

GreenBuildings

З Е Л Е Н Ы Е З Д А Н И Я

Кунсткамера хлебных чудес
The Kunstkammer of Bread Wonders

Угол зрения на «геометрию танца»
Angle of View on 'Dance Geometry'

Сила дракона – в умной башне Шанхая
Dragon's Power – in the Smart Shanghai Tower

Образец жизнеспособного дизайна
The Model of Sustainable Design





На обложке: Музей искусств Переза в Майами, проект Herzog & de Meuron и ArchitectonicaGEO
On the cover: Perez Art Museum Miami (PAMM), project by Herzog & de Meuron and ArchitectonicaGEO

Журнал «Зеленые здания»
Green Buildings Magazine

Учредитель: ООО «Скайлайн медиа»
при участии ЗАО «Горпроект»

Редакционная коллегия:
Сергей Лахман, Надежда Буркова,
Филипп Никандров, Александр Бурков,
Юрий Софронов, Татьяна Печеная

Исполнительный директор
Сергей Шелешнев

Главный редактор
Елена Домненко

Редакторы:
Ирина Амиреджиби
Марьяна Крылова
Редактор-корректор
Елена Бодрова
Дизайнер-верстальщик
Светлана Зимина

Отдел рекламы
Неля Никитенко
Тел. +7 (495) 909-39-39; доб. 206

Отдел распространения:
Светлана Богомолова, Владимир Никонов
Тел. +7 (495) 909-39-39; доб. 343

Адрес редакции:
105064, Москва, Нижний Сусальный пер.,
д. 5, стр. 5А
Тел. +7 (495) 909-39-39; доб. 342 и 343
www.green-buildings.ru
www.tallbuildings.ru
e-mail: info@tallbuildings.ru

Мнение редакции может не совпадать
с мнением авторов.

Переписка материалов допускается
только с разрешения редакции
и со ссылкой на издание.

За содержание рекламных публикаций
редакция ответственности не несет.

Журнал зарегистрирован в Федеральной службе
по надзору за соблюдением законодательства
в сфере массовых коммуникаций и охране
культурного наследия.

Свидетельство ПИ № ФС77-47293
от 11 ноября 2011 г.

Журнал отпечатан в типографии
ООО ПО «Периодика», Гарднеровский пер.,
д. 3, стр. 4

Цена свободная Тираж: 5000 экз.



СОДЕРЖАНИЕ

CONTENTS

4 НОВОСТИ NEWS

| ЭКОУРБАНИЗМ | ECO URBANISM |
|---|--|
| СРЕДА / HABITAT | 10 Технологии и городское развитие Technology and Urban Development |
| МАСТЕР-ПЛАН / MASTERPLAN | 20 Утонут ли хвосты комет в зеленой реке? Will the Tails of Comets Drown in a Green River? |
| МАТРИКУЛ / MATRICULA | 26 Новый город – на месте грузовых дворов New City – on the Site of Freight Yards |
| ТРАНСПОРТНАЯ ИНФРАСТРУКТУРА / TRANSPORT INFRASTRUCTURE | 30 Угол зрения на «геометрию танца» Angle of View on 'Dance Geometry' |
| БИОРАЗНООБРАЗИЕ / BIODIVERSITY | 40 Зоопарк Антверпена: еще ближе к природе Antwerp ZOO: Even Closer to Nature |
| УСТОЙЧИВОСТЬ / SUSTAINABILITY | 46 Музей как образец жизнеспособного дизайна Museum as a Model of Sustainable Design |

| АРХИТЕКТУРА И ПРОЕКТИРОВАНИЕ | ARCHITECTURE AND DESIGN |
|------------------------------|---|
| МУЗЕЙ / MUSEUM | 56 Лувр Абу-Даби – «дождь света» под куполом Louvre Abu Dhabi – «Rain of Light» under the Dome |
| РЕЗИДЕНЦИЯ / RESIDENCE | 68 ЖК «Заповедный»: в гармонии с природным окружением La Reserve Residences: in Harmony with Natural Environment |



| | |
|---|---|
| ПРООБРАЗ / PROTOTYPE | 76 Сила дракона – в умной башне Шанхая Dragon's Power – in the Smart Shanghai Tower |
| КУРОРТ / RESORT | 82 Плавающие фонарики, или Волшебный отдых на воде Floating Lanterns, or a Magical Vacation on the Water |
| НАСЛЕДИЕ / HERITAGE | 88 Южнотирольский модернизм в архитектуре Отмара Барта South Tyrol Modernism in the Architecture of Othmar Barth |
| ПРОМЫШЛЕННАЯ АРХИТЕКТУРА / INDUSTRIAL ARCHITECTURE | 96 Plaxil 8: заводской цех как архитектурная доминанта Plaxil 8: Factory Workshop as an Architectural Landmark |
| СИНЕРГИЯ / SYNERGY | 104 Панеум, или Кунсткамера хлебных чудес Paneum, or the Kunstkammer of Bread Wonders |

| СТАНДАРТЫ И НОРМАТИВЫ | STANDARDS AND REGULATIONS |
|--|---|
| ЗЕЛЕНый ОФИС / GREEN OFFICE | 112 Корпус Макса Вебера – здание, которое дышит Max Weber Building – the Structure that Breathes |
| ИННОВАЦИОННЫЕ ТЕХНОЛОГИИ | CREATIVE TECHNOLOGIES |
| ЭНЕРГОЭФФЕКТИВНОСТЬ / ENERGY EFFICIENCY | 120 Зеленая крыша, которая производит энергию Green Roof System with Energy Efficient Features |
| 122 | АНГЛИЙСКАЯ ВЕРСИЯ |
| | ENGLISH VERSION |



ПЛАВУЧИЕ ФОНАРИКИ, ИЛИ ВОЛШЕБНЫЙ ОТДЫХ НА ВОДЕ

► Материалы предоставлены RRC Studio Architects



МИЛАНСКАЯ АРХИТЕКТУРНАЯ ФИРМА RRC STUDIO ARCHITECTS, РАБОТАЮЩАЯ КАК НА НАЦИОНАЛЬНОМ, ТАК И НА МЕЖДУНАРОДНОМ УРОВНЯХ, НЕДАВНО ЗАВЕРШИЛА ПРОЕКТИРОВАНИЕ ЭЛИТНОГО КУРОРТА В МЬАНМЕ, ГОСУДАРСТВЕ В ЮГО-ВОСТОЧНОЙ АЗИИ. ЗАСТРОЙКА В САМОЙ ЮЖНОЙ ЧАСТИ ОСТРОВА ПЬИН СА БУДЕТ ВКЛЮЧАТЬ ТРИ ОСНОВНЫХ ВИДА СТРОЕНИЙ, ФУНКЦИОНАЛЬНОЕ НАЗНАЧЕНИЕ КОТОРЫХ – ПРЕДОСТАВЛЯТЬ УСЛУГИ В ОБЛАСТИ ГОСТЕПРИИМСТВА И ЗДОРОВЬЯ. ЭТО ОТЕЛЬ, РЕСТОРАН И ТРЕНАЖЕРНЫЙ ЗАЛ СО СПА-САЛОНОМ, А ТАКЖЕ ВИЛЛЫ НА ВОДЕ.



Все постройки, как и противоположные берега лагуны, связаны между собой легкими, деревянными настилами, проложенными прямо по воде. Также на курорте предусмотрены такие сервисы, как центр рыбалки и дайвинга, яхт-клуб, причал для морских судов и база для гидросамолетов, с тем чтобы клиенты могли прибывать сюда как по воде, так и по воздуху. От основных дорожек ответвляются боковые, обеспечивая доступ к каждой плавучей вилле, но в то же время гарантируя уединение, уникальные виды и ощущение полного погружения в окружающую среду.

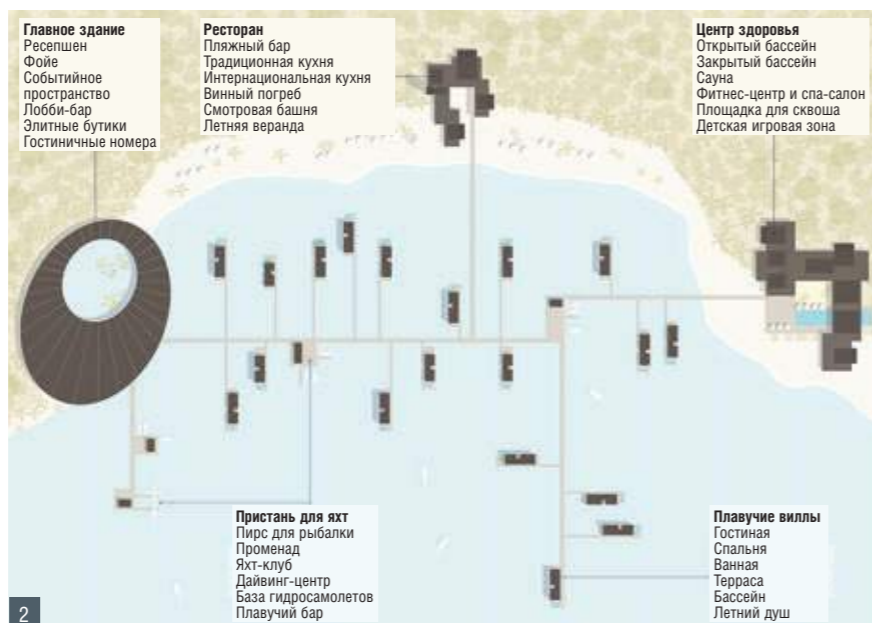
Курорт находится в окружении тропической растительности и неизведанных земель, что характерно для Мьянмы и ее островов. Постройки с осторожностью встроены в природный контекст, чтобы свести к минимуму воздействие на окружающую среду. Используемые в строительстве материалы (бамбук, дерево и текстиль) производятся местными производителями, а потому легкие и хорошо освещаемые конструкции органично вписываются в пейзаж, а со временем зарастут растительностью, так

что их можно будет даже спутать с природными элементами.

Образ курорта вдохновлен плавучими фонариками (floating lanterns). В странах Азии существует такая традиция – в дни праздников пускать по реке горящие фонарики из красной или желтой промасленной бумаги. Так и виллы

тихо качаются на волнах, освещая ночь подобно сияющим фонарикам.

Главное здание курорта – отель, который находится в непосредственной близости к зоне прибытия (причал для судов и базе гидросамолетов). Его отличительной чертой является огромная крыша-навес овальной формы,



О КОМПАНИИ

RRC STUDIO ARCHITECTS основана в Милане архитектором Ромоло Калабрезе (Romolo Calabrese) в 1999 году. Компания разрабатывает проекты различного масштаба во всех областях архитектуры. Это и мастер-планы, и публичные пространства, и общественные здания, и жилые дома и т. д. На выставке «ЭКСПО-2008» в Сарагосе RRC выиграла главный приз конкурса «Дома и офисы» ('Viviendas y Oficinas'). Также в 2008 году ее проект экоустойчивого города Нордхавнена на 40 тыс. жителей и 40 тыс. работающих в пригороде Копенгагена был отмечен на международном конкурсе по городскому планированию. В 2012 году компания получила первую премию за проектирование средней школы в Берлинго, Италия. В настоящее время RRC Studio работает над рядом масштабных коммерческих и жилищных проектов на Ближнем Востоке и в Юго-Восточной Азии.

накрывающая различные функциональные зоны отеля, кроме водоема с водными растениями в центре. Через крышу проникает рассеянный свет, освещая открытое пространство под ней, а дополняет гигантский вестибюль водный сад с местной растительностью, создавая атмосферу умиротворения.



1 – Плавучие виллы
2 – Мастер-план курорта
3 – Вид на курорт с высоты птичьего полета
4–6 – Функциональное зонирование



7



8

Основные функциональные зоны отеля – ресепшен, лобби-бар, событийное пространство и несколько элитных бутиков, административные и вспомогательные помещения и наконец различные зоны для отдыха, занимающие открытое пространство под крышей.

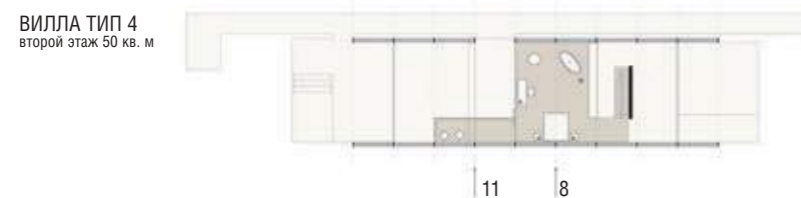
В жилой части отеля расположены гостиничные номера (одноместные и двухместные). Передним остекленным фасадом все они выходят на водный сад, залитый солнечным светом, тогда как задний обращен в сторону острова, что позволяет постояльцам отеля наслаждаться видом пышной растительности. При этом в большинстве номеров предусмотрены террасы, находясь на которых, можно почувствовать себя почти как в джунглях.

Ресторан, как и одна из спортивных площадок, тоже накрыт легким навесом, пропускающим свет, под которым размещены различные функциональные зоны. Так, в обеденной зоне расположены ресторан традиционной кухни, пляжный бар, винный погреб и смотровая башня, поднимающаяся над уровнем моря на 25 м. С этой высо-



ВИЛЛА ТИП 4
первый этаж 250 кв. м

- | | |
|--------------------------|---------------------------|
| 1 – бассейн | 8 – спальня / велнес-зона |
| 2 – ванная / велнес-зона | 9 – лестница / гардероб |
| 3 – туалет | 10 – гостиная |
| 4 – вход | 11 – мезонин |
| 5 – спальня / гостиная | 12 – летняя веранда |
| 6 – зона отдыха | 13 – спальня |
| 7 – сад | |

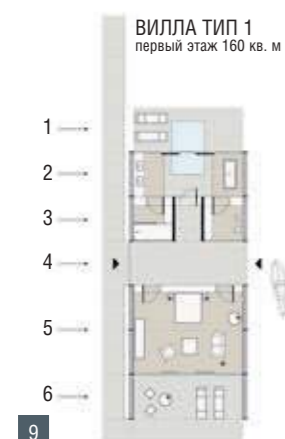


ВИЛЛА ТИП 4
второй этаж 50 кв. м

ВИЛЛА ТИП 3
первый этаж 230 кв. м



ВИЛЛА ТИП 3
второй этаж 25 кв. м



ВИЛЛА ТИП 1
первый этаж 160 кв. м



ВИЛЛА ТИП 2
первый этаж 160 кв. м



9



10

данные о проекте

«ПЛАВУЧИЕ ФОНАРИКИ» –
ЭЛИТНЫЙ КУРОРТ В МЬЯНМЕ
(FLOATING LANTERNS – LUXURY
RESORT IN MYANMAR)

Расположение:

остров Пьин Са, Мьянма

Архитектор: RRC Studio Architects

Тип проекта: гостиничный

бизнес, ландшафтный дизайн

Площадь застройки:

16 тыс. кв. м



11

ты открываются фантастические виды на курорт и окружающую природу.

Центр здоровья, находящийся в отдалении от главного здания, предлагает оздоровительные услуги в дополнение к гостиничным. Здесь находятся гостиная, фитнес-центр, спа-салон и сауна, раздевалки и душевые, детский

7 – Фойе отеля

8 – Открытый бассейн

9 – поэтажные планы плавучих vill

10 – Вид на море из гостиной плавучей vill

11 – Виллы со всех сторон окружены водой

уголок, площадка для сквоша, пляжный бар и большой бассейн, частично закрытый, а частично открытый – с зоной для принятия солнечных ванн.

Плавучие виллы представлены четырьмя типами. Виллы первого и второго типов площадью 160 кв. м имеют главный вход со стороны суши или моря, спальню, гостиную и ванную комнату с велнес-зоной, а также места для отдыха на свежем воздухе. На виллах первого типа – это открытый бассейн, на виллах второго типа – зеленый сад. Виллы третьего типа площа-

дью 255 кв. м располагают отдельной гостиной с садом и большим бассейном, а также мезонином для релаксации и уединения.

Виллы четвертого типа – самые большие (300 кв. м), с просторными внутренними помещениями и дополнительной комнатой с балконом на втором этаже. Изюминкой зоны отдыха на этих виллах является бассейн с остекленными стенами, а из столовой можно любоваться закатом, находясь прямо посреди моря, что несомненно подарит гостям неизгладимые впечатления. ■

with appropriate and imaginative development, contributing to this extraordinary sense of place! Construction on Power Long will start in 2018 and is expected to wrap up for 2020.

THE POWER LONG (THE POWER DRAGON) – THE SMART SHANGHAI TOWER

Location: Pudong District, Shanghai (East of the Huangpu River, across from the historic city center of Shanghai in Puxi).

TEAM RA-D:

Design & Concept:

Prof. Arch. Richard Moretta

Team Work:

Promoter: Dir. Pat Lin,

Design / Project Architect:

Arch. Juvenal Echenique

Design / Project Architect:

Dis. Michael Silvers

Design / Production Team:

Dis. Javier Miramontes

Design / Production Team:

Dis. Morgan Prost

Dir. Project Engineer:

Eng. Hugo Balbuena

Budget: US \$600 Millions

Year project: 2018–2020 ■

ARCHITECTURE & DESIGN RESORT

Floating Lanterns, or Magical Vacation on the Water (p. 82)

MATERIALS PROVIDED BY RRC STUDIO ARCHITECTS

RRC Studio Architects, a Milan based architectural firm working in national and international projects, has recently finished a luxury resort in Myanmar Asia. The project, located in the Southernmost part of the Pyin Sa Island, consists of 3 main structures that hold the main hospitality activities: the hotel, the restaurant, and the gym & spa.

These are connected by light weight, wooden corridors that run over the water, extending from one point of the beach to the other. There are other functions also developed, such as fishing and diving center, a boat clubhouse, and a sea-plane and ship base to manage the arrivals from air and from water. The smaller corridors branch, from the main ones to access each of the floating villas, providing privacy, unique views, and a sense of total embedding in the environment.

The resort is surrounded by a tropical jungle of vegetation and

unexplored lands characteristic of Myanmar and its islands. The structures are placed in the context with care to reduce to a minimum the impact on the natural environment. The materials used (bamboo, wood and textiles) come from local manufacturing and the light and permeable structures blend in the landscape, free to be covered by vegetation and confused with the natural elements.

Inspired by the floating lanterns of the Asian tradition, the villas are quietly floating over the sea, lighting up at night, like shining lanterns in the tropical landscape.

The main building, the hotel, can be accessed directly from the arrivals area (seaplane and ships base). Its structure consists of a great oval-shaped roof surrounding a central water garden. The roof provides filtered light to the open space below it, and the central garden completes the giant lobby with a touch of local vegetation and the peaceful presence of water.

The main functions in this building are the reception, the lobby bar, the event room and several high-end boutiques, the administrative and service areas, and finally the different lounge areas, distributed along the open covered space.

Behind the water garden can be found a group of guest rooms, type 5 and 6 (single and double room respectively). All of these rooms face in the front facade the sunny water garden and enjoy in the back facade the rich vegetation of the island, most of them through quiet terraces placed almost in the middle of the jungle.

The restaurant structure, as the one of the sports' area, consists also of a permeable roof to host the different functions under it. The dining area holds a traditional cuisine restaurant, a beach bar, a wine cellar and a view point tower 25 meters over the sea level. To get a fantastic view of the resort, its architecture and the nature surrounding it.

The sports' area, in the far end of the wooden corridor coming from the main building, hosts recreational functions complementary to the hospitality activity, such as a gym, a spa and sauna room, locker rooms and showers, a kids area, a squash court, a beach bar, and a great swimming pool – indoors and outdoors, surrounded by lounge and sunbathing areas.

The floating villas are divided in four typologies. The first and second type, with 160 m², holds a main entrance from land or from sea, a bedroom/living space and a bathroom/wellness area. Both villas have outdoor lounge spaces in the shape of a green garden in Type 2 or a swimming pool in Type 1.

The typology number 3, with 250m², hosts a separated living space, both a garden and a swim-

ming pool with bigger dimensions, and a mezzanine in the first floor, for extra relaxation and privacy. The typology number 4 is the biggest of the villas. Inside, the spaces reach great dimensions, and a second room is added in the first floor, along with an internal balcony. The swimming pool glazed walls add an exciting feature to the lounge area. Finally the sunset dining area right in the middle of the sea completes the floating experience.

FLOATING LANTERNS – LUXURY RESORT IN MYANMAR

Location: Pyin Sa Island, Myanmar

Architect: RRC Studio Architects

Date: May 2017

Client: Private

Type: Hospitality, Landscape

Built-Up Area:

16.000 sqm (172.000 sqft)

COMPANY PROFILE

RRC Studio Architects in Milan (IT) was founded by Romolo Calabrese in 1999. He graduated at Politecnico of Milan in 1998, and from 1997 to 1999 he was assistant professor of Architectural Design at Politecnico of Milan. During his studies, he made his apprenticeship at Aldo Rossi Studio, in Milan (IT), Munchen (D). He participated in several architectural competitions for the design and the construction of public and private buildings, residential, commercial and sport centers.

His projects have been published on architectural magazines and major newspapers. In 2008 he created a platform that promotes a cultural debate within the office. From that experience, in 2011, he launched "STUDIO Architecture and Urbanism magazine" expanding the borders of the debate on the theme of architecture and contemporary city.

RRC Studio Architects is active in many fields of architecture in its various scales, working in national and international projects. Intervention areas concern masterplans, public spaces, public buildings, housing, etc.

In 2007 RRC won the 1st PRIZE of the competition 'Viviendas y Oficinas' in Zaragoza (E) within the Expo '08. In 2008 RRC Studio got mentioned in the international competition for the urban planning of a sustainable city that could host up to 40,000 residents and 40,000 workers in Nordhavnen, Copenhagen (DK). In 2012 the office won the 1st PRIZE for the design of an secondary school at Berlingo (IT).

Currently RRC Studio is working on different real estate developments in the Middle East and in Southeast Asia. In particular the office is planning large-scale multipurpose interventions with services, commercial and residential functions. ■

HERITAGE

South Tyrol Modernism in the Architecture of Othmar Barth (p. 88)

TEXT: ELIZAVETA KLEPANOVA

The fame of this man, unfortunately, was and is far from being proportional to the quality of his works: Barth's architecture surely has a key importance in his native region and in the Tyrolean part of Austria but has been relatively little studied outside of these territories. Meanwhile, it was repeatedly compared with the Finnish architect Alvar Aalto, one of the outstanding representatives of "organic architecture".

NEW WAYS TO LOOK AT LIFE

Othmar Barth was born on May 22, 1927 in Brixen in the region of South Tyrol, which today is an autonomous province in Italy. He was educated in Austria at the Technical University of Graz. While studying at the university, he, together with other students, made more than 50 "architectural" trips. For example, young people spent a whole week on the island of Murano, watching how everything was organized in this place.

According to Barth's memoirs, the simple, seemingly thing that they took out of life on the island, was that "the bridges were exactly where they were needed, where they were needed by workers returning home on a daily basis. In Venice, the same principle to realize was much more difficult because of the beauty around, which distracted from everything in the world."

It should be added that Othmar Barth, contrary to the popular opinion that talented people from the art world usually have an extremely turbulent and indiscriminate personal life, was an exemplary family man and from the student days until the end of his days happily lived with his wife (and then moreover with their son and three daughters). Surprisingly, he even talks about her in some interviews, calling her "his connection with the outside world, a person who showed him new ways to look at life, with whom he spent more than 50 happy years together."

In 1955, Othmar Barth opened his own office in his native city of Brixen and throughout his "professional life" realized several sacred

buildings, kindergartens, dwelling houses, dormitories, schools, a restaurant, private houses, industrial buildings and one hotel. The first serious work of Barth after completing his studies in Graz was an order from the Bishop Gargitter to build the Academy of Cusanus in Brixen / Bressanone.

ON THE SHORES OF LAKE

CALDARO

The work of the Academy of Cusanus was so impressive that Martha Ambach, who at the end of the forties studied with Barth in one scientific lyceum and knew him well enough, recommended him to her sisters: Anna and Gretl as an architect. In 1972, for Gretl Ambach, he designed a restaurant Gretl am See, and a year later completed the construction of the Ambach hotel for Anna. Both buildings are located on different shores of the famous in South Tyrol Lago di Caldaro or Kalterersee, which is the warmest place in the region.

It is the last one mentioned that is considered to be the best project of authorship of the South Tyrolean master in the professional environment. It's called the Seehotel Ambach and it really seems to be the quintessence of all that the master considered particularly important in architecture. This snow-white building is harmonious with the surroundings, plastic, created for people and taking into account the comfortable human-scale, it has a lot of natural light, mainly materials typical for the region are used where.

In addition, the hotel has an excellent location by the water being at the same time surrounded by wine fields in the heart of famous "South Tyrolean Wine Road". Walking or driving to it by the one and only accessible road, one most likely would need to follow direction signs not to get lost among hills with grapes, behind which a snow-white three-story high building becomes visible only at the very last moment.

It is interesting that the owner of the hotel, Anna Ambach, despite general architectural tendencies in South Tyrolean architecture of 1972–1973, explainable gravitating towards regionalism, insisted that her hotel should avoid the so-called "Tyrolean style" and all the clichés that are directly connected with it.

All rooms in the hotel and a dining room are practically oriented to the south side, and a kitchen and a small shop face east and north. There is no reception area by itself, but at the entrance there is a small black-orange cube behind which rooms keys are normally issued. The woman-receptionist stays usually in the corner room for the staff and comes out only at the request of the guests. Thus, in Ambach, from the

moment of its opening, it creates a feeling of an open house for the guests. Guests of the hotel in the vast majority of cases up to this day continue to be families who come here annually in several generations. For example, famous architect Matteo Thun often passed here summer vacations with his mother Helena Thun, who every time continued to wonder how Barth could leave in front of the hotel a relatively large green field on which, according to her, "one could easily build a one more hotel".

Indeed, if Anna Ambach would not be the owner of Ambach, but it would be instead an average modern developer, the green field would surely have been built up with "additional square meters", which certainly would bring significant economic benefits, but fortunately the hostess and the South Tyrolean architect understood each other perfectly and shared the importance of interaction of the project with a natural environment that, among other things, meant to save as much as possible this environment untouched and unmodified.

Interestingly, absolutely all the rooms of the hotel have been specially designed by Othmar Barth facing water and from each sleeping-room of Ambach one can still enjoy an incredibly beautiful view which is often compared with famous "theatrical panoramas" of South Tyrol (usually places specially marked on maps of the mountain region, in the most picturesque areas of which rows of chairs are located for comfortable contemplation of the landscape).

On the ground floor of the hotel, in addition to a number of rooms, there is, as mentioned above, a reception area, as well as a dining room with a caisson-ceiling, a kitchen, a small shop, a living room and a library. It is necessary to say few words more about the library separately. The fact is that it is in this space that Othmar Barth's enthusiasm for Alvar Aalto's architecture is most noticeable. The windows here are located exactly at an eye level and a person standing in front of them or sitting at some distance from them can watch the growth of lavender bushes.

The Finnish architect often used this technique in his practice and emphasized the importance of observing melting snow or growing plants from windows of houses and public buildings. Today in the library are stored also some kind of artifacts: turntable for records, typewriter Olivetti both adjacent to the latest models of the computer MAC.

The dining area also deserves a separate mention as it is designed in such a way that it can be fully opened in the warm weather and

combined with a terrace, naturally overlooking the lake. It is known that some of the elements for the hotel were made in an individual way, because at that time not all finished materials corresponded to all the ideas of the South Tyrolean master.

Staircase and corridor space is the key one in the building of the Ambach hotel. Architect Barth created it by the model of the atrium with a longitudinal window, which periodically in professional literature is artistically compared with a scar. Everything here is full of natural light, which softly lays on oval columns.

Thanks to the regular interval system developed by the South Tyrolean architect, the Ambach Hotel has a variety of different spatial situations that interact directly with the landscape. So, for example, from each floor of the building there is a mandatory exit to spacious terraces, united among themselves by an elegant staircase.

It is interesting that Othmar Barth did not only deal exclusively with an architectural part of the project, but also worked together with the owner of the hotel on its interior: from rooms to all public zones. In a certain sense, Ambach can even be called a 20th-century design museum, since many of the things that are not anymore in production are still part of the hotel's interior as well as part of collections of the leading international galleries: the first monoblock chair in the history of design, the Pirellone floor lamp, the chairs "Selene" by Vico Magistretti in 1969. The bright red chair "Egg" from the Danish designer Arne Jacobsen adjoins in the family South Tyrolean hotel with an amazing lamp named "Leaf" from the son of Carlo Scarpa – Tobia Scarpa.

In 2014, Ambach was named the best historical building in the field of hospitality in the province of Bolzano and meanwhile at that time it was only forty years: the hotel was the youngest "laureate" of this prestigious award. The stories of its "competitors" began in 1290 and 1515. Despite its "youth" the hotel proudly bears the status of not only "historical", but also "epochal" building – in fact it is one of the most preserved monuments of architecture of the era of modernism in South Tyrol.

IMAGINATION

Despite the very ambivalent relations that historically developed between the region of South Tyrol in which Othmar Barth was born and where he lived all his life, and the rest of Italy, the architect himself always spoke very positively about this country. Undoubtedly the most well-known part of Italy for him was the neighboring region of Trentino

in which, according to the master, he had many friends from the professional field. Mediterranean architecture was interesting to Barth and he has visited Rome many times, studied the works of Nervi, Carlo Scarpa, Albini, went to the first Triennale in Milan. Barth admitted that Italian architecture had left a significant impact on the process of his professional formation.

The most significant architectural building for himself, Othmar Barth defined the Hagia Sophia Cathedral in Istanbul, but more than once in few interviews he spoke about the project of the Phillips Academy library in Exeter, which was designed by the outstanding American architect Luis Kahn.

South Tyrolean architect felt himself close to the philosophical meaning that Kahn was putting into his work and which he could realize in space: "A man with a book goes to the light. This starts the library ... The building is born from the appearance of a person who would like to read a book." Barth liked projects that, albeit without a sound, but could tell stories, for example, the Roman Pantheon through the oculus of which one can see what the imagination tells, but not what he or she actually sees in reality.

Asked by journalists about his favorite project from his own practice, the South Tyrolean architect invariably replied: "Next!". But then he usually added that the ski school in Stams, in the Austrian Tyrol, is of great importance to him personally. The fact is that in the work on this building the dream of absolutely any architect was realized to some extent: the authorities of the city gave Barth "carte blanche" and allowed him to independently choose the site of design, the overall concept of the project, did not create special restrictions in financing.

"HE WAS THE BEST OF US"

One should also mention the significant contribution of Barth in the development of architectural education: he was one of the founders of the faculty of design and interior design at the University of Innsbruck, however, successfully combining this activity with his own architectural practice in his native Brixen (which today officially has the double name Bressanone / Brixen).

According to the recollections of students and colleagues, the South Tyrolean architect was able to explain key things in design in the easiest way possible. For example, it's truly amazing to read the description that he gives to the process of working with light in buildings. Even when studying fundamental works on the history of architecture, it is difficult to find a more accurate description of light