

# „007 Elements“

Thoughts on the architectural process ©

Architect Johann Obermoser

Innsbruck 2018



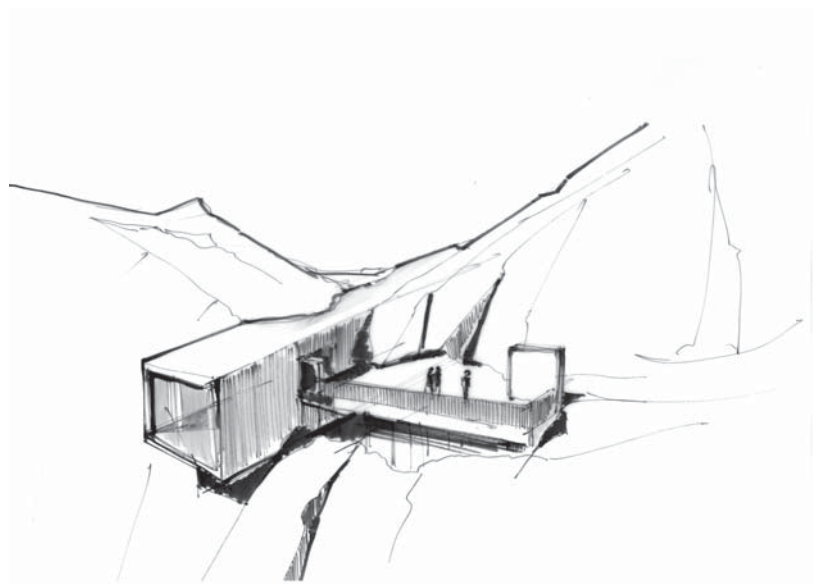
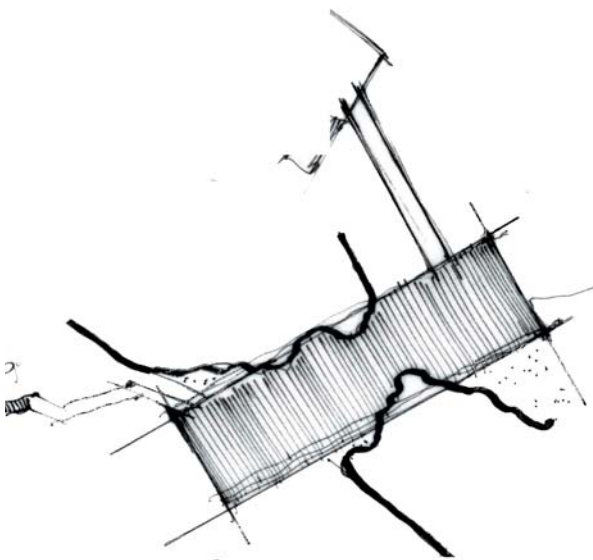
obermoser arch-omo zt gmbh | architektur

The Alpine resort Sölden featured as a location in the 24th James Bond film *Spectre*, with the ice Q restaurant used as Hoffler Klinik. At the end of filming, and with agreement of EON Productions and Metro-Goldwyn-Mayer (MGM) who jointly own the rights to the James Bond films, Jakob Falkner from the cable car company *Bergbahnen Sölden* engaged Architect Johann Obermoser from Innsbruck, designer of the ice Q restaurant and the new Gaislachkogel cable car stations, to conceive a space suitable for a James Bond installation.

For Johann Obermoser, establishing visual connections to the locations used for filming - the Gletscherstraße road, the ice Q restaurant and the Gaislachkogel cable car stations - was essential to the process from the beginning. The permanently frozen ground at 3.040 m elevation, geological fault lines, and the exposed location on the peak ridge created huge challenges.

Besides focusing on spatial development, significant consideration was given to the choice of materials in order to embody Bond's iconic film sets. The decision to exclude heating and air-conditioning was taken early on, in order to experience the extreme climate conditions of high altitudes in the building's inner spaces.

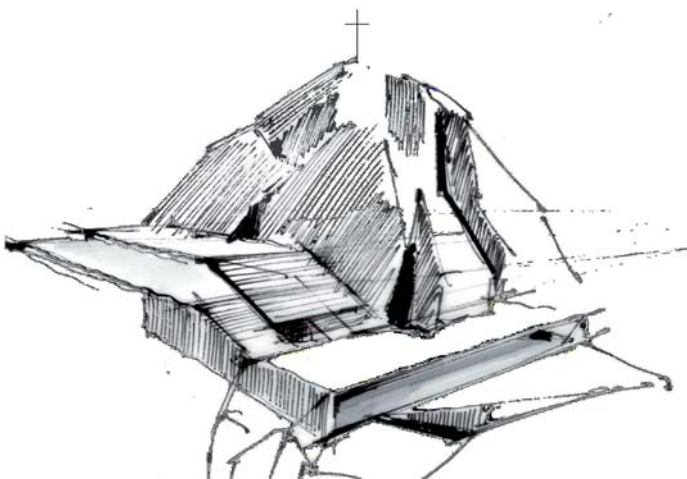
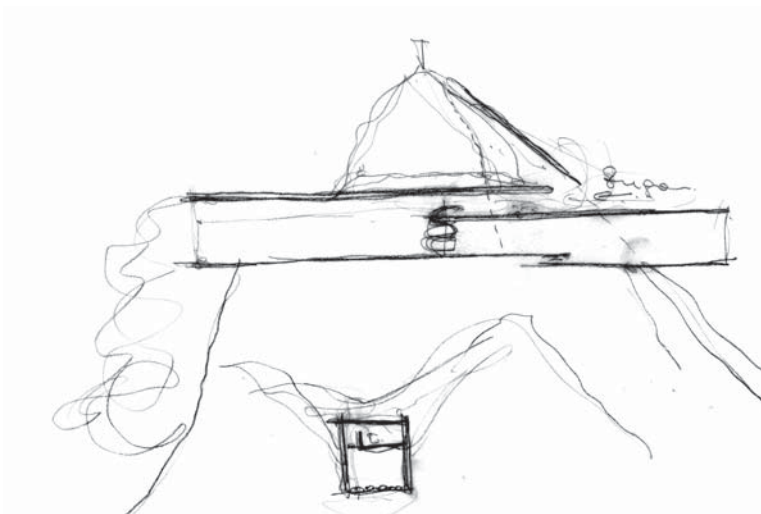
Early architectural concepts featured spectacular spaces that connected visually to the filming locations used in *Spectre*.



A double-height ashlar concrete block breaking through the peak-ridge and projecting above the precipice on both sides, connected by bridges to additional exhibition spaces, was the result of these early phases.

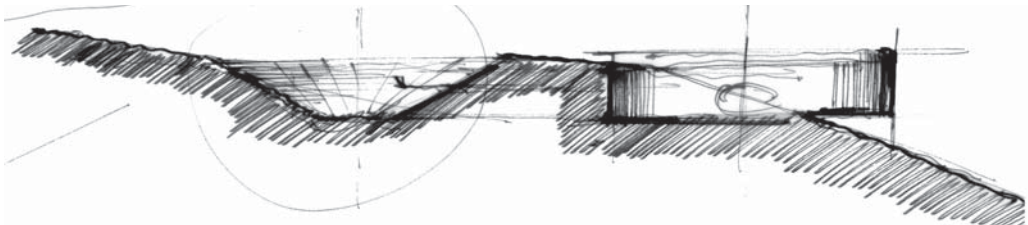
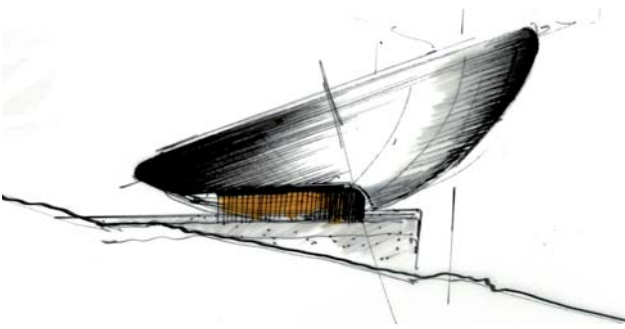
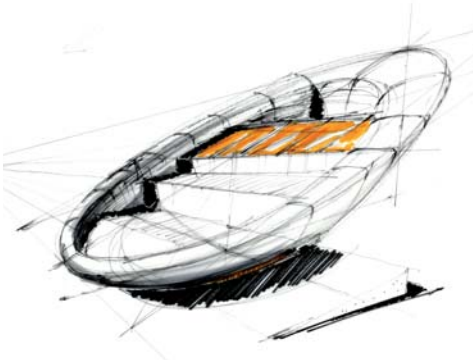
Brainstorming sessions to discuss the content of the structure took place between Jakob Falkner and Architect Johann Obermoser along with EON Productions and James Bond Art Director Neal Callow (*Casino Royale*, *Quantum of Solace*, *Skyfall* and *Spectre*), who worked together with Tino Schaedler from Optimist Inc. a creative agency based in LA.

The wish to realise a project with imposing architecture took shape.



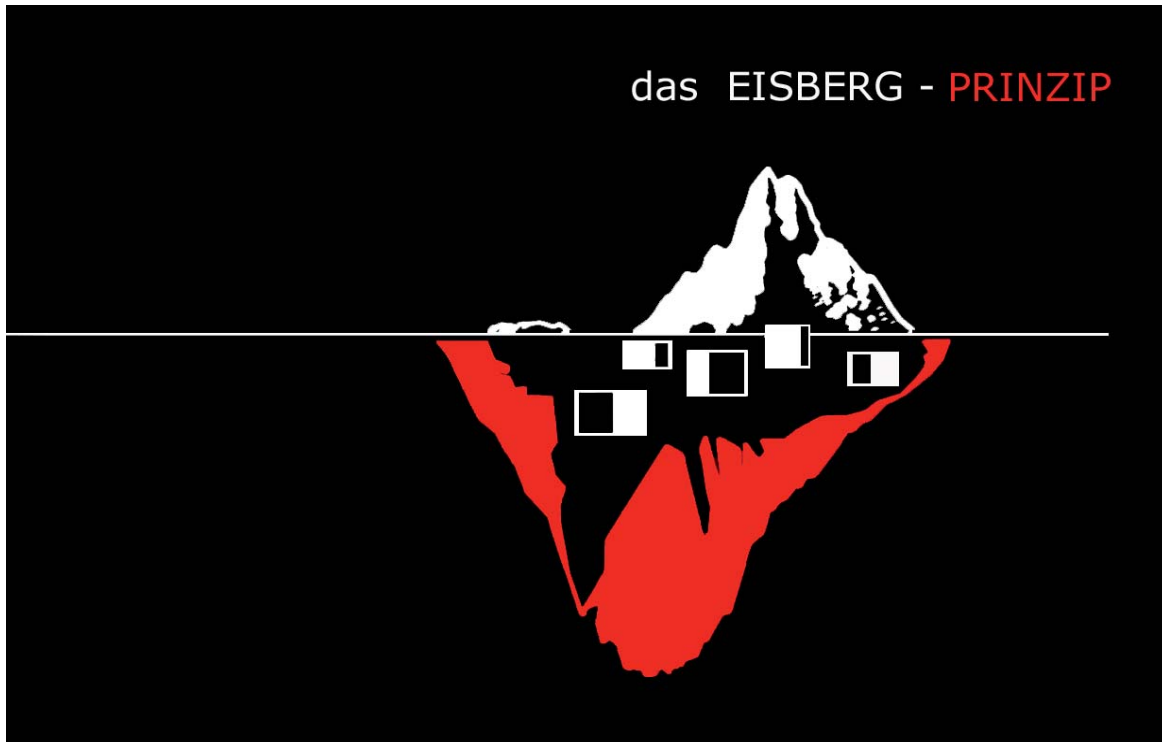
The geological situation inspired different alternatives.

Early studies featuring spectacular approaches near the cable-car-station turned out to be unsuitable for the existing architectural ensemble at the summit.



Eventually, the themes “inside the mountain” and “iceberg principle” were selected to inspire the final design.

Johann Obermoser designed seven free-shaped architectural concrete elements connected by ramps embedded into the mountain.



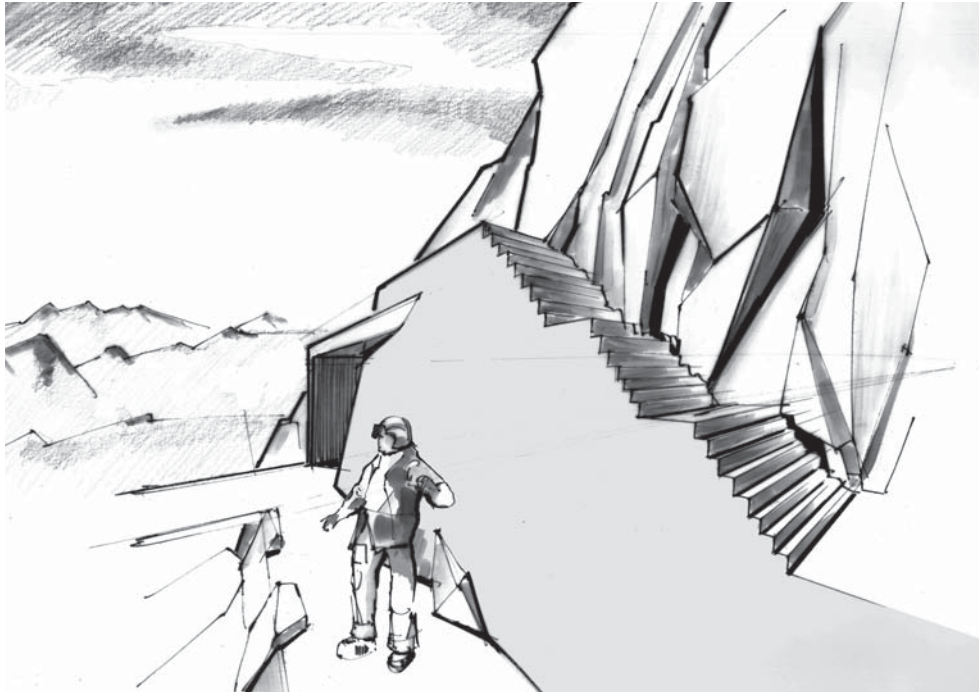
The reduced choice of materials, mainly concrete, steel, and glass, define the architectural character. Exhibition spaces and furniture (banks, path boundaries etc.) are made of cast-concrete. Oversized, black, stainless steel doors underline the transition between the cubic spaces. Perforated, black steel panels have been used for suspended ceilings and soundproofing.

The path through the exhibition unfolds through slopes, leading almost unperceptibly downward. Visitors are led into the mountain across constantly changing spatial dimensions and configurations: small, high, compressed, polygonal, cylindrical, introverted. Sporadic visual connections to the outside world are made through narrow windows or large openings, revealing fascinating panoramic views.



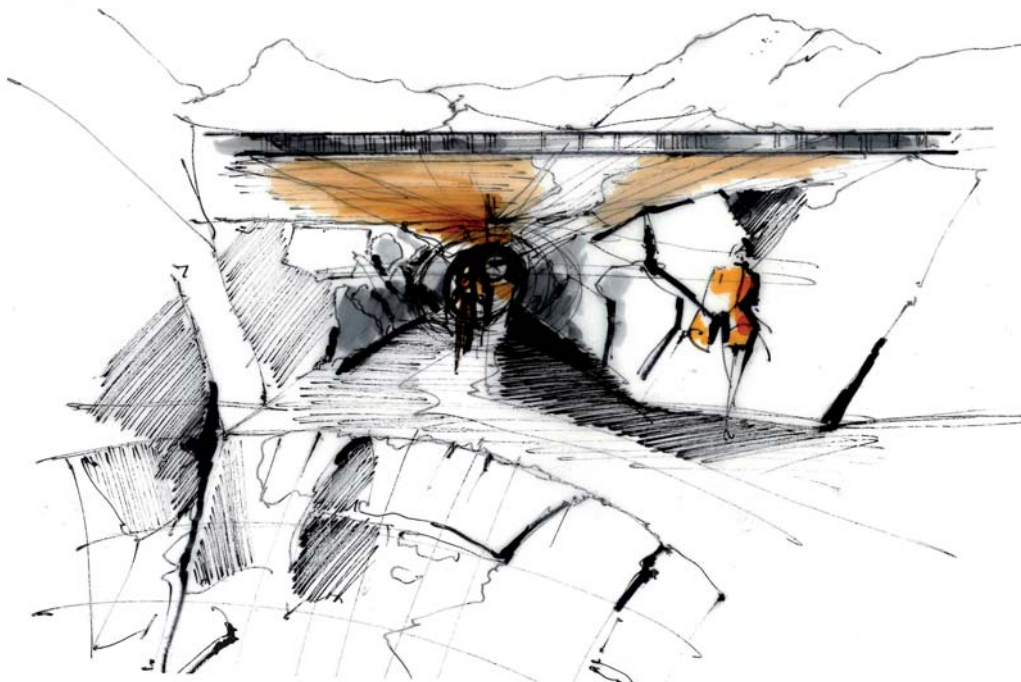
A gorge between the ice Q restaurant and the steep Gaislachkogel peak wall leads to a tunnel serving as the main entrance.

Acting as a visual reception, a concrete wall leaning on the mountainside forms a widespread mouth drawing visitors inside.

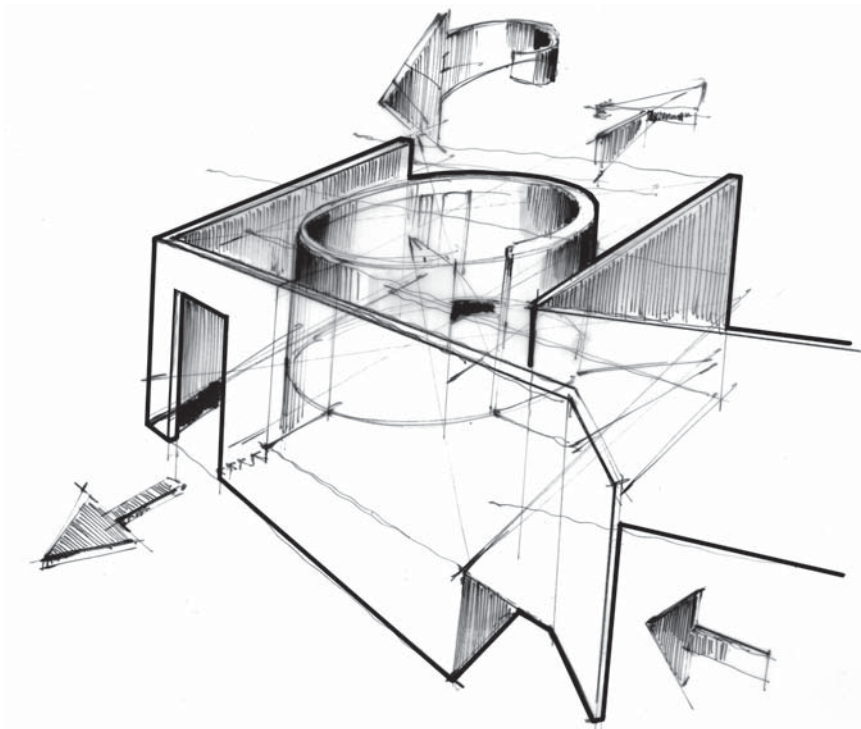


Through the *Barrel of the Gun* tunnel, guests descend into the mountain to reach the *Plaza*, an imposing panoramic platform high above a breathtaking mountain range.

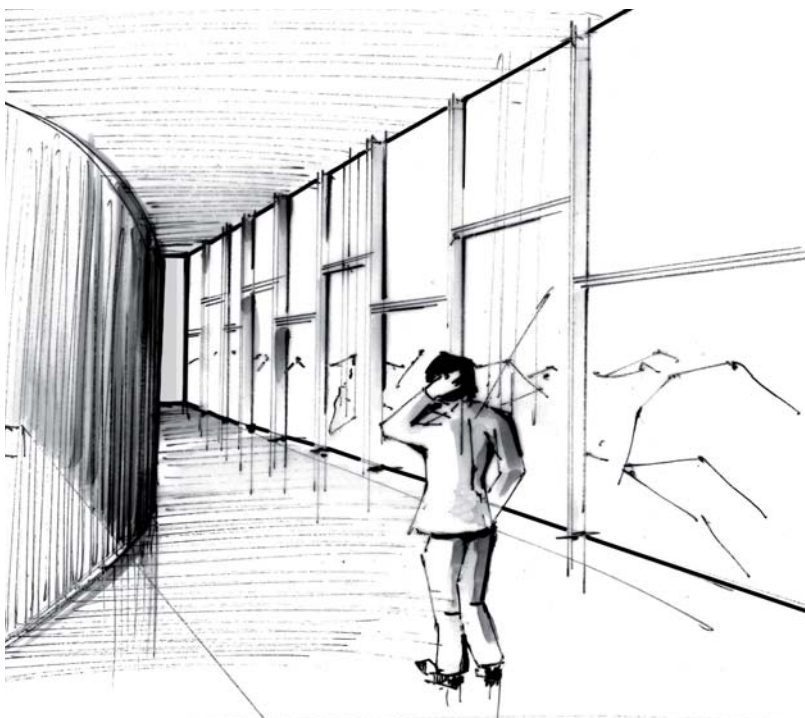
A large steel doorway leads to the subterranean world.



Through the Lobby and down a ramp, guests move through a fictitious crevasse into the *Lair*.

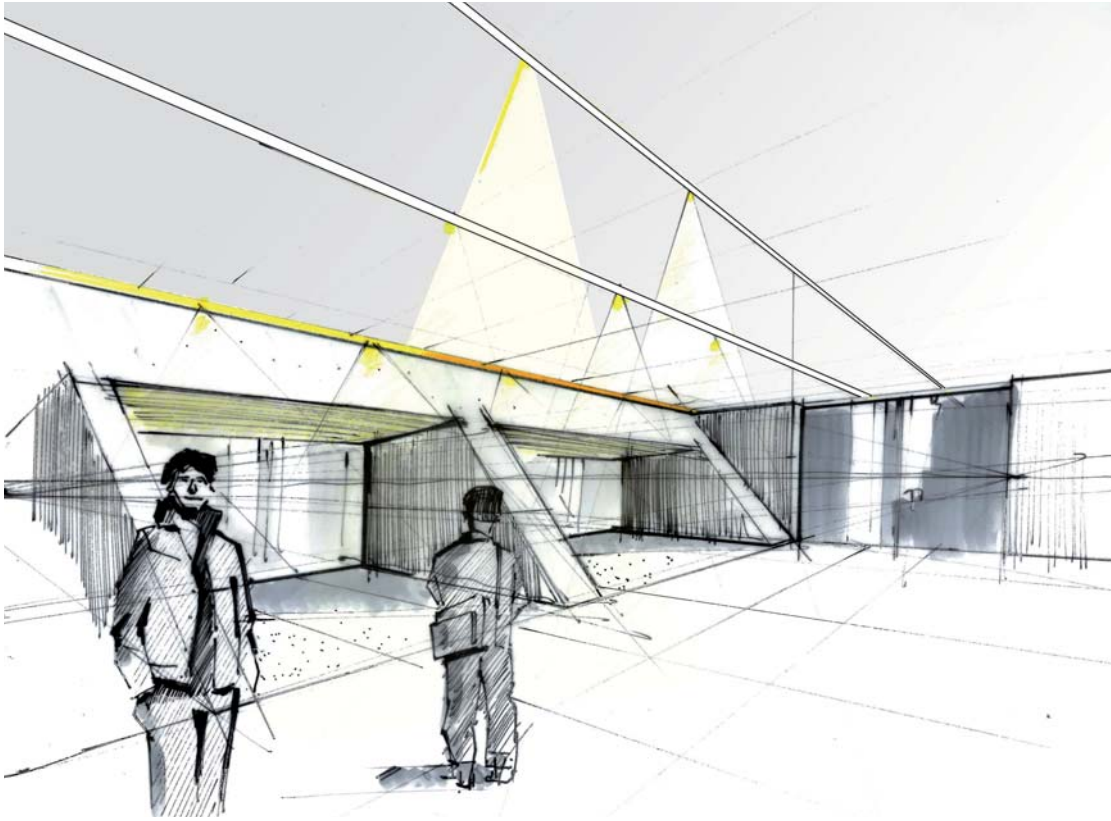


From there, the *Briefing Room* is conceived as a room within a room installation - merging reality and virtual reality.



While the inner cylinder displays virtual scenarios, the surrounding space looks over the Gletscherstraße road filming location through a fully glazed wall.

The next room opens into a subterranean concrete sculpture called the *Tech Lab* and then into the *Action Hall*, a two-storey hall flooded with light, overlooking the Ventertal Valley.



Guests then dive deep into the mountain through a tunnel, leading to the *Screening Room*. As a conclusion, concrete slabs through the *Legacy Gallery* lead outdoor to a platform, revealing panoramic views over the Lake Gaislachsee far below.

Material choices were restricted to the three elements to reflect the archaic strength and beauty of the surrounding environment. Natural temperature variations and an acoustic soundscape amplify guests' sensorial experience.

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