique character of a program and a site becomes the starting point for an architectural idea. While anchoring each work in its specific site and circumstance, ELA endeavors to obtain a deeper beginning in the experience of time, space, light and materials.

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Q. What makes a successful PPT?

A presentation is successful when it has achieved a perfect understanding of the project presented using the unit elements in adequate amounts, avoiding excess thereof. Also Simplicity and clarity is one of the priorities for such understanding.

Q. What is the most important element in a PPT?

The clarity of the exhibition where all the parts shown, are made to a scale which allows customers who are witnessing the exhibition, a perfect understanding of the idea exposed. It is important that each sheet presentation put one or two graphic elements and highlight a phrase the context of the exhibition. We usually tend intersperse in ppt, graphics, drawings, diagrams, renders ... in order to avoid monotony in the presentation.

Q. Do you have any know-how to making your PPT?

Yes, in audiovisual communication. This is an element that is often left out but is as important as the project itself. The objective of what is intended, it is to convince a client of a project, and audiovisual communication here has a lot to do. When you make a presentation is not only put floor plans, elevations, renders .... We have to be very careful how we draw each of these elements to have a full understanding of drawing and project.

Q. What is different between PANEL and PPT?

The panel must explain itself the project content, so it has to be endowed with a profusion of details while the ppt, being the description of the idea orally, It can satisfy the moment any questions that the customer may have, especially if it is not used to interpret a plane. We have not to forget that the panel don't have interlocutor. This is the big difference between both.

Q. How do you get ideas for PPT?

The ideas when we focus and make a ppt are given by the nature of the project and its typology. It is not the same to make a ppt for a museum than to make a ppt for a house. There is no fixed pattern to follow established rules. Only a common model for all presentations being the matrix design of all sheets is followed, the means by which our Brand Identity is identified.

Q. What is important to you when you have presentation?

Ensure that the project is fully understood by the listeners so that when the exhibition finishes, these have no uncertainty about the content of the scheme developed.

Q. On presentation, have you any gesture or word when you want to get attentionfrom clients.

I consider it is important in the ppt marking key points through drawings made at the time, using a digitizing tablet to establish an interaction with what is shown in the ppt. One of the things I always do is to provide to the customers a dossier with the ppt. These can be reviewed by all the entire contents of the proposal. This is essential.

Q. Any episodes or memories related to a presentation?

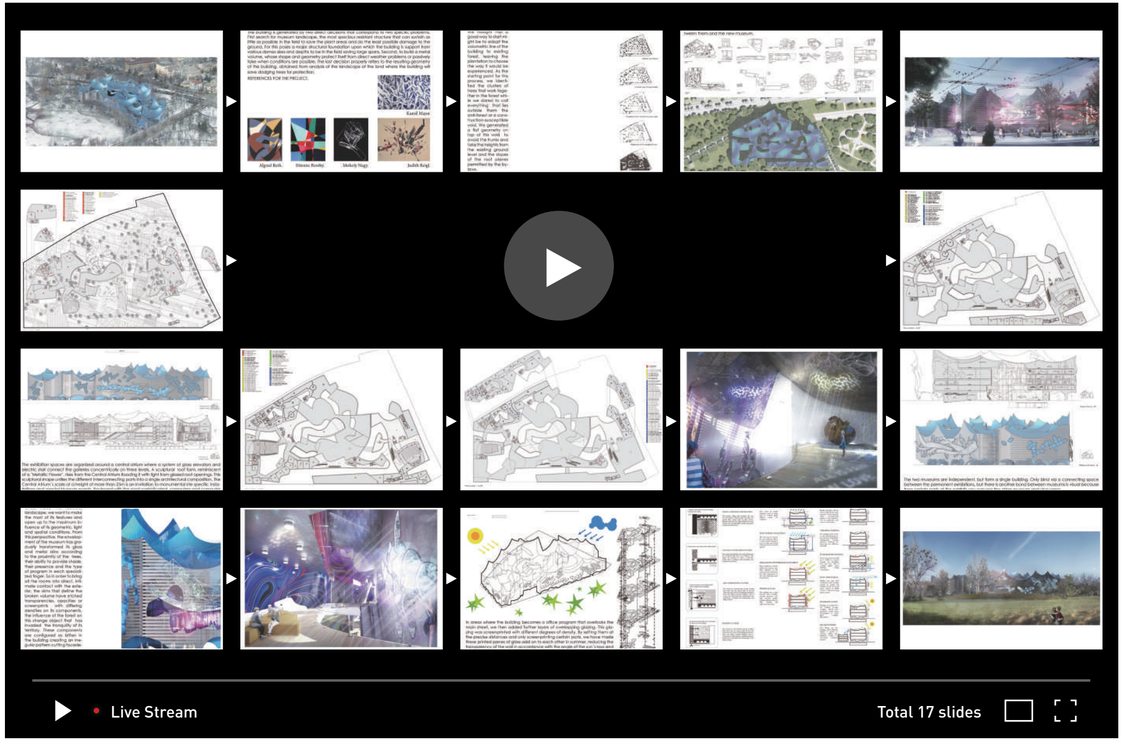
No.

Q. Do you consider your appearance when you prepare presentation? (ex. Dressing, make-up..)

Normally each project presented has a color that defines it, either by materials used in the project or the presentation has been made. For this reason, I usually wear a plain shirt and pants with colors that represents the project itself. As for the shoes I usually inclined by sports shoes, like "Converse" type with patterns that resemble the project.

Q. Anything say to those making their PPT? A presentation is a project in itself. You have to prepare it, even if afterwards you improvise. Don't read! If you were in the shoes of one who is client, what would you look for and why?

It must be sufficiently clear, explicit and short that after the end of this, could get up from the chair having understood perfectly the whole project presented



Art Gallery Budapest

1

" IS IT UNCERTAINTY OR CERTAINTY?
New questions are only resolved with precision by using architecture that we are unfamiliar with. "

Slide 1.
IS IT UNCERTAINTY OR CERTAINTY?
In Benoit Mandelbrot's work on the production of geometries using random systems, he referred to uncertainly as a powerful creative mechanism, and pointed out that it is a system of gradual affinity that we discover, in his vocation as a discoverer, he associated steadiness with the recurring, involuntary appearance of the certainties that he had already domesticated.
New questions are only resolved with precision by using architecture that we are unfamiliar with.

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Slide 2.
IS IT HOMOGENEOUS OR DISCONTINUOUS?
Karl Popper warned of the need to study clouds instead of clocks because of their possession of homogeneous, constant properties in their changing shapes. This endows them with closer energy properties to the way reality works than the mechanical properties used to date. Architecture appears when a void is excited, where there used to be nothing and now there is consistent, continuous tension and properties between the surface and the volume.

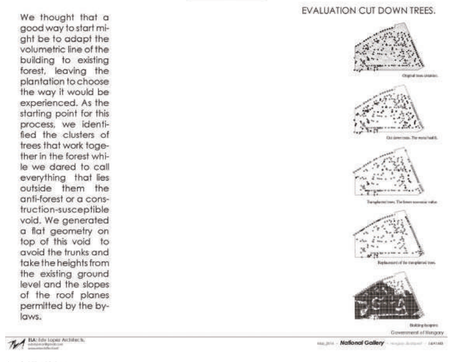
Slide 3.
IS IT EXOGENOUS OR ASEPTIC?
James Clerk Maxwell and his famous demon showed us the informative nature of everything that exists in the world using continuous information exchange, which produces the imbalance necessary for evolutionary systems. Exchanging conditions with the outside encourages transformation and facilitates the actual definition of the architectural boundaries without an aseptic, conformist type of inhabitation.

Slide 4.
IS IT INFORMAL OR COMPLICATED?
Ilya Prigogine reminds us that in the changes of phase in nature, when information is added to a certain system, a point is reached where a new, surprising work regime is entered and its qualities, shape and appearance change. The complexity revealed by this means is instinctively close as it lies within our being, and its presence produces resonance. The complication comes to light in the form of the superficial use of the image of this complexity, and involves an absence of operative propertiez.
The form and image associated with it are nothing less than the principal vocation of architecture, and appear as the result of informal properties guided by the Principles.

2

" Architecture appears when a void is excited, where there used to be nothing and now there is consistent, continuous tension and properties between the surface and the volume. „

2 of 17 slides



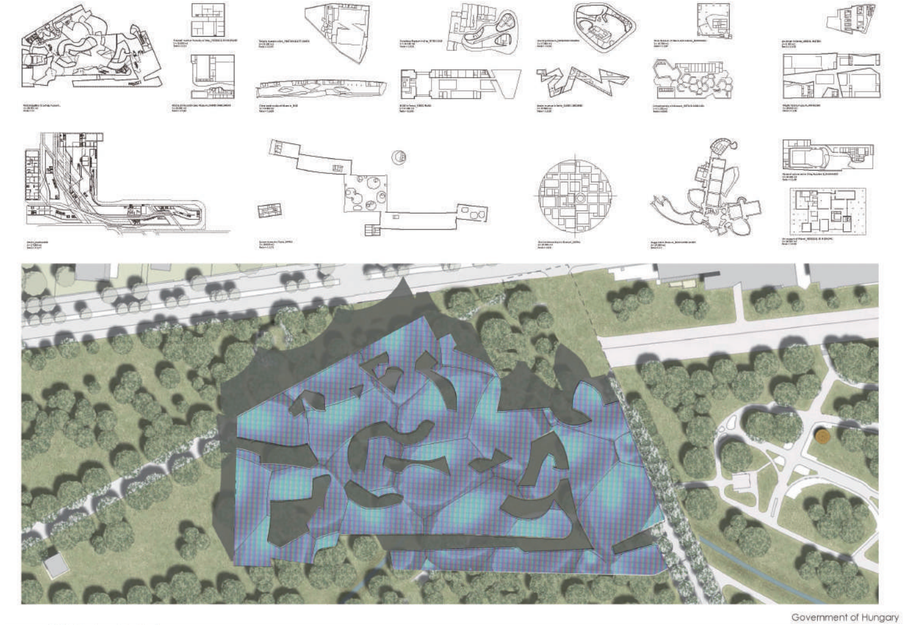
3 of 17 slides

3

" Exchanging conditions with the outside encourages transformation and facilitates the actual definition of the architectural boundaries without an aseptic, conformist type of inhabitation. „

03/10

Dimensional Analysis of modern art museums more sophisticated, creating a surface ratio between them and the new museum.



4

" The complication comes to light in the form of the superficial use of the image of this complexity, and involves an absence of operative properties. The form and image associated with it are nothing less than the principal vocation of architecture, „

Slide 5.
IS IT A PRINCIPLE OR A METAPHOR?
Albert Einstein differentiated clearly between Principles which for him represented a higher level of understanding of the world and the metaphorical occurrences that arise from a sort of pragmatism that has no desire to understand reality and a dangerous presumption of embodying the truth. Principles induce the presence of variable meanings in architecture, whereas metaphors are merely appearance that concludes with themselves and are invariable regardless of the context.

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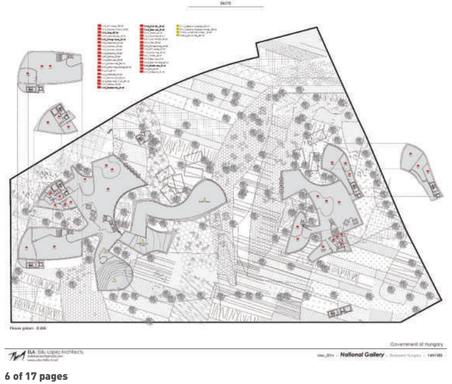
5

" Principles induce the presence of variable meanings in architecture, whereas metaphors are merely appearance that concludes with themselves and are invariable regardless of the context. „

Slide 6 / Slide 7.
For the concept of this museum, we asked ourselves whether we were capable of building something while maintaining the utmost respect for the natural surroundings, avoiding speaking about sustainability, alternative energy or ecology as a veneer for modernity and political correctness. Perhaps it was ultimately a question of making the most of the qualities of the given natural environment and having a minimum impact on them. We thought that a good way to start might be to adapt the volumetric line of the building to existing forest, leaving the plantation to choose the way it would be experienced. As the starting point for this process, we identified the clusters of trees that work together in the forest while we dared to call everything that lies outside them the anti-forest or a construction-susceptible void. We generated a flat geometry on top of this void to avoid the trunks and take the heights from the existing ground level and the slopes of the roof planes permitted by the by-laws. This operation appeared to be an immensely complex part of the process, and forced us to do numerous tests until we arrived at the solution that met all the parameters at every point of the final volumetrics. What appeared was a non-Cartesian geometry with a faceted volume that adapted to the topographic conditions and the planning requirements, inciting us to resolve the brief for this project in an exciting space. The geometry is what will define and discover the ways of experiencing the spaces and their relationships with the outside landscape, a surprising, fruitful relationship between a forest and strict regulations.



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6 of 17 pages

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May_2014 - **National Gallery** - Hungary, Budapest - 1464X83

7 of 17 pages

6,7

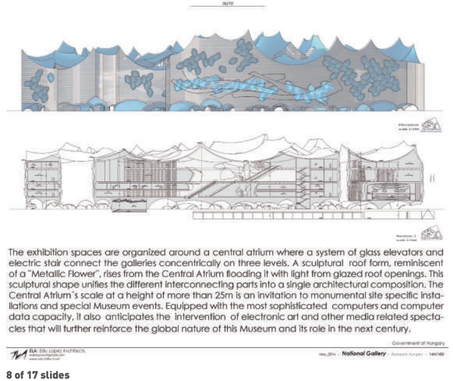
" For the concept of this museum, we asked ourselves whether we were capable of building something while maintaining the utmost respect for the natural surroundings, avoiding speaking about sustainability, alternative energy or ecology as a veneer for modernity and political correctness. „

Slide 8 / Slide 9 / Slide 10.
IS IT HOMOGENEOUS OR DISCONTINUOUS?

outside landscape, a surprising, fruitful relationship between a forest and strict regulations.

The building is generated by two direct decisions that correspond to two specific problems. First search for museum landscape, the most spacious resistant structure that can sustain as little as possible in the field to save the plant areas and do the least possible damage to the ground. For this poses a major structural foundation upon which the building is support from various domes sizes and depths to be in the field saving large spans. Second, to build a metal volume, whose shape and geometry protect itself from direct weather problems or passively take when conditions are possible. The last decision properly refers to the resulting geometry of the building, obtained from analysis of the landscape of the land where the building will save dodging trees for protection.

“A presentation is successful when it has achieved a perfect understanding of the project presented using the unit elements in adequate amounts, avoiding excess thereof.”



The exhibition spaces are organized around a central atrium where a system of glass elevators and electric stair connect the galleries concentrically on three levels. A sculptural roof form, reminiscent of a "Metallic Flower", rises from the Central Atrium flooding it with light from glazed roof openings. This sculptural shape unifies the different interconnecting parts into a single architectural composition. The Central Atrium´s scale at a height of more than 25m is an invitation to monumental site specific installations and special Museum events. Equipped with the most sophisticated computers and computer data capacity, it also anticipates the intervention of electronic art and other media related spectacles that will further reinforce the global nature of this Museum and its role in the next century.

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8 of 17 slides

Floor plan 14,90

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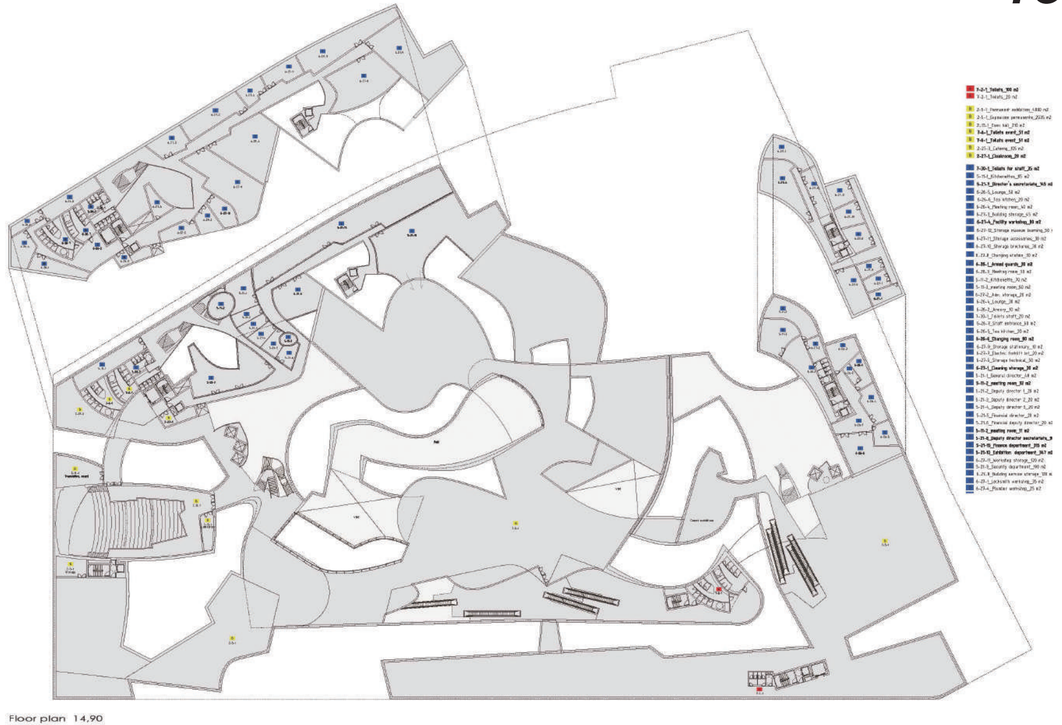
9 of 17 slides

“ outside landscape, a surprising, fruitful relationship between a forest and strict regulations.
The building is generated by two direct decisions that correspond to two specific problems. First search for museum landscape, Second, to build a metal volume. ”

10



Floor plan 14,90

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Slide 11 / Slide 12.

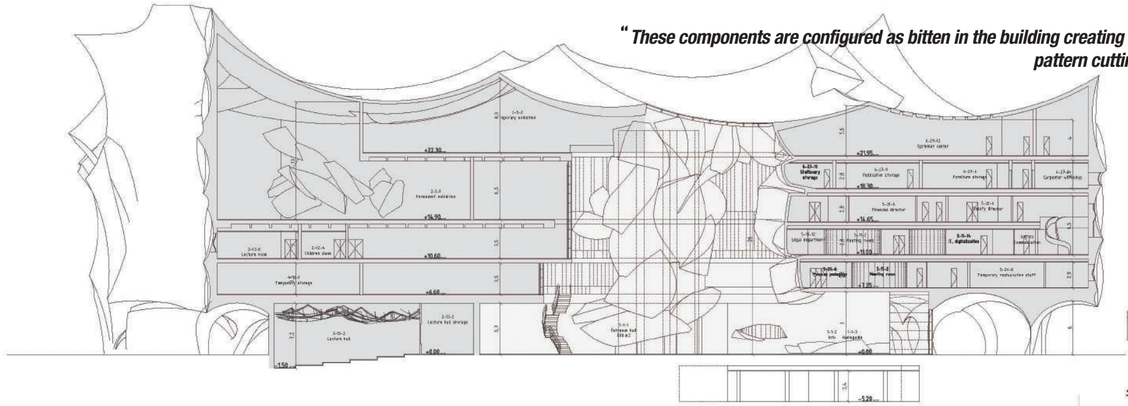
Once inside this fabulous landscape, we want to make the most of its features and open up to the maximum influence of its geometric, light and spatial conditions. From this perspective, the envelopment of (11) the museum has gradually transformed its glass and metal skins according to the proximity of the trees, their ability to provide shade, their presence and the type of program in each specialized finger. So in order to bring all the rooms into direct, intimate contact with the exterior, the skins that define the broken volume have etched transparencies, opacities or screenprints with differing densities on its components, the influence of the forest on this strange object that has invaded the tranquility of its territory. (12) These components are configured as bitten in the building creating an irregular pattern cutting facade.

11

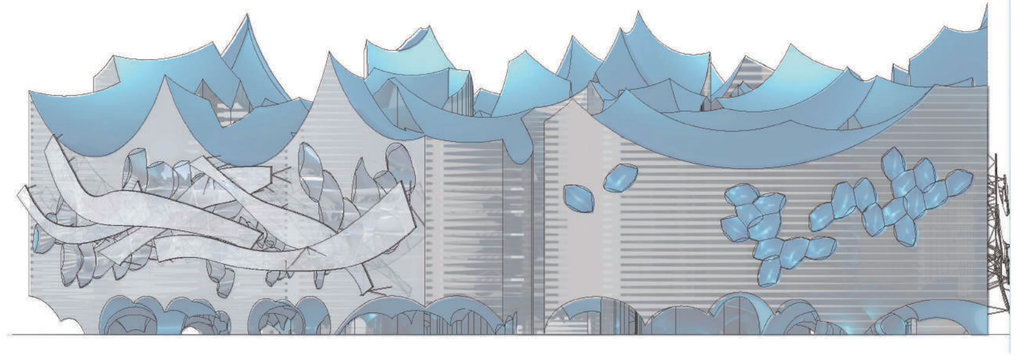
" The museum has gradually transformed its glass and metal skins according to the proximity of the trees. „

" These components are configured as bitten in the building creating an irregular pattern cutting facade. „

12



Section 3



Elevation 4

The two museums are independent, but form a single building. Only bind via a connecting space between the permanent exhibitions, but there is another bond between museums is visual because from certain parts of the exhibits you can see the other museum and vice versa.

Slide 13 / Slide 14.

The exhibition spaces are organized around a central atrium where a system of glass elevators and electric stair connect the galleries concentrically on three levels. A sculptural roof form, reminiscent of a "Metallic Flower", rises from the Central Atrium flooding it with light from glazed roof openings. This sculptural shape unifies the different interconnecting parts into a single architectural composition. The Central Atrium's scale at a height of more than 25m is an invitation to monumental site specific installations and special Museum events. Equipped with the most sophisticated computers and computer data capacity, it also anticipates the intervention of electronic art and other media related spectacles that will further reinforce the global nature of this Museum and its role in the next century.

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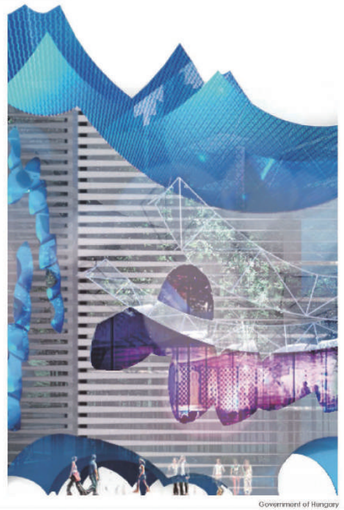

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13

" This sculptural shape unifies the different interconnecting parts into a single architectural composition. „

14

" This sculptural shape unifies the different interconnecting anticipates the intervention of electronic art and other media related spectacles that will further reinforce the global nature of this Museum and its role in the next century.parts into a single architectural composition.„

Slide 15 / Slide 16.

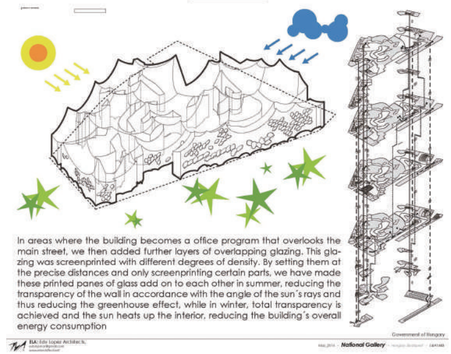
Back-of-house functions such as loading, art staging, storage and conservation are housed in the underground level of the Museum. They are accessible separately from a service road that connects the Museum to a proposed highway.

The two museums are independent, but form a single building. Only bind via a connecting space between the permanent exhibitions, but there is another bond between museums is visual because from certain parts of the exhibits you can see the other museum and vice versa.

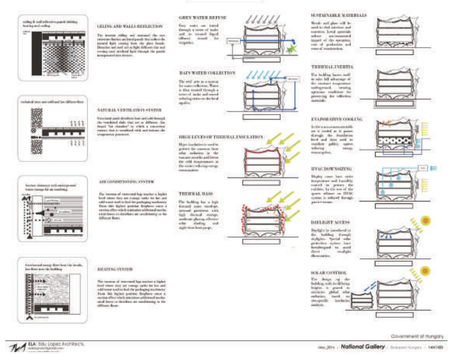
In areas where the building becomes a office program that overlooks the main street, we then added further layers of overlapping glazing. This glazing was screenprinted with different degrees of density. By setting them at the precise distances and only screenprinting certain parts, we have made these printed panes of glass add on to each other in summer, reducing the transparency of the wall in accordance with the angle of the sun´s rays and thus reducing the greenhouse effect, while in winter, total transparency is achieved and the sun heats up the interior, reducing the building´s overall energy consumption.

Slide 17.

this is the inhabiting the anti-forest.



15 of 17 slides



16 of 17 slides

15,16

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17

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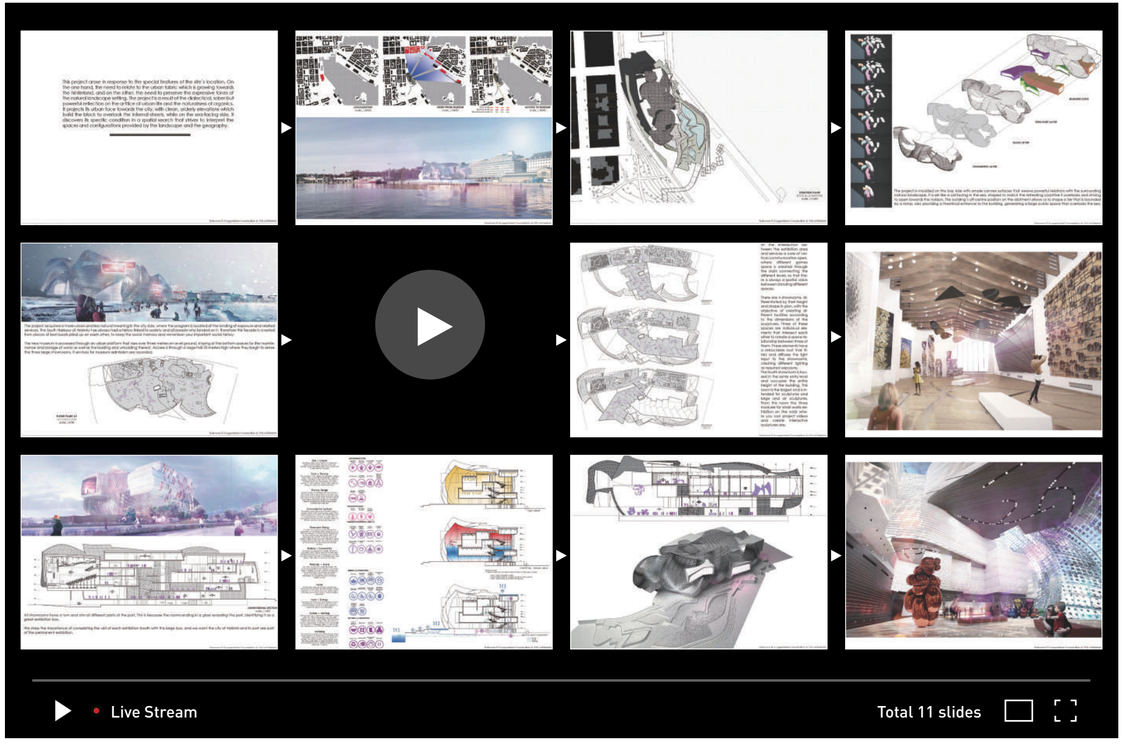

Guggenheim Helsinki

This project arose in response to the special features of the site´s location. On the one hand, the need to relate to the urban fabric which is growing towards the hinterland, and on the other, the need to preserve the expressive tones of the natural landscape setting. The project is a result of the dialectical, sober but powerful reflection on the artifice of urban life and the naturalness of organics. It projects its urban face towards the city, with clean, orderly elevations which build the block to overlook the internal streets, while on the sea-facing side, it discovers its specific condition in a spatial search that strives to interpret the spaces and configurations provided by the landscape and the geography.

1

" A building in wich each space in configured individually, in a time that is subject to transforming itself. „

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Slide 1 / Slide 2.

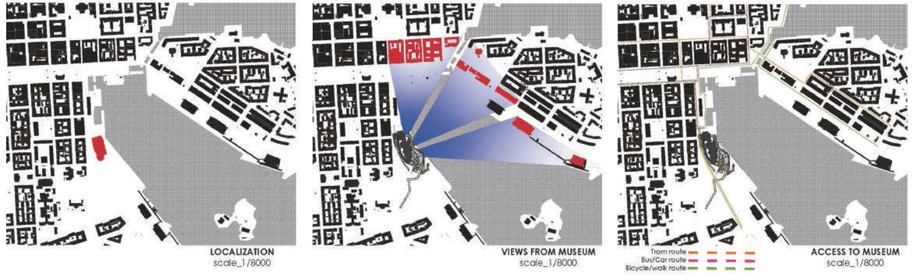
We do not want more than a museum, do not want an objects that pose on land, we want a museum for the city and for society that reflects the social culture of Helsinky. Mistrusting the supposed efficiency and flexibility of the neutral and universal container so often used nowadays, we devised a building closely linked to a place and to a faraway memory. A building in wich each space in configured individually, in a time that is subject to transforming itself.

This project arose in response to the special features of the site's location. On the one hand, the need to relate to the urban fabric which is growing towards the hinterland, and on the other, the need to preserve the expressive tones of the natural landscape setting. The project is a result of the dialectical, sober but powerful reflection on the artifice of urban life and the naturalness of organics. It projects its urban face towards the city, with clean, orderly elevations which build the block to overlook the internal streets, while on the sea-facing side, it discovers its specific condition in a spatial search that strives to interpret the spaces and configurations provided by the landscape and the geography.

The project is moulded on the bay side with ample convex surfaces that weave powerful relations with the surrounding natural landscape.

It is set like a sail facing in the sea, shaped to match the retreating coastline it overlooks and striving to open towards the horizon.

The building's off-centre position on the allotment allows us to shape a tier that is bounded by a ramp, also providing a theatrical entrance to the building, generating a large public space that overlooks the sea.



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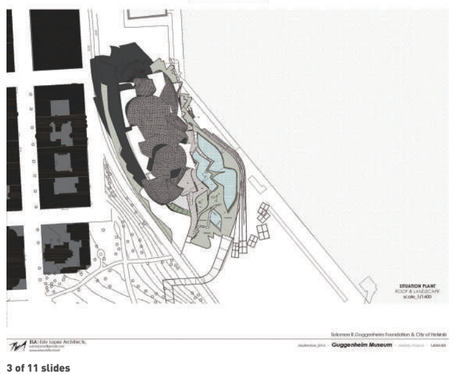
2

"The project is moulded on the bay side with ample convex surfaces that weave powerful relations with the surrounding natural landscape. „

3

"The South Harbour of Helsinky has always had a history linked to society and all people who landed on it.„



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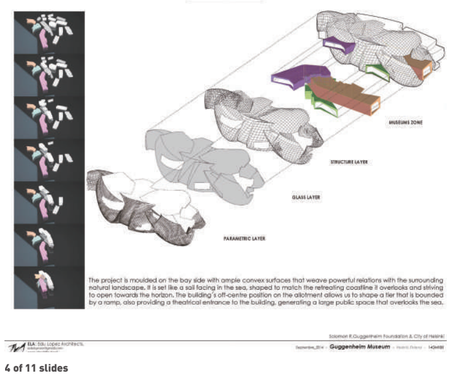
3 of 11 slides

Slide 3.

The project acquired a more urban and less natural meaning in the city side, where the program is located at the binding of exposure and related services. The South Harbour of Helsinky has always had a history linked to society and all people who landed on it. Therefore this facade is created from pieces of keel boats piled up on each other, to keep the social memory and remember your important social history.

Slide 4.

At the intersection between the exhibition area and services a core of vertical communication open, where different games space is created through the stairs connecting the different levels, so that there is always a spatial vision between standing different spaces.



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4 of 11 slides

4

"there is always a spatial vision between standing different spaces.„

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The new museum is accessed through an urban platform that rises over three metres on level ground, staking at this bottom spaces for the maintenance and storage of works as well as the loading and unloading thereof. Access is through a large hall 25 meters high where they begin to sense the three large showrooms. It services for museum admission are recorded.

ROOF PLANT 25
ACCESS ROOF
scale_1/750

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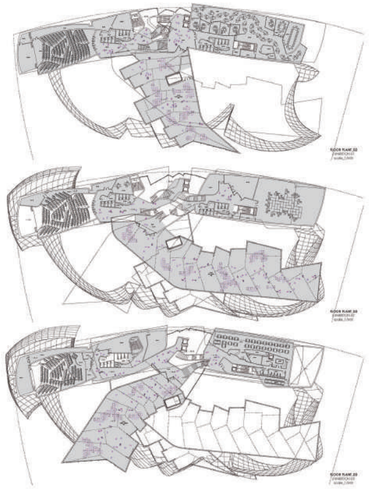
5 of 11 slides



ROOF PLANT 25
scale_1/500

ROOF PLANT 20
scale_1/500

ROOF PLANT 20
scale_1/500

At the intersection between the exhibition area and services a core of vertical communication open, where different games space is created through the stairs connecting the different levels, so that there is always a spatial vision between standing different spaces.

There are 4 showrooms, differentiated by their height and shape in plan, with the objective of creating different facilities according to the dimensions of the sculptures. Three of these spaces are individual elements that intersect each other to create a space relationship between three of them. These elements have a retractable roof that filters and diffuses the light input to the showrooms, creating different lighting as required exposure.
The fourth showroom is housed in the same entry level and occupies the entire height of the building. This room is the largest and is intended for sculptures and large and air sculptures. From this room the three modules for small works exhibition on the walls where you can project videos and create interactive sculptures are.

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6 of 11 slides

“ *in audiovisual communication.* ”

5-7

“ There are 4 showrooms, differentiated by their height and shape in plan, with the objective of creating different facilities according to the dimensions of the sculptures. ”

7

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Slide 5 / Slide 6 / Slide 7.
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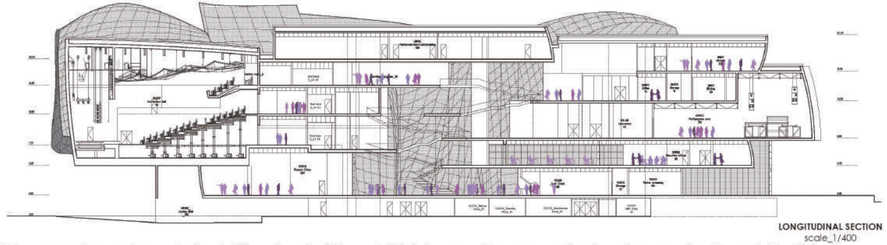
Slide 8 / Slide 9.
All showrooms have a turn and aim at different parts of the port. This is because the rooms ending in a glass revealing the port, identifying it as a great exhibition box. We stress the importance of completing the visit of each exhibition booth with this large box, and we want the city of Helsinki and its port are part of the permanent exhibition.



LONGITUDINAL SECTION
scale_1/400

All showrooms have a turn and aim at different parts of the port. This is because the rooms ending in a glass revealing the port, identifying it as a great exhibition box.

We stress the importance of completing the visit of each exhibition booth with this large box, and we want the city of Helsinki and its port are part of the permanent exhibition.

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Septembre_2014 - **Guggenheim Museum** - Helsinki, Finland - 14GM183

8

" we want the city of Helsinki and its port are part of the permanent exhibition. „

9

Site + Climate
The design utilises natural light as an architectural feature. Careful attention was paid to the sun's movement around the building and how this could be used to bring light into the space.

Form + Massing
The orientation of the buildings was designed to optimise street shading and provide overshadowing to adjacent buildings, which helps to keep them cool. The design of the façades means that, while buildings are in close proximity to their neighbours, there is still a feeling of privacy, as they do not overlook each other.

Passive Design
Insulated facades for all buildings with solar screens in the museum block, provide protection from direct solar access in the atria, a thermal stack and exposed thermal mass, help to provide passive cooling. The solar collector brings natural lighting into the heart of the building, whilst an automated solar shade protects against unwanted, direct solar gain.

Environmental Systems
The building contains advance environmental systems to maximise comfort whilst minimising energy usage. These include advanced fan coil units, active chilled beams with air sensing technology to reduce air change rates, low energy lighting fittings, advanced trichlorobasc chillers and full heat and coolth recovery from exhaust air.

Renewable Energy
A rooftop PV array helps provide the electricity requirements of the buildings whilst shading the roof to limit solar heat gains. A biofuel powered, Combined Heat and Power (CHP) provides approximately 85% of the annual electricity and 65% of the heat load of the building. A large Ground Source Heat Pump (GSHP) acts as a seasonal store of both heat and coolth. Photovoltaic's on the roof power the solar shade within the light sculpture.

Mobility + Connectivity
The museum was designed for a healthy lifestyle by encouraging walking, through improving the microclimate and the positioning of lifts to encourage stair use. There are public transport links near to the building and a large number of bike racks for both staff and visitors.

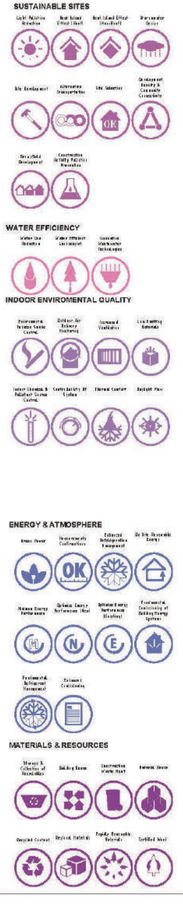
Materials + Waste
Low carbon concrete with cement replacement. Full on-site waste segregation and recycling in construction helped to minimise waste sent to landfill. Prefabrication of key façade elements and bathroom pods helped to reduce construction waste. A lifecycle analysis methodology was followed throughout the material selection process.

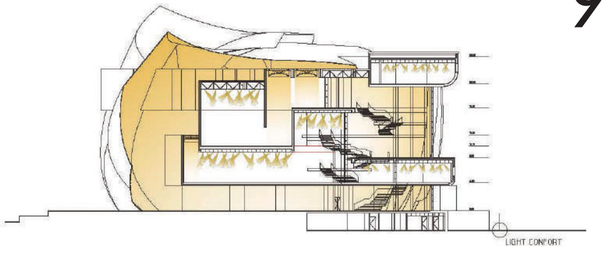
Water
Potable water usage was minimised, using low flow fixtures and fittings. Water was then recycled, including condensate for non-potable water uses. Species used in landscaping were carefully chosen to minimise irrigation requirements.

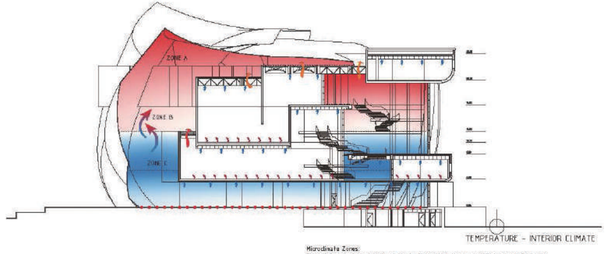
Land + Ecology
Landscaping and ecology were used intelligently across the site/roofscape to provide both shade and cooling through the natural process of evapotranspiration. To minimise the impact of the development.

Culture + Heritage
The road layout was a response to the traditional Finland walled town. Finland ship geometry was used widely throughout the design of the buildings. These discoveries influenced the design, creating a space that sought to become a "living museum" of Helsinky history. Drawing light into the heart of the building, helped to create an open and visible platform for the Finland democratic process.

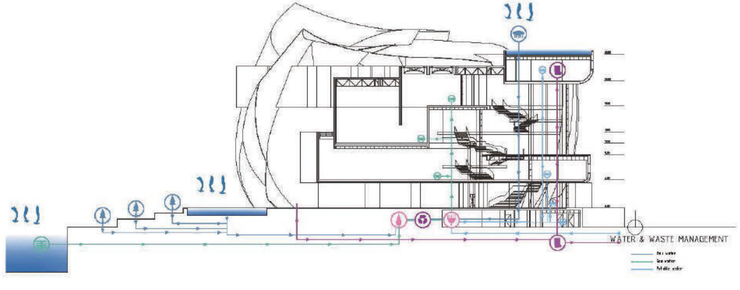
Wellbeing
The design has an enhanced microclimate through shade, material selective for thermal mass, wind movement and evaporative cooling from water features within the buildings, the creation of better spaces between indoor and outdoor areas helps to reduce the thermal shock from travelling through air conditioned buildings to the midday heat of Helsinky.







Microclimate Zones
To optimize running costs the lobby is divided into three stratified layers of climate.
- Zone A: Space inaccessible to people
- Zone B: Optimal climate for circulation and shorter term occupation
- Zone C: Optimal climate for activities with long-term



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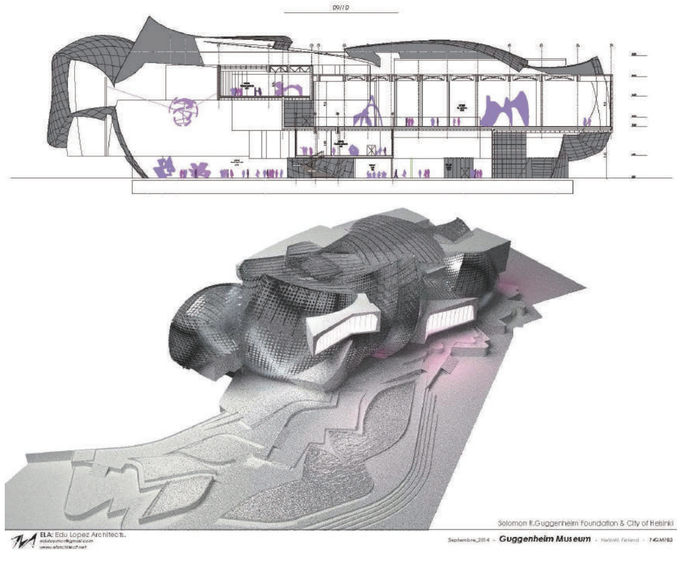

10 of 11 slides

“ *We have to be very careful how we draw each of these elements to have a full understanding of drawing and project.* ”

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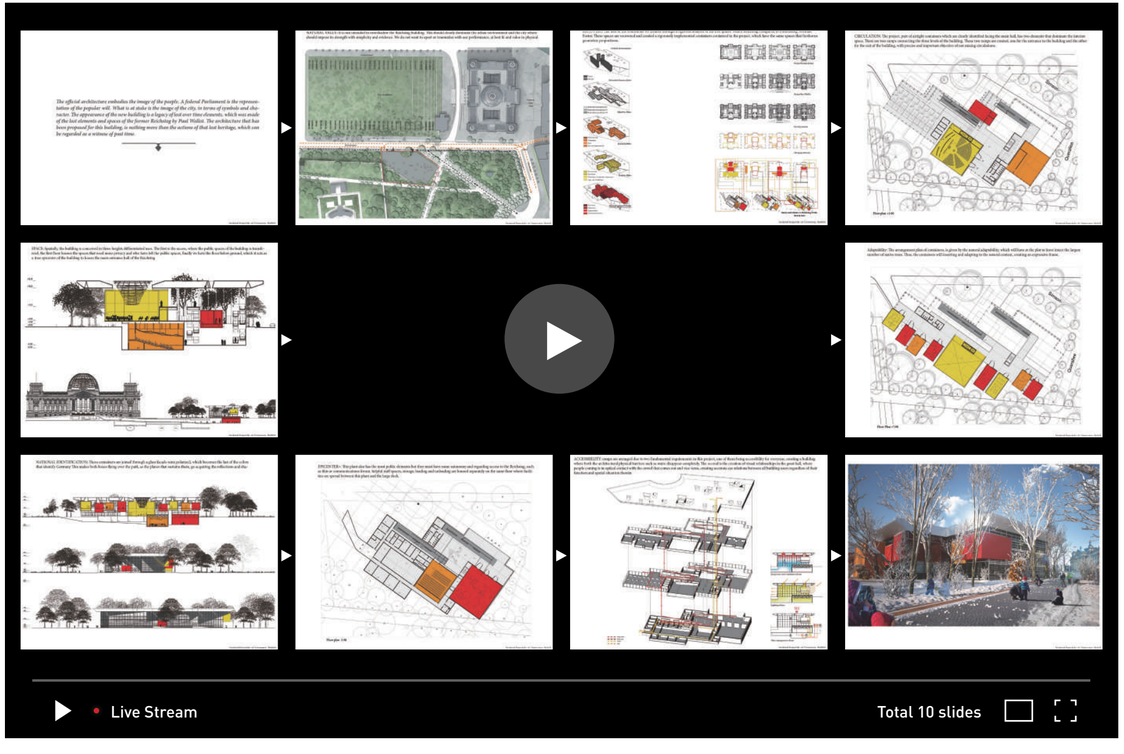

Reichstag Visitor Center

The official architecture embodies the image of the people. A federal Parliament is the representation of the popular will. What is at stake is the image of the city, in terms of symbols and character. The appearance of the new building is a legacy of lost over time elements, which was made of the lost elements and spaces of the former Reichstag by Paul Wallot. The architecture that has been proposed for this building, is nothing more than the actions of that lost heritage, which can be regarded as a witness of past time.

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1

"What is at stake is the image of the city, in terms of symbols and character. „

Slide 1.
HERITAGE
The official architecture embodies the image of the people. A federal Parliament is the representation of the popular will. What is at stake is the image of the city, in terms of symbols and character. The appearance of the new building is a legacy of lost over time elements, which was made of the lost elements and spaces of the former Reichstag by Paul Wallot. The architecture that has been proposed for this building, is nothing more than the actions of that lost heritage, which can be regarded as a witness of past time.

Slide 2.
NATURAL CAPITAL

It is not a question to ask the Reichstag in the shadows. This should significantly in the urban environment and in the city in which he brings his power with simplicity and clarity to express, stand out. We want to make him neither crazy with our activity, even traumatizing, but adapt it most and admire him from afar. But this is nothing more than an initial condition; the introduction of any contemporary architecture in one place, such as the Tiergarten Park, will not be considered fully completed, provided that it does not contribute to revalue its surroundings and does not succeed in using their immediate environment and by the specific implantation of the new building, to upgrade itself.

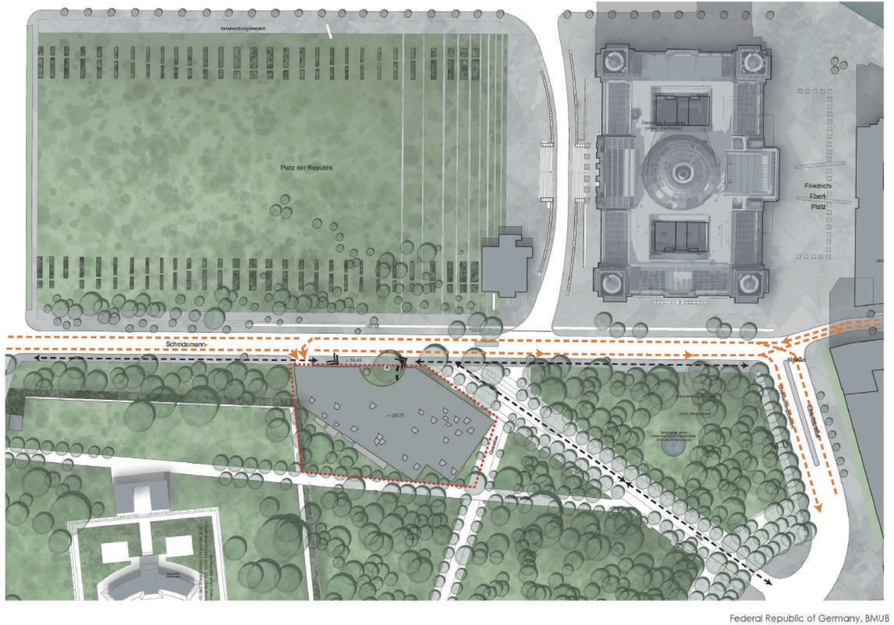
Slide 3.
TRANSITION

It creates an urban condition that changes the relationship to the park, where it turns into a gate. Here this need is exploited to create, in the transition to said Park, a sign of modernity: an information meeting place, educational, signaling, communication point and a worthy access for disabled people. This information point manages the Reichstag makes the park as its own, using a both physical as well as visual connection.

With these two conditions: HISTORICAL HERITAGE AND NATURAL ADAPTABILITY, we create a proposal of a gentle and natural character, in which the various places are protected using a metal blade, as this would be the protector of the parliament, in which recorded the citizens receive, be heard and protected.

01/10

NATURAL VALUE: It is not intended to overshadow the Reichstag building. This should clearly dominate the urban environment and the city where should impose its strength with simplicity and evidence. We do not want to upset or traumatize with our performance, at best fit and value in physical

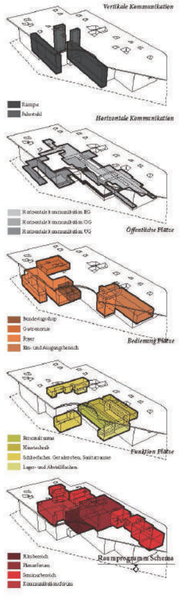


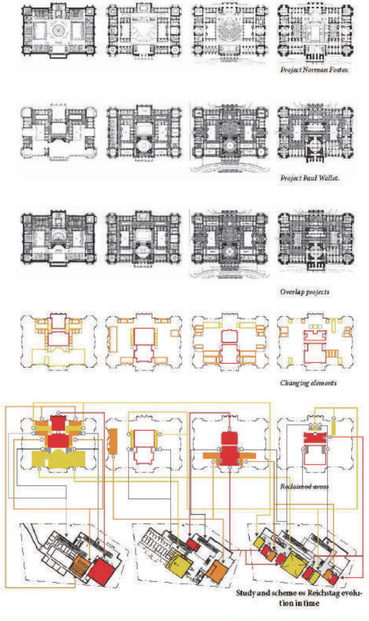
3

" This information point manages the Reichstag makes the park as its own, using a both physical as well as visual connection. „

02/10

RECOVERY: The first of the conditions we created through a rigorous analysis of the lost spaces Wallot Reichstag compared to remodeling Norman Foster. These spaces are recovered and created a rigorously implemented containers contained in the project, which have the same spaces that firstborns geometric proportions.





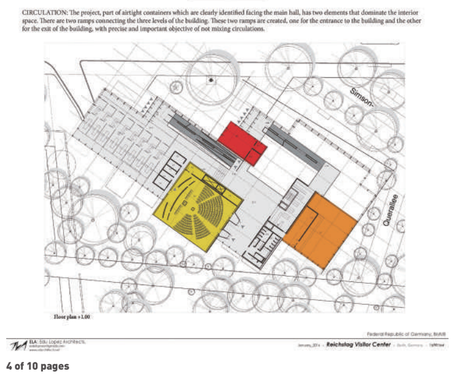
Slide 4.
RECOVERY

The first condition is in a rigorous analysis of the lost spaces of the Reichstag by Wallot, compared to the redesign of Norman Foster. These spaces we win again and created simultaneously several containers with contents that are rigorously implanted into the project, and have the same geometrical proportions as the original spaces. Those hermetic container assume gradually different hues, within a range of warm colors, from yellow to red; So colors we bring in connection with the national flag.

Slide 5.
ADAPTABILITY

The arrangement of the container in floors derives from the second condition, the natural adaptability, from. These containers are gradually placed in the plot to make the greatest possible number of large native trees untouched. Thus, the containers are gradually inserted into the natural context and adapted it, thus a more expressive framework. The container just mentioned are joined by a façade of semi-polarized glass. That glass accepts the leftover of the three colors that are available for Germany. All this contributes to the fact that both the boxes flying over the park, and the plans that they stick together, assume gradually the reflections and shadows of the vegetation of its own private park.

“One of the things I always do is to provide to the customers a dossier with the ppt.„



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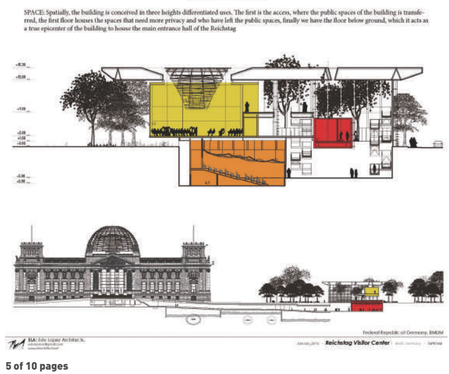


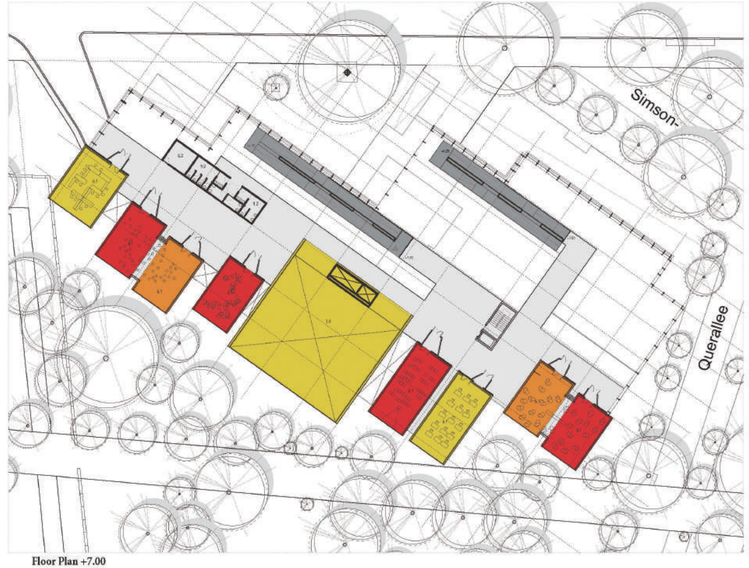
5 of 10 pages

6

“It is important to mention the word security in a public project of this magnitude. We manufacture a range of extremely thick slats so as to make a physical barrier between the transit and the facade of the building. „

05/10

Adaptability: The arrangement plan of containers, is given by the natural adaptability, which will have at the plot to leave intact the largest number of native trees. Thus, the containers will inserting and adapting in the natural context, creating an expressive frame.



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Slide 6.
SAFETY

It is important to mention the word security in a public project of this magnitude. This building, the entrance to the Parliament should have architectural elements Security against vandalism. These elements are placed at the entrance facade, where both the pedestrian and the road is greatest. We manufacture a range of extremely thick slats so as to make a physical barrier between the transit and the facade of the building. This in the project with integrated fins act as small umbrellas that gradually climb until they disappear. In this way it is ensured that the lower part of the building gains in density, while the density in the upper region is quasi zero. The distance between them can see what happens in the interior of the building, since we do not intend to create a fully hermetic building, but one that opens onto the green esplanade and the Reichstag.

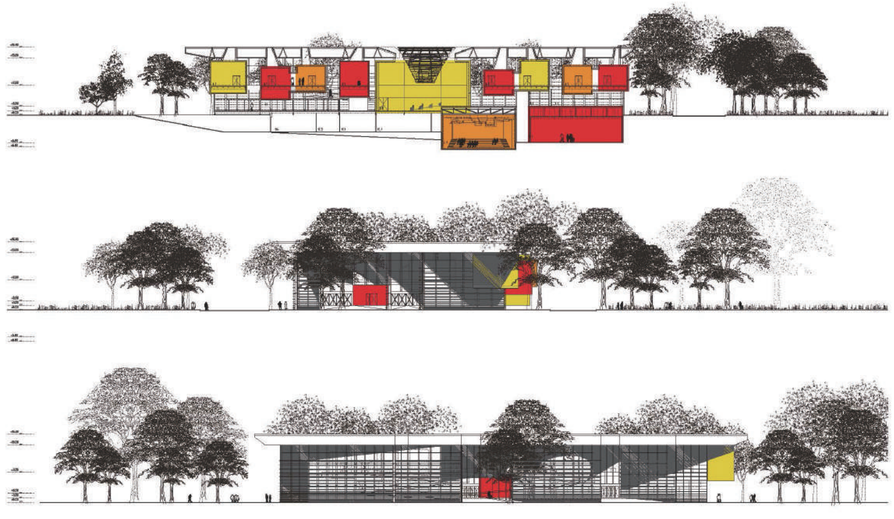
Moreover, the fins give the project a certain unit, together with the clamps of the same, as well as with the support poles and crossbeams of the curtain wall, a composite stitch creates that reflects the proximity of the urban context.

“the fins give the project a certain unit, together with the clamps of the same, as well as with the support poles and crossbeams of the curtain wall, a composite stitch creates that reflects the proximity of the urban context. „

Slide 7.
SPACE

Geographically, the building is divided into three levels that are differentiated in each case after use. The first of them is the access area in which mainly are the public areas of the building such as security checks, shops, restaurants, cloakrooms, entrances, etc.. The first floor houses the areas that require the highest level of privacy and therefore clearly separated from public areas. Here all seminars are housed. And finally, we have the basement, which acts as a true epicenter of the building, as the main entrance hall of the Reichstag and the confluence of the input and output ramp are in him. This floor also has more public elements that must have a certain autonomy and relationship to the Reichstag but, like the cinema and the Communication Forum. The areas for the staff, storage, charging and discharging thereof are housed independently in the same, where the installations between this floor and the large roof are.

NATIONAL IDENTIFICATION: These containers are joined through a glass facade semi polarized, which becomes the last of the colors that identify Germany This makes both boxes flying over the park, as the planes that sustains them, go acquiring the reflections and sha-



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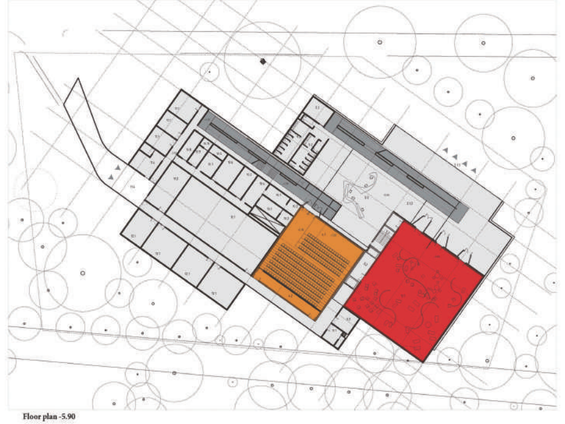
7

"Geographically, the building is divided into three levels that are differentiated in each case after use. „

EPICENTER>: This plant also has the most public elements but they must have some autonomy and regarding access to the Reichstag, such as film or communications forum. helpful staff spaces, storage, loading and unloading are housed separately on the same floor where facilities are spread between this plant and the large deck.



Floor plan -5.90

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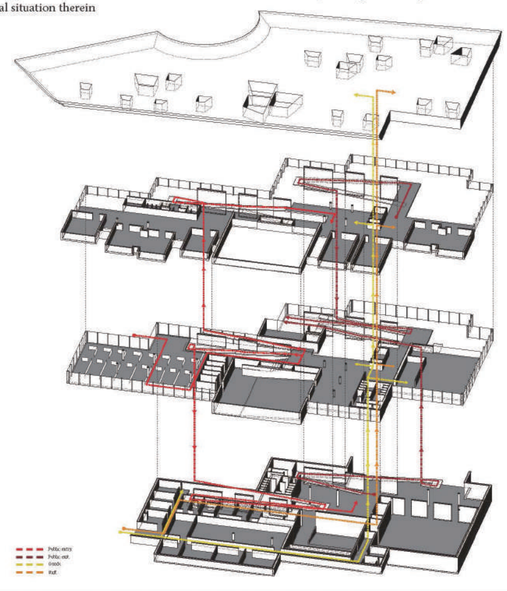
Slide 8 / Slide 9.
TRAFFIC-ACCESSIBILITY

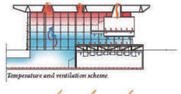
the project has, in addition to the hermetic containers which are clearly visible because they are oriented towards the main hall, two elements that overlap the inner portion. There are two ramps that combine the three levels of the building. These two ramps, one for the entrance of the building and the other for output, are meant that do not overlap the two arteries. That's why there are an input and an output which are clearly separated. They are located on the same facade, but at different levels, where they are surrounded by the continuity of the element ramp.

8

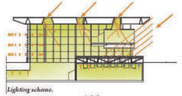
"There are two ramps that combine the three levels of the building. „

ACCESSIBILITY: ramps are arranged due to two fundamental requirements in this project, one of them being accessibility for everyone, creating a building where both the architectural physical barriers such as stairs disappear completely. The second is the creation of visual relationships in the great hall, where people coming is in optical contact with the crowd that comes out and vice versa, creating accurate eye relations between all building users regardless of their function and spatial situation therein





Temperature and ventilation scheme.



Lighting scheme.

Water management scheme

9

“ They are located on the same facade, but at different levels, where they are surrounded by the continuity of the element ramp. ”

Slide 10.
VIEW
These ramps are, technically speaking, two walls that are cut using precise and rigorous cuts gradually, so as to provide a better view inside. Each is seen by each and everyone looks at everyone.

10

“ These ramps are, ... so as to provide a better view inside. ”