

ANDREA GAMBA

SCHINDLER AWARD 2010

NEW AGE BOULEVARD



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INTRODUCTION TO THE CONTEXT

SCHINDLER AWARD 2010

UNIVERSAL DESIGN

ACCESSIBILITY FOR EVERYONE





1.1 CONTEXT

Schindler award is a competition among students and universities of architecture in all Europe. Its aim concerns to lead new projects toward a new concept of accessibility for everyone in order to rethink a sustainable city. Safe and reliable mobility is one of the primary challenges facing cities today. In industrialized countries such as Europe panorama, ageing societies mean that growing numbers of people are finding it more difficult to move around because of physical barriers, inadequate signposting and a general lack of attention to accessibility in planning and design. The obstacles once experienced by "disabled" people are now recognized as problems that will affect almost everyone at some point in their lifetime.

We commonly think that disabilities are simply handled by an aware use of tools or devices such as elevators and ramps or special car parks, which attempt to avoid the architectural barriers. By this way of thinking we allow the architecture to a wide discrimination between the impaired people and what we wrongly often call normal ones. In Universal design (Accessibility for everyone) we need to take in count a wider whole complexity of differences among users with difference of mobility and age in order to find a common unique solution for all.





1. Mobility disability



2. Visual impairment



3. Hearing impairment

1.2 IT CONCERNS US ALL

It is estimated that approximately two-thirds of people will at some point in their lifetimes be dependent on an environment designed for people with special needs. Those of us who are not directly affected by a disability are likely to have a relative, a friend or an acquaintance whose life has been made more complicated by the structural barriers inherent in most buildings and wider urban environments.

There are three categories of disability which are relevant to the construction industry:

- People with a mobility disability, who may also require a wheelchair (1.)
- People with visual impairment, who may have poor vision or be totally blind (2.)
- People with a hearing impairment, who may have difficulty hearing or are deaf (3.)

It is important to understand that "disability" is a relative term. The vast majority of people will start to suffer disabilities with age. A person who is fully mobile and has excellent vision and hearing today may struggle with all those faculties in later life. Indeed, most "disabled individuals" are elderly and have to cope with a combination of disabilities, including cognitive constraints such as difficulties with orientation or communication.



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1.3 ACCESSIBILITY FOR EVERYONE - REQUESTS

IMPAIRED MOBILITY

Although wheelchair users do not comprise the largest segment of people with special needs, it makes sense to use wheelchair accessibility as a standard in planning. When a building is designed with wheelchair access, the most important demands for the majority of mobility-impaired people are met and there are fewer barriers for those with impaired vision. Facilitating elements for wheelchair users also makes these environments easier for children to access. The result is that a greater variety of people are able to experience the space.

IMPAIRED VISION

People with impaired vision are most often aided by visual, acoustic and tactile measures. Improved lighting, contrasting colors, handrails on staircases, tactile guides or variations in flooring can make navigating in complex environments much easier. Special elements such as good lighting, legible signage and pictograms are also important for people with a cognitive handicap, and can be a decisive factor in whether or not they can navigate an environment easily and independently. Here, the architect has a real opportunity to explore how spaces can be an experience for all the senses.

IMPAIRED HEARING

Hearing-impaired individuals are dependent on technical devices, such as quality public address systems or induction loop systems for hearing aids and transponders. Good lighting improves conditions for lip-reading, and generally enhances the visual experience of the space.

	blind	visual impairment	wheelchair	deaf	deaf/mute	pregnant	mom with stroller	children	elderly	aiders with trolley (device)	mental disease	temporary disability	bike	obesity	dwarf	healthy body
5cm step	?	?	✓	X	X	X	X	X	✓	✓	X	X	X	X	X	X
stairs	X	X	✓	X	X	✓	✓	✓	✓	✓	X	✓	✓	✓	✓	X
traffic light without noise device	✓	✓	X	X	X	X	X	X	X	X	?	X	X	X	X	X
traffic light	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
ramp	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
complex circulation of a building	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
platformlift	X	X	X	X	X	X	?	X	X	X	X	X	X	X	X	X
elevator	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
lack of pattern signs	✓	✓	X	X	X	X	X	X	X	X	X	X	X	X	X	X
over pass	X	X	✓	X	X	X	X	✓	✓	✓	?	✓	✓	X	X	X
lack of colour contrasts	X	✓	X	X	X	X	X	X	X	X	✓	X	X	X	X	X
lack of light	X	✓	✓	✓	✓	X	X	✓	X	X	✓	X	X	X	X	X
natural ground (grass etc.)	X	X	✓	X	X	X	✓	X	X	✓	X	X	X	X	X	X

The diagram shows physical and non-physical architecture barriers bearable or not by several categories of men



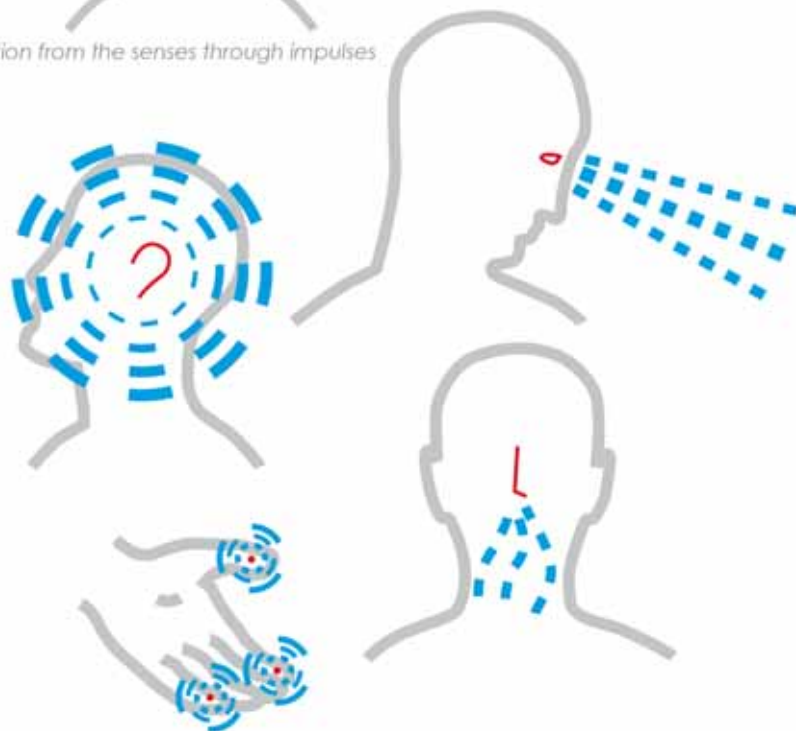
Schindler

IMPAIRED ORIENTATION

A person's sense of orientation can be compromised by impaired vision, psychological disorders, and also impaired hearing. Elaborate signage will be of no advantage here. A clear urban and architectural concept with a hierarchical circulation system, a logical layout and applied common sense will go a long way in helping people with or without an impaired sense of orientation.



Our brain gather information from the senses through impulses.

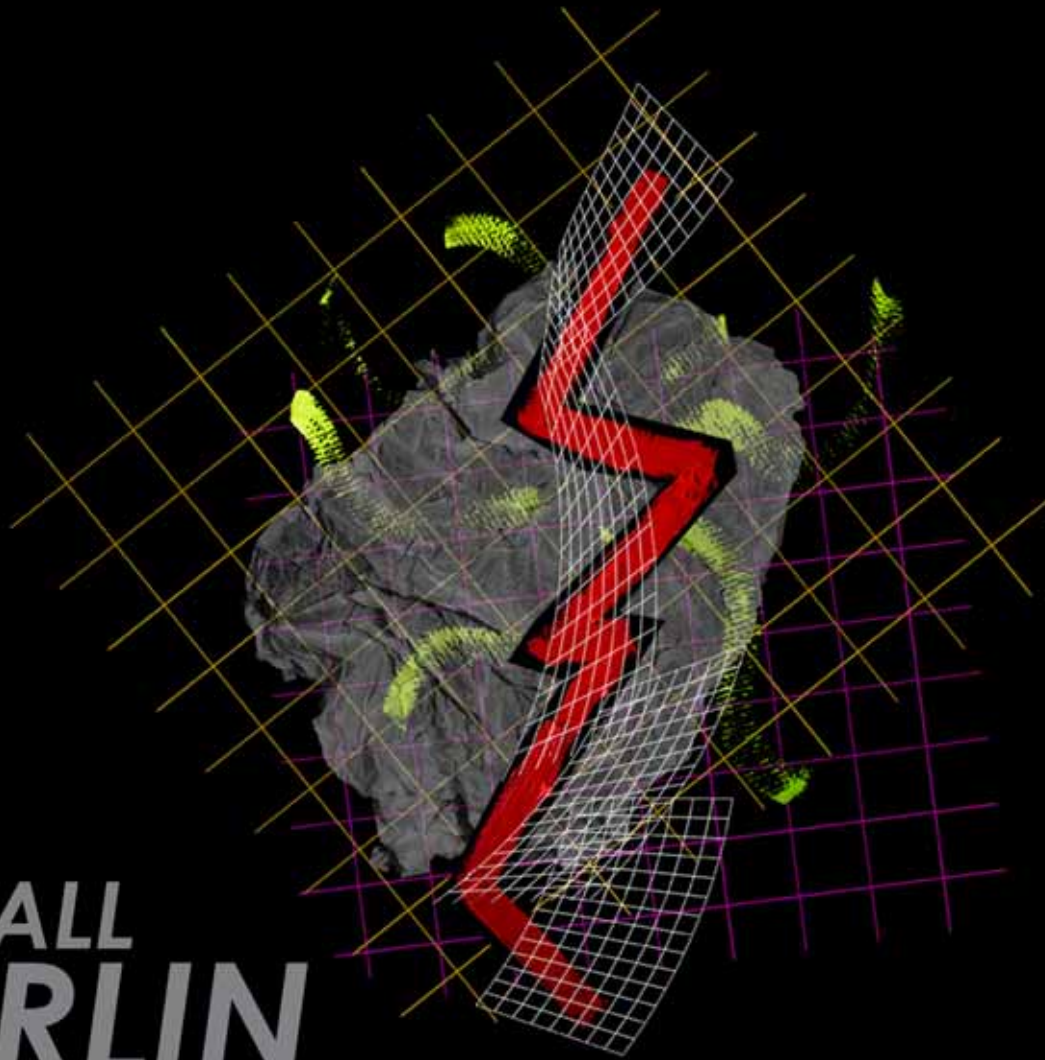


1.4 PERCEIVING A SPACE

Our brain reacts and elaborates transmitted impulses through the senses. Our ability to experience a place takes form once the senses begin to feel something that we have already felt. It might be a sound or a smell in which some of familiar information might be included. The brain gathers and elaborates the acquired information and begins to give us a spectrum of a dimensional space composed by materials, air, sound and a briefly idea of orientation. Information becomes memories of the space once a man gets to interact with a given environment for long time. However, the first experience gained from a given building is the most crucial one. That's why, a complete mixture of impulses given by harmonic sequences of spaces keep all the senses awake and recount to the visitors a colorful story of a building or any sort of environment.

REICHSSPORTFELD
OLYMPIC GAMES 1936
WORLD WAR II

COLD WAR
FALL OF THE WALL
BERLIN





2.1 "BERLIN IS MANY CITIES"

"Berlin is many cities" so arch. Werner Düttmann (responsible for the building department in the Berlin's senate in the 60') stated during his employment. Yet, this statement is currently meaningful. We can notice broad differences among its contexts despite of many interventions on the city aiming new connection between the fragments of the urban set. Second world war acted on the city as new big bang, leaving just the road track visible and ruins all over the center. The cold war particularly represented by the wall split Berlin in a laboratory of two different societies. Buildings, avenues, parks became a reflection of an idea of power in which the models of city appear completely different according to the compromised values.

Berlin had two speeds of growth and two cores, then.

Since the 1989 the whole urbanity asks itself for a new architecture and a new urbanisms able to handle such differences in order to mend a past in which enormous tragedies took place. Essentially after the wall was fallen an important debate has been about how to use those left over places that once were the wall track. The most significant example took place right at Potsdamer Platz and Leipziger Platz where not just architects were involved but even citizenry and politicians. The several scenarios handled and foreseen from the debate ended in a completely damage for the city in which Potsdamer Platz represents the most significant example.



Werner Düttmann

The former director of the Academy, Werner Düttmann, collaborated with Scharoun on preliminary drafts for the reconstruction of the Mehringplatz as early as 1968. But when the wall was built a mere 700 m from the square, the idea of constructing a centre of commerce became unviable, as investor and the business community slowly but surely withdrew from the area. Düttmann consequently planned a residential quarter, which was eventually built as a state-funded housing estate.



Werner Düttmann's portrait (1.)

Mehringplatz Square original project (2.)

Mehringplatz Square bird view (3.)

2. Mehringplatz Square top view (4.)



Personal reflection

Mehringplatz Square might be chosen as a great experience or a confident example of a specific point of you about Berlin's urbanity. The Architect Düttmann worked with an absolute objective intervention on the context by attempting to avoid any limits (former division of the city) and giving back a square by enclosing it in a built circular perimeter. Indeed the housing complex surround and enclose a space, which is crossed by one of the most important road axis (Friedrich Strasse). Nevertheless the project is capable to create a good enclosed space.

The square is an introvert area and it exists by its own although the link to the boulevard which gives the real connection to the city context. The architect goes along his conviction of a fragmental urbanity and adds a new masterpiece by embodying the spirit of the historical road tracks, which makes a real organic structure of the cityscape. All the elements seem to work in harmony from the detail to the context. Eventually the architect gave a new city in the Berlin system.



2.1.1 MANY FACES OF A UNIQUE CITY

① Potsdamer platz



The case of Potsdamer platz is the most significant in Berlin's panorama due to the all the events it stood by and it has been the core of the reunification of the two Germanies in its whole deep dialectic.

Potsdamer platz began a central economical and powerful core of Berlin when Frederick III of Brandenburg claimed himself king of Prussia and the city became the capital of the entire kingdom. An intensive plan of urbanization took place in all city and its growth included the immediate surrounding of the Potsdamer square. Since the square became the real center of the city and stage of its all events. In the 1920 the square had the first traffic light in the history. The traffic was one of the worst problems in the city so that the municipality awarded a competition to solve it by promoting a new language and better consumption of the spaces and circulation. Martin Wagner presented one of the projects listed as the best solution for the traffic circulation in which it embodied the new language of the new century and an innovative consumption of the space concerned the square. The first war world stopped all the dreams of renovation for a city whose citizenry grew in considerable number. The National Socialism party personified in the figure of Hitler and his personal architect Albert Speer removed all the dream of a new face of the city and its figure of a metropolis capable to lead the recent language of architecture and dominating its movement. Hitler wanted a city in which history was represented the power and the strength to dominate the whole world and its culture. The dreams of glory through "Germania" (an enormous and eclectic project of transformation of the city) did not take place. Devastation and ruins cover the entire Germany in particular Berlin were the strikes reduced the city in a pile of rubbles and then, the cold war divided the city by two ideological societies whose their architectures worked as a reflection of the values of the ideologies. Berlin so, had two speed of grows until the 1989 when the wall was definitely and actually fallen and the discussion about the left over place along the wall track started to a fermentation of ideas or renovation and personification of the will of change. Potsdamer platz became the emblematic example of this discussion until the economical interests made up against the hopes of the citizenry and the architects invited to work up on the site. Rem Koolhaas left the public jury to never come again as a provocation against the damage the involved companies were promoting as modern and advanced style. The city eventually has lost one of the most important part of itself due to the speculation and under the shadow of the economical interest.

Potsdamer platz - Bird view 1910 (1.)

Potsdamer platz - 1930 (2.)

Martin Wagner - Project for a new traffic circulation at Potsdamer 1920 (3.)

Potsdamer platz - Ruins after the II War World - 1945 (4.)

Potsdamer platz - View of the wall through the area - 1970 (5.)

Potsdamer platz - New buildings cityscape - 2002 (6.)

2 Alexander platz



Alexander platz in all its developments has kept continuously the role of a great meeting place. In the 70' a big manifestation of opposition to the DDR took place at the square, which has been the real core of the Social democratic Germany. The role of center of the city lost its meaning when in the 1989 the wall fell due to the DDR's political and economical crisis. Yet, the square refer to a world that the night 10th of November 1989 was disappearing, The surround and the square scape are still in a style, which attempts to look like at the great architecture of Oscar Niemyer in Brasilia as a symbol of a progress both architecturally and politically. Karl Marx allee, which connects Alexander platz to the immediate surrounding, gives a commonly called Soviet style, which is refereed to the imposing building, which characterize Moscow during the Soviet's union. So, another world or another city is placed and ruled districts in the eastern part of the unified capital giving an aspect of patchy whole where every age seems to take violently their own space and where the connections seems strange as strange may be the ones between two unlike geometries: one with curves and the other with corners.

Alexander platz - view 1890 (1.)
Alexander platz - view 1910 (2.)
Ludwig Mies van der Rohe - Project for a modern Alexander platz (3.)
Alexander platz - Manifestation in the square - 4 novembre 1989(4.)
Alexander platz - view 1992 (5.)
Alexander platz - view 2008 (6.)

3 Fernsehturm Berlin tv



Fernsehturm Berlin tv does not represent only a symbol of the cold war and in particular a DDR's land mark in Berlin but rather it represents a specific area in Berlin surrounded by parks, commercial buildings and the town hall.

Fernsehturm Berlin tv - view at the botton (1.)
Fernsehturm Berlin tv - view 2006 (2.)
Fernsehturm Berlin tv - view during the football world championship (3.)

4 Mehringplatz



Mehringplatz Square - original project - Werner Düttmann (1.)
Mehringplatz Square bird view (2.)
Mehringplatz Square top view (3.)

5 Brandenburger tor



Brandenburger tor is the symbol of the reunification of the two Germany. It was built between the 1788 and 1791 to connect the city center to Spandau and the other Berlin's suburbs and it defines also an axis boulevard going toward the western Germany. During the night of 10th November 1989 it has been the theater of the manifestation with people crossing the wall in its nearness. Although the symbol of the end of the URSS is represented by the wall fallen in Berlin the gateway also enclose an area which defines the new bureaucratic center of the political life in Berlin capital and the symbol of the city itself.

Brandenburger tor - view of an event - 1871 (1.)
Brandenburger tor - view of the wall (2.)
Brandenburger tor - view of the manifestation - 10th November 1989 (3.)

6 Eisenman's Shoah memorial



Shoah memorial - bird view (1.)
Shoah memorial - detail view (2.)
Shoah memorial - bird view (3.)

7 Bundeskanzleramt and Bunderstag



All the German history is related to the Bunderstad building since the capital of the Prussian kingdom was transferred to Berlin. Lately the building has been restored and enlarged by a real city of the politic which sets a proper landmark between what it was so called former two Germany.

Reichstag - 1881 (1.)

Reichstag - view after the II world war 1945 (2.)

Bunderstag and Bundeskanzleramt - view of the project model (3.)

Bunderstag - Recent picture with the Norman Foster new dome (4.)

8 Breitscheidplatz



The square is no longer the core of the western Berlin since the wall was fallen however it has kept all the characters of the economical and trade faces of its society. Kaiser-Wilhelm-Gedächtniskirche rises from the very central part of the crossroad with its new additions designed by Egon Eiermann in a combination of axis and orientations that make the whole a harmonious complexity of geometries. The American controlled part of Berlin had its headquarter right around the church and along all the boulevards starting by this central point as well. The difference between this square and the eastern center (Alexander platz) are widely visible in all its characters. Departments and headquarter of the socialist party took place around the Alexander platz while, instead shops and boutiques have taken the one around Breitscheidplatz.

Two different societies with different values and priorities made two examples of square where their functions are subject to different models. In the Eastern part the square has been seen as a public and manifestation place (deeper in to the Politic) in the other side as a place for commerce. Extraordinarily, those two main characters have kept their physiognomy in a playground such as Berlin where all is continuously and slowly changing though.

Breitscheidplatz - picture of Kaiser-Wilhelm-Gedächtniskirche - 1921 (1.)

Breitscheidplatz - picture of Kaiser-Wilhelm-Gedächtniskirche - 1945 (2.)

Breitscheidplatz - Kaiser Wilhelm memorial church - Egon Eiermann - 1959-63 (3.)

Breitscheidplatz - Picture of the night time at the square (4.)

Breitscheidplatz - Picture of the day time at the square (5.)

Breitscheidplatz - Picture of the day time at the square (6.)

9 Kurfürstendamm



The axis, which goes from Breitscheidplatz to the West Berlin, is Kurfürstendamm. During the cold war until now the road has represented the most luxury place in Berlin where stores and boutiques have surrounded it on its sides and creating a strong urban European environment. The western city center has been for longer than 40 year that place.

Just a short distance from Berlin's Kurfürstendamm, Hans Kollhoff, aided by Helga Timmermann, has created a truly rigorous work of architecture that has conferred a strong identity on what had previously been an empty, substantially forlorn urban space. By the use of mute and strong façades the architect attempted to enclose a space, which might call square. The example seems to integrate in the system of Berlin in which each space lives by their own despite of the link to the urban network. Nevertheless the system of many cities gives to the city its main and unique character.

10 Zoologischer garten



At the northern side of Breitscheidplatz we found Zoologischer garten: an organized space, which still represents part of the story of the western Berlin. Wir Kinder vom Bahnhof Zoo, a movie directed by Uli Edel, which shows the cruel drug problem of the youth in a Berlin during the cold war. Nowadays the area is completely recovered but it became the symbol of a hopeless generation grew in consumerism.

Kurfürstendamm - view from the Zoologische garten - 1916 (1.)
Kurfürstendamm - bird view to Breitscheidplatz (2.)
Hans Kollhoff - view from the colonnades - 1997-2000 (3.)
Hans Kollhoff - Façade - 1997-2000 (4.)

Zoologischer garten - view at the entrance - 1916 (1.)
Zoologischer garten - view of the main building hall - 1916 (2.)
Zoologischer garten - view of the S-Bahn station (3.)
Zoologischer garten - view of the entrance (4.)

11 Funkturm and Equestrian center



The Funkturm built between 1924-26 is the tower for the radio station in Berlin. It is more than a symbol for the citizenry. It represents a landmark in which all the Charlottenburg's suburbs identify themselves.

Funkturm - view on the tower (1.)
Funkturm - cityscape (2.)

12 Tempelhof



Tempelhof airport has been part of the huge plan of renovation promoted by Hitler through Arch. Albert Speer who was working on Germania. After the II world war the airport has been used by the USA aviation like a military airport. Tempelhof became also very important when the Soviet army decided to isolate the city by the construction of the wall. The airplanes landing to the airport supplied with goods all the needs of the city until the wall was removed in the night of 10th November 1989. Since that time on the airport has been disused although the municipality is gathering ideas on what to do with such a huge space close to the center of Berlin.

Tempelhof - picture of the gates (1.)
Tempelhof - bird view on the airport (2.)
Tempelhof - picture some C-47 parked in the airport (3.)
Airplane supplying the city during its isolation (4.)

13 Reichsportfeld



In the 1936 Berlin had the fortune to host the summer Olympic games. It was a great occasion for Hitler to show the new Germany to the world by this international stage. The project was entrusted to Albert Speer who in turn gave it to March Wemer so that he could define a complex masterplan in which all the sport facilities and services could go along and integrate to the new plan of Berlin (Germania). There were few important goals Hitler wanted to gain. First of all he wants a scenography of combined elements and geometries, which had to impress the visitors through the use of impose and classical reviewed objects. Secondly he wanted to combine architecture elements in a way to state and claim the power of the healthy and strong Teutonic man. He was so obsessed by the perfection and the strength of this matter that the Architect Wemer had to design all the structure in order to avoid any kind of impurity in the finally users. Weaknesses were forbidden and so he designed stairs and tribunes, which could be climb up just by "normal people". Those details represent the idea about an exclusive accessibility in which impaired people could not afford to get in.

The chosen area was far away from the center and it was a strategically site due to its connection by Tempelhof airport by the S-Bahn. The reasons for this choice have to be searched in a practical and political point of view. Hitler was afraid of the relations the visitors could have with the locals. Violence and discrimination were regularly habits against the foreigners especially the ones who were conformed to the racial rules. The other reason is due to the fact that he wanted to avoid journalists reporting about the Jewish situation in Germany. Both Olympic site and village were placed far in the western countryside. During the Olympic games 1936 Leni Riefenstahl had the given duty to shoot a movie about the sport events. The movie she filmed is called Olympia and it witnesses the will of the Germany to claim its strength to the world.

- Reichsportfeld - eastern entrance to the Olympic stadium (1.)
- Reichsportfeld - bird view on the Olympic swimmingpool and stadium (2.)
- Reichsportfeld - view of all the complex (3.)
- Reichsportfeld - Waldbühne theatre (4.)
- Reichsportfeld - bird view of all the current complex (5.)
- Olympia (movie) - Scene of the arrival of the Olympic torch in Berlin (6.)
- Olympia (movie) - Scene of sport (7.)
- Olympia (movie) - Scene of sport (8.)
- Olympia (movie) - Scene of sport (9.)
- Olympia (movie) - Leni Riefenstahl directing the movie shoot (10.)



2.1.2 PERSONAL REFLECTIONS

CITY AS A COLLECTIONS OF EXPERIENCES AND LANDMARKS



S-Bahn station - Alexanderplatz (1.)
S-Bahn station - Friedrichstrasse (2.)

U-Bahn station - Mehringdamm (3.)
U-Bahn station - Olympia stadion (Former Reichssportfeld) (4.)

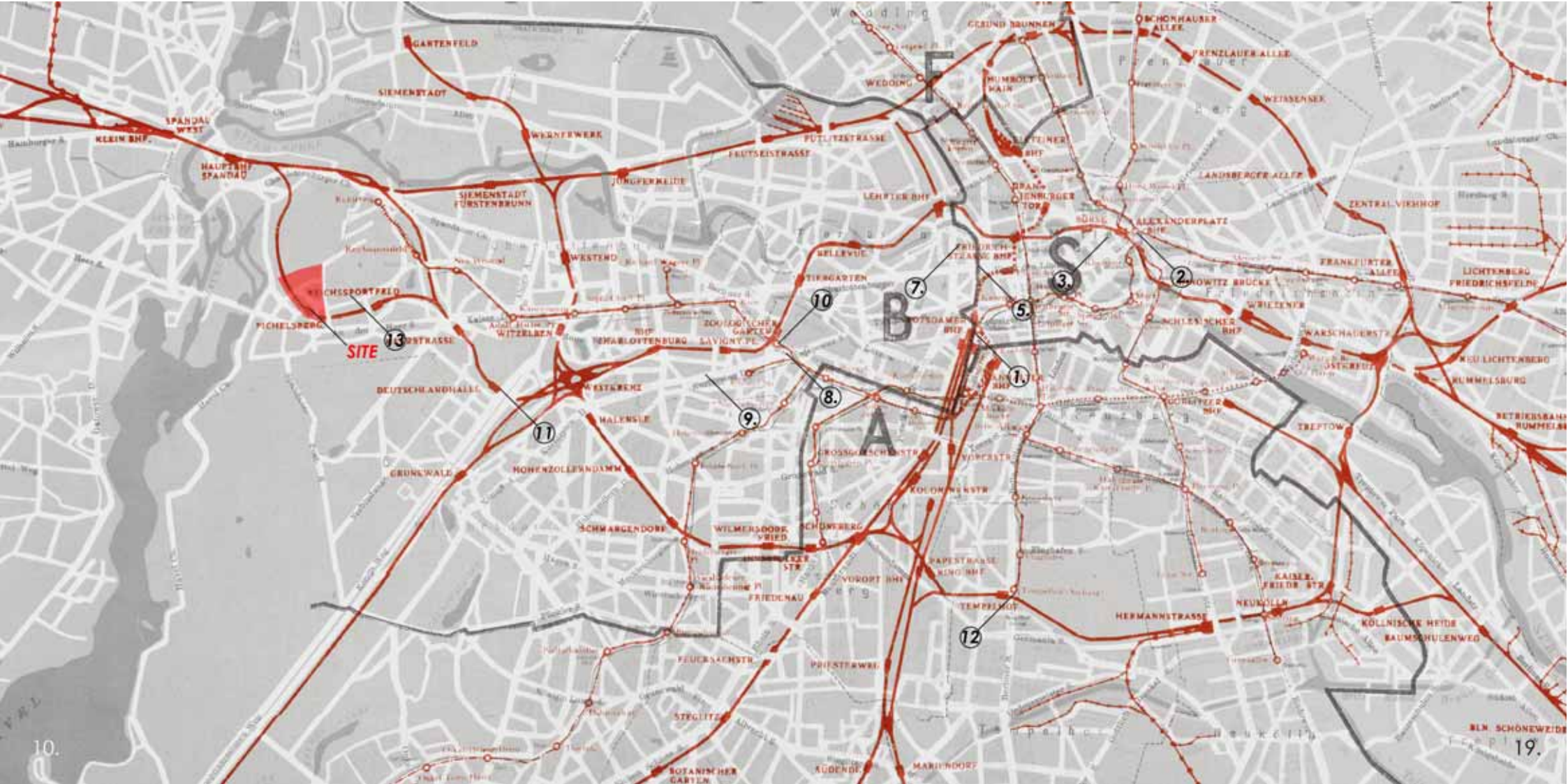
Berlin - S-Bahn U-Bahn system (5.)
S-Bahn and U-Bahn system at the end of the II world war (NEXT PAGE.)

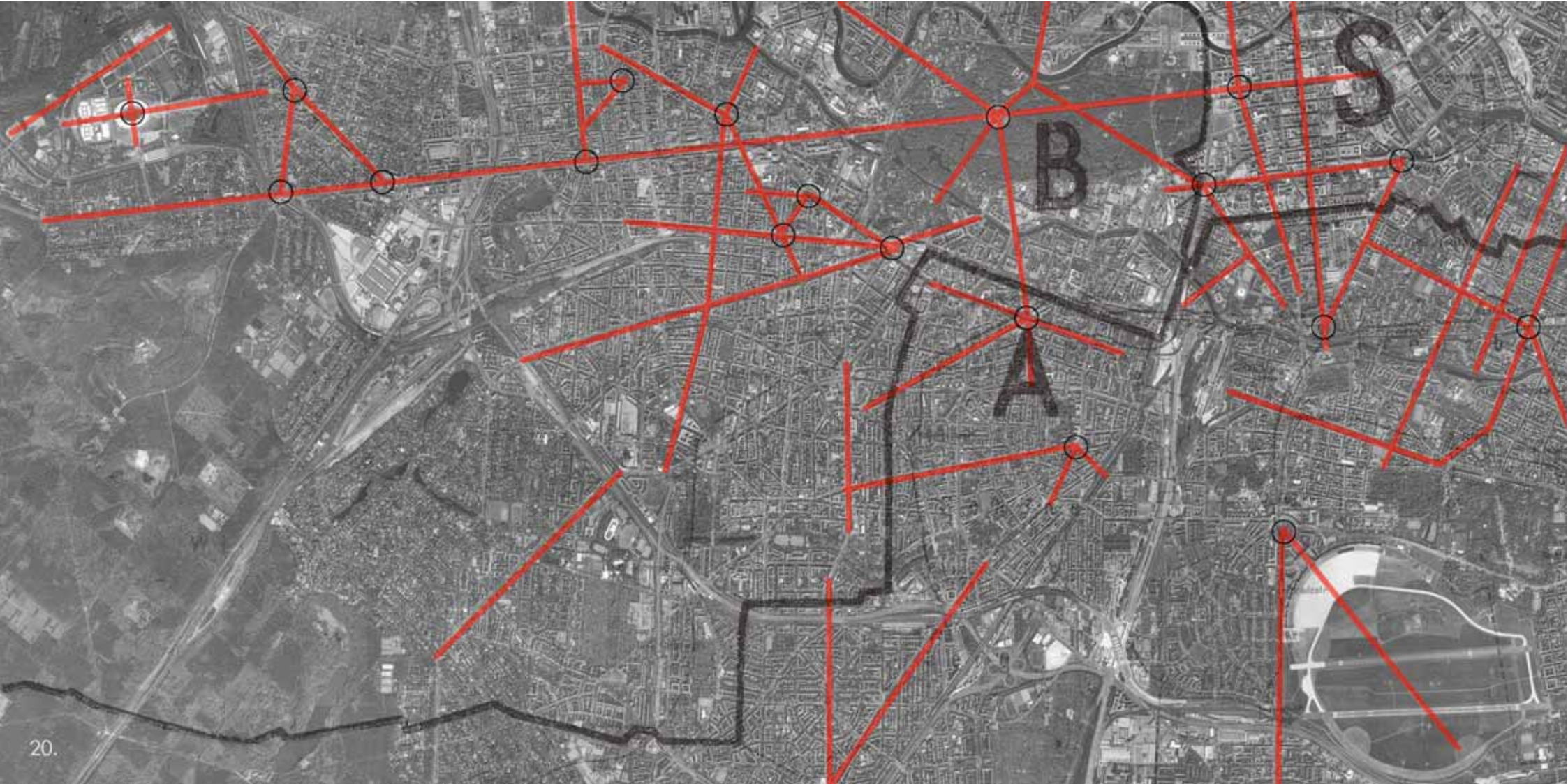
It would be really interesting to retrace the Berlin story once again in order to be aware of the sequences and the model the city promotes, nevertheless it shows itself in its whole through the signs of its top view.

Berlin seems a homogeneous city in which all the functions do not interfere with its pattern and its main structure. However Berlin reveals itself in its centers and its roads. Seems extraordinary to walk through several cities thinking that what we see and what we walk on it has the same name. From spot to spot the environment changes and if a minute before it seemed to walk in any eastern European country, now it would be a western one. The weave of strong characters through a continuous wire, which links those singular momentums of the city and its functional structure, keeps awake the foreigners all along the city boulevards and squares. This peculiar character is what we need to preserve by a sever respect of the historical track (represented by the road and rail tracks and the different patterns of the city) and completing the gaps that the history has brought until now. Though the 1989 has closed a part of the city step, now the big challenge is focusing on how and what to preserve and what is merely important for a clear understanding by everyone. Indeed, the most dangerous threat is to uniform the city under one main idea again and getting rid of the last half century which left an extraordinary footprint. "Berlin is many cities" reunited in a whole big net.

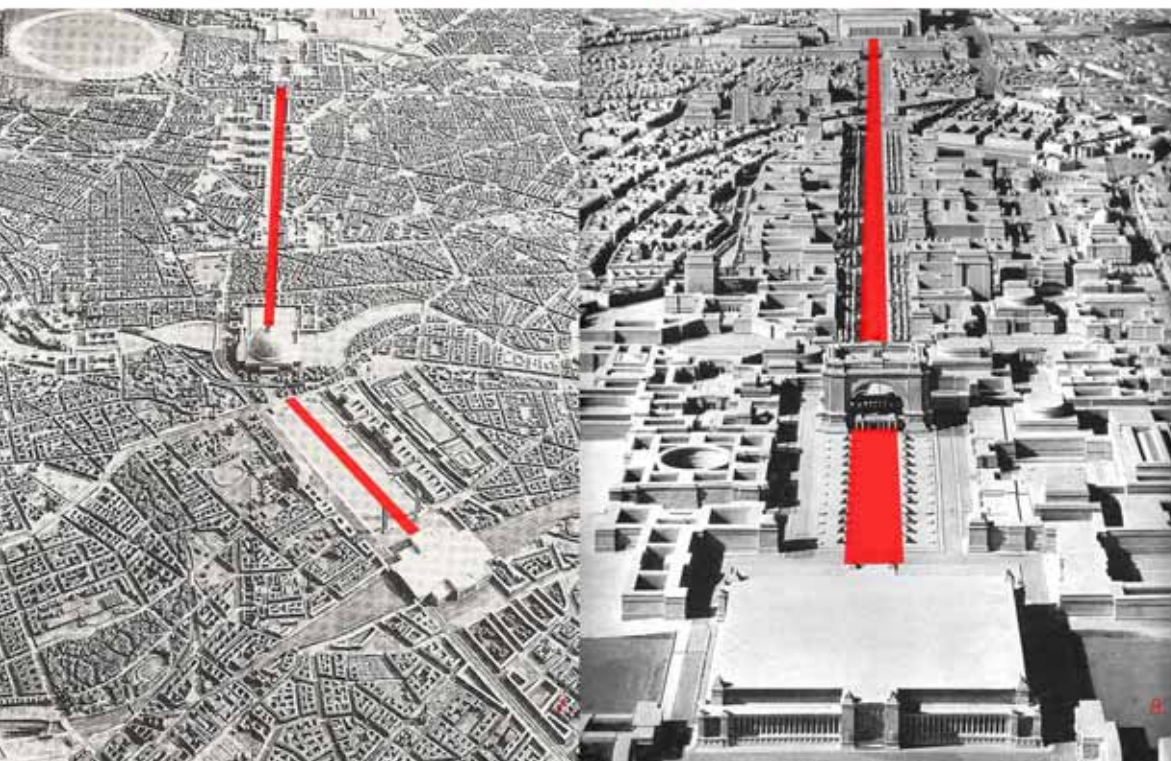
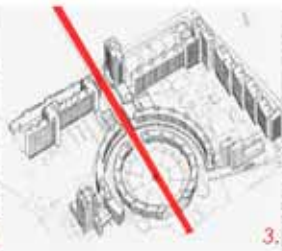
It's not a coincidence that all the landmarks have been represented by a S-Bahn or U-Bahn stops (soft train or underground) since the very beginning of the 20th century. New and old connections allow the visitors to penetrate directly the feeling of being in several different and unique cities in once. Alexanderplatz and Breitscheidplatz spotlight the massive difference between two different worlds, which fought for 50 years through all Europe. In the other hand Tempelhof and Reichssportfeld belong to a world defeated by the II world war, which left several visible and unmistakable signs all over the city.

The underground system bridges those environments as a network where all the parts have been dominated by its own administrations (Soviet, American, English and French ones). However, during the cold war the railroad was developed only in the Soviet part due to the fact that the Western Berlin was completely isolated to the rest of the Federal Republic of Germany. This lack of connections is still visible in all its aspects. All the railroads have kept completely the original tracks without any further developments. After the reunification and the proclamation of Berlin as capital of the entire Germany ones again the municipality had to afford the tricky question of how reconnects two different networks and what to do about the gap the wall left to the city. Indeed, the matter has been partially solved in Potsdamerplatz but it may need more carefully attentions especially in the suburbs. Left over places slowly became the crucial points where all the strength has been focused since the reunification. The discussion about how to deal with the history and where it is still allowed to operate depends even about the train system. Some of the place won't be relinked so that the city would keep the scar as remembrance of its history. In the other hand some projects, which came out until now, don't talk about the isolation and the two worlds. They completely neglect important topics in favor to an extreme use of the land for an economical speculation. Berlin is slowly becoming an other city among the others that's why my project has to reflect what the history can communicate and how the city has always been.





2.2 AXIS AND BOULEVARDS



Strasse des 17 Juni - Brandenburger view (1.)

Strasse des 17 Juni - Brandenburger view (2.)

Merhingplaz - view of the project (3.)

Merhingplaz - view on the square (4.)

Karl Marx Allee - bird view (5.)

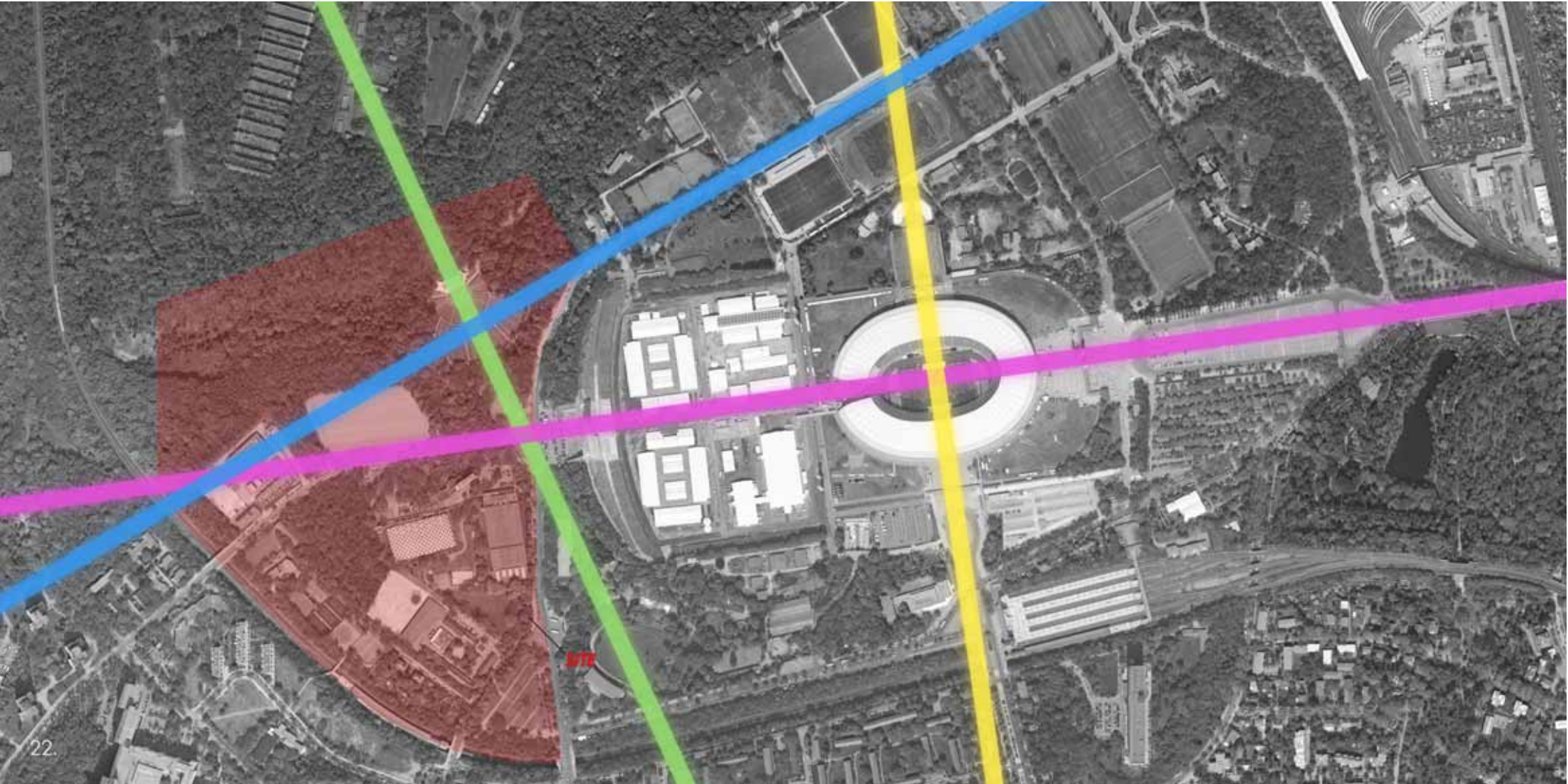
Karl Marx Allee - view on the square (6.)

Germania - view on the model - Alber Speer - 1942 (7.)

Germania - view on the model - Alber Speer - 1942 (8.)

Berlin - Scheme of the axis and Boulevards in the city (PREVIOUS PAGE)

Berlin as well as Paris and many cities in Europe has gains its pattern structure from a rigid system of Boulevards and Axis. We, all, remember the example of Paris in XVIII century where Baron Hausmann designed a net of boulevards to connect visually the entire city, giving it a new capital austere aspect. With the coronation of Frederick I of Prussia Berlin eventually became the capital of the entire kingdom. He wanted to renovate the city in order to give it a similar European common cityscape through Boulevards. The city so grew with the French example until the II world war. Some of the projects that Hitler wanted for the new capital of the world were aiming to an eclectic style which had to lead through symbols and impose building a new world ruled by the discipline and the Nazi-Fascism. The dreams of glory disappeared under the alliance's airstrikes and soon Berlin was reduced to a pile of rubbles. However, axis and Boulevards survived the war and soon became the structure on which rise up the new Berlin, split by the ones who won the war. On the Western side the Boulevards kept almost its aged fashion with boutiques and bars while instead the Soviet part was led toward a new renovation. Through the Eastern cities examples the city knew another destruction and birth. Wide and long boulevards taken from Moscow's style and Stalin's architects were planted into the cityscapes (Karl Marx allee) and Berlin became so another sad reflection of the prototype of perfect communist city. Nevertheless the new Boulevards were eventually integrated with already build system so that the city might seem a combination with different styles along a tidy scheme.



2.2.1 REICHSSPORTFELD

MAIN ORGANIZATION

The buildings have been shaped in order to show the power of the social-nationalist party as we can notice from the several pictures collected and from a more descriptive documentary shoot by Leni Reifenstahl (Olympia, 1938). Furthermore the masterplan has been influenced and based around a strong organization, which can be match to the idea of perfection close the one studied and elaborated by the old Greece. Waldbühne and the stadium itself are good examples of how powerful the architecture can be in order to dominate people and communicate propaganda. All the plans of the building even included the Waldbühne itself are designed in order to avoid the presence of disable people and generally who couldn't afford big efforts to literally climb the high stairs.

According to the originals plans, which counted even a further expansion on the back side of the mainfield the site program shows a scheme which can match an organization founded and developed by 4 main axis. Olympia stadium was designed to be the central visual and schematic fulcrum of two orthogonal axis.

Along the east-west one and its orthogonal, the site gets a form and structures itself as well.

In the northern side a diagonal axis defined and organizes the facilities related to the Olympic games (training fields and other indoors functions). Further the mainfield, the Olympic site adds a new axis due to Waldbühne's construction orientation, which represents the strangest landmark on the back site as well as the most attractive function, which still runs.

REFLECTIONS

Due to its strong relations between the axis and facilities, the site is strictly characterized by a rigid structure, which might be implemented with a new system to go along these strong signs. As well as the entire city the former Reichssportfeld is an integral part of the boulevards, signs that may suggest an architectural and conceptual proposal. Though the Schindler's site lies right behind the Mainfeld (the tribune army parade) it is interested by some of the elements, which recount the Werner March's original idea (Werner March is the architect involved in the project for the Reichssportfeld). According to the Schindler's program that I would show in the next pages a new settlement could take place between the facilities axis (green one) and the S-Bahn railroad in order to revitalize the old northern site.

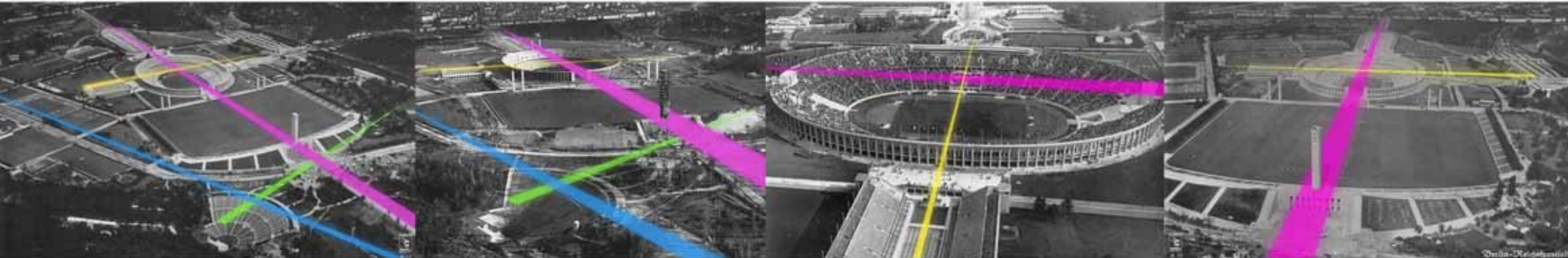
Former Reichssportfeld - view at Waldbühne & Olympia stadium- axis (2.)

Former Reichssportfeld - view at Waldbühne & Olympia stadium- axis (2.)

Former Reichssportfeld - view of the swimming pool & Olympia Stadium - axis (3.)

Former Reichssportfeld - view of the Mainfeld & Olympic Stadium - axis (4.)

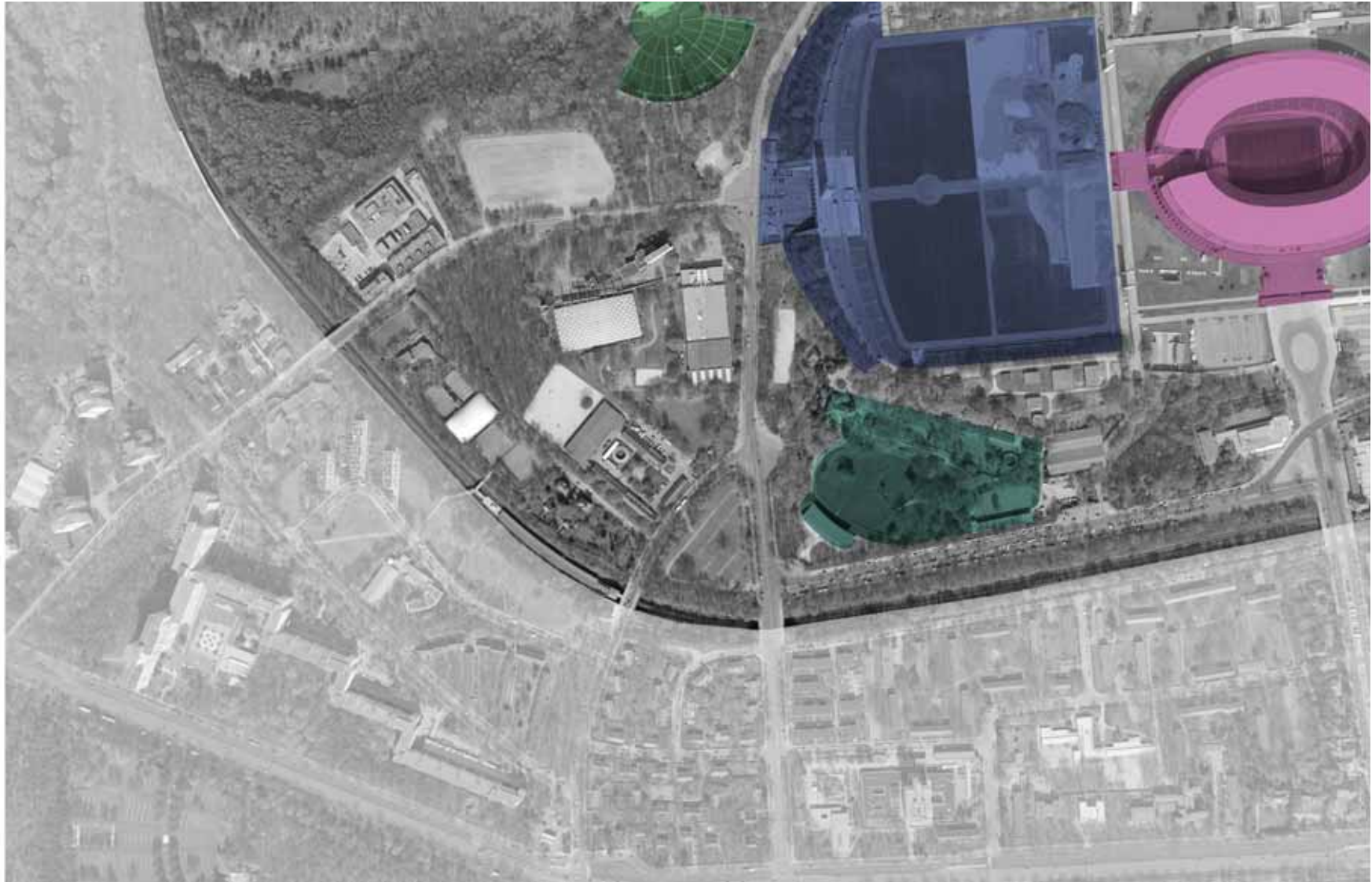
Former Reichssportfeld - Top view of the settlement (PREVIOUS PAGE)

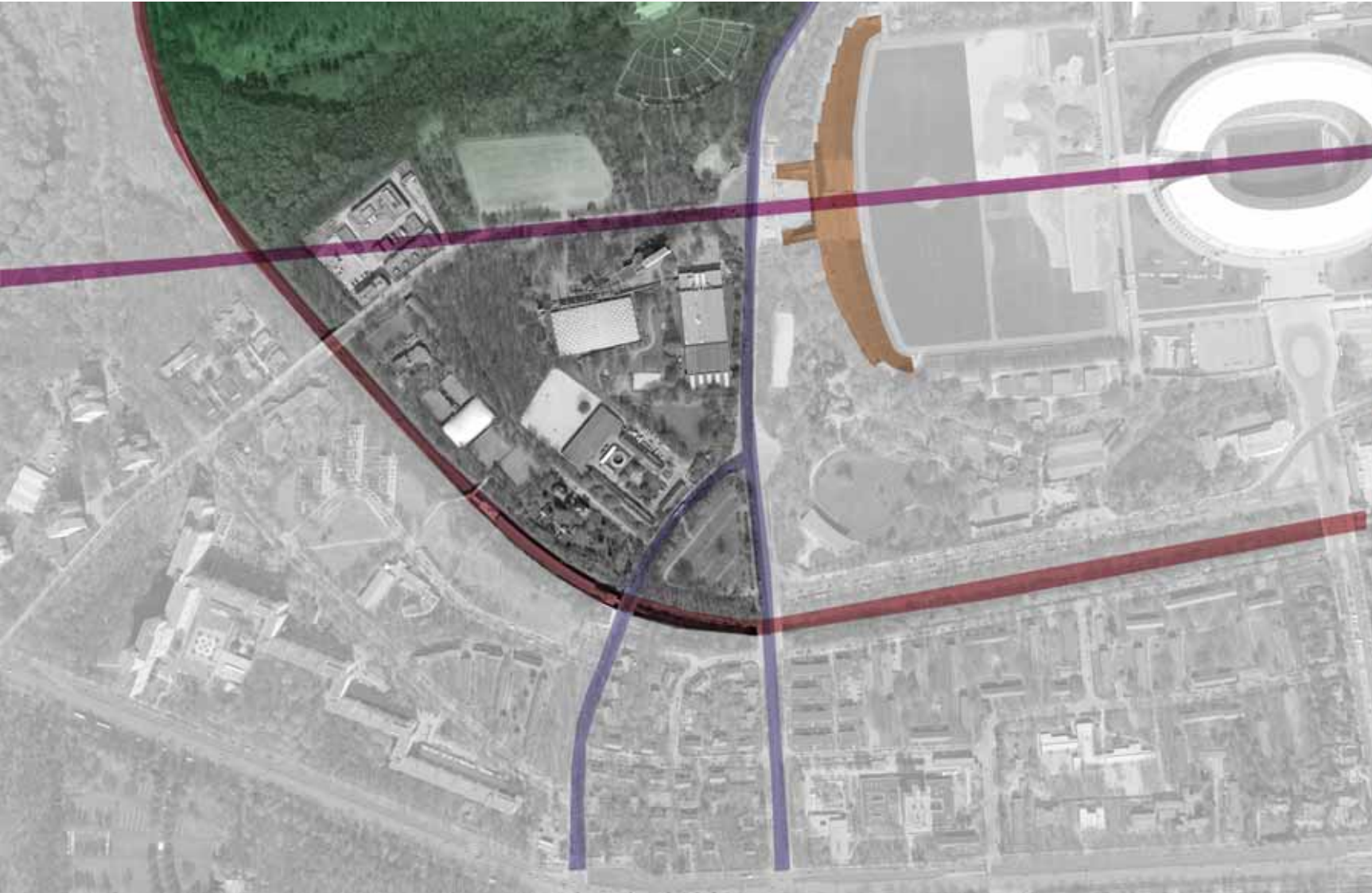


2.3 SITE ANALYSIS

2.3.1 ORIGINAL FACILITIES

-  **EQUESTRIAN CENTRE**
-  **OLYMPIA STADIUM**
IN THE 1930S THE STADIUM HAS BEEN THE CORE OF THE OLYMPIC GAMES. LATELY IT HOSTED FOOTBALL WORLD CHAMPIONSHIP 2006.
-  **MAINFELD**
PARADE FIELD. IT WAS USED FOR THE ARMY PARADE BEFORE AND DURING THE II WORLD WAR. NOWADAYS IT IS USED AS EXPO SPACE.
-  **WALDBUHNE**
USED AS A THEATRE, IT CAN HOST 15.000 SPECTATORS.





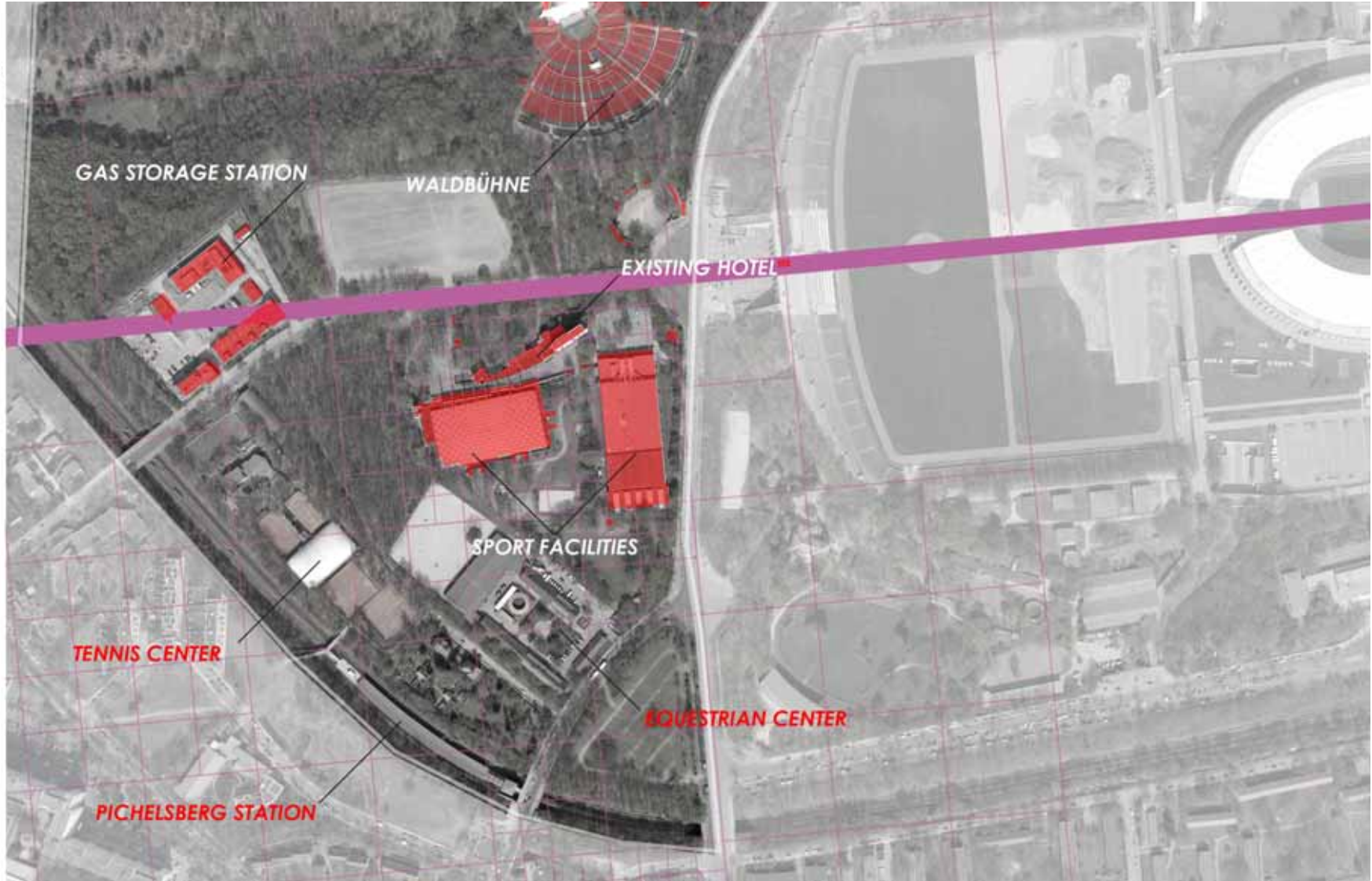
2.3.2 PHYSICAL AND NON PHYSICAL SITE SIGNS

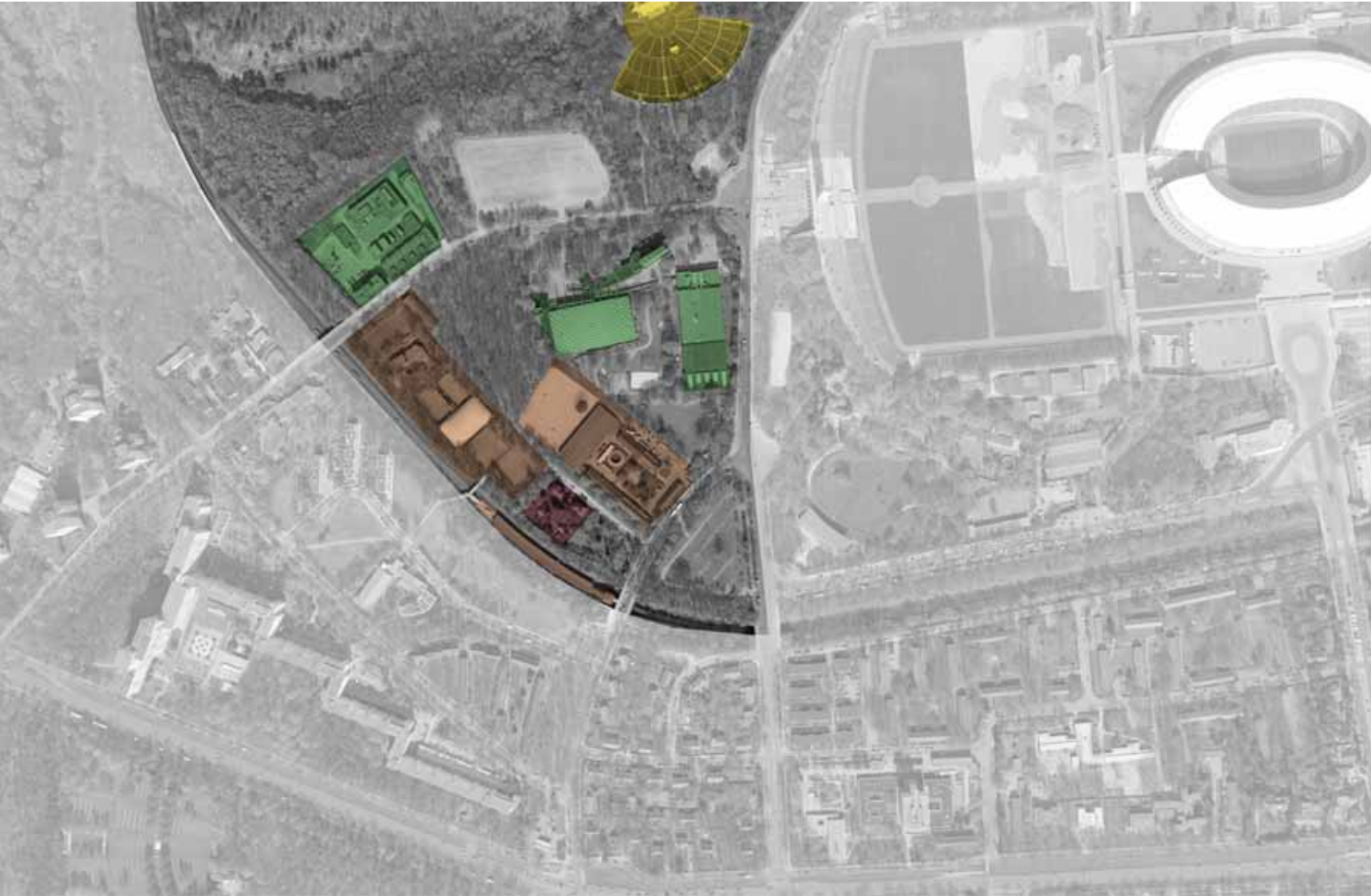
- MAINFELD**
THE BACK OF THE MAINFELD IDENTIFIES THE END OF THE OLYMPIC COMPLEX. FURTHER THAN THE STANDS THE SITE HAS NO MORE RELEVANT AND VISIBLE LANDMARKS
- WOOD**
IN ITS CHARACTER THE NORTH SIDE IS BOUNDED BY A WOOD WHICH CAN OFFER ALSO A GOOD BRIDGE WITH THE NATURE
- S-BAHN**
THE SOFT RAILWAY (S-BAHN) CUTS OUT THE ENTIRE SITE GIVING IT AN ISOLATE ATMOSPHERE AND DISCONNECTING IT FROM THE SURROUNDING CONTEXT
- ROADS**
ROADS DON'T CREATE ANY DISTURB FOR THE INNER PART OF SITE HOWEVER THEY SPOTLIGHT THE CAEURE BETWEEN THE OLD OLYMPIC SITE AND ITS BACK SIDE
- OLYMPIC AXIS**
THE VISUAL CONNECTION THROUGH THE OLYMPIC STADIUM AND THE CLOCK TOWER OF THE MAINFELD REPRESENTS THE ONLY VISUAL CONNECTION BETWEEN THE OLD AND THE NEW OLYMPIC SITE. IT'S A STRONG LINE WHICH HAS TO BE TAKEN IN CONSIDERATION FOR ANY FURTHER DEVELOPMENTS

2.3.3 BUILDINGS ON THE SITE

I've been considering the site along its characters and the existing buildings as well. The west-east axis is the most relevant sign, which defines even a visual connection from the Olympic stadium toward the Mainfeld and the project site as well.

Along that axis I decided to cast a grid pattern useful to analyze the density context, functions and the characters of the plot. The existing hotel and the other sport facilities represent the starting point of a future development. By a careful look of the plan we can notice how the functions has been random placed on the site in order to fill just the tasks rather than thinking globally on the entire area. Those buildings provide a lack of a general organization. It will represent the hardest challenge in the all project. Revitalizing and re connecting the current context with a more efficient accessibility strategy could rise up even the functions that currently represent just islands flowing in the site.





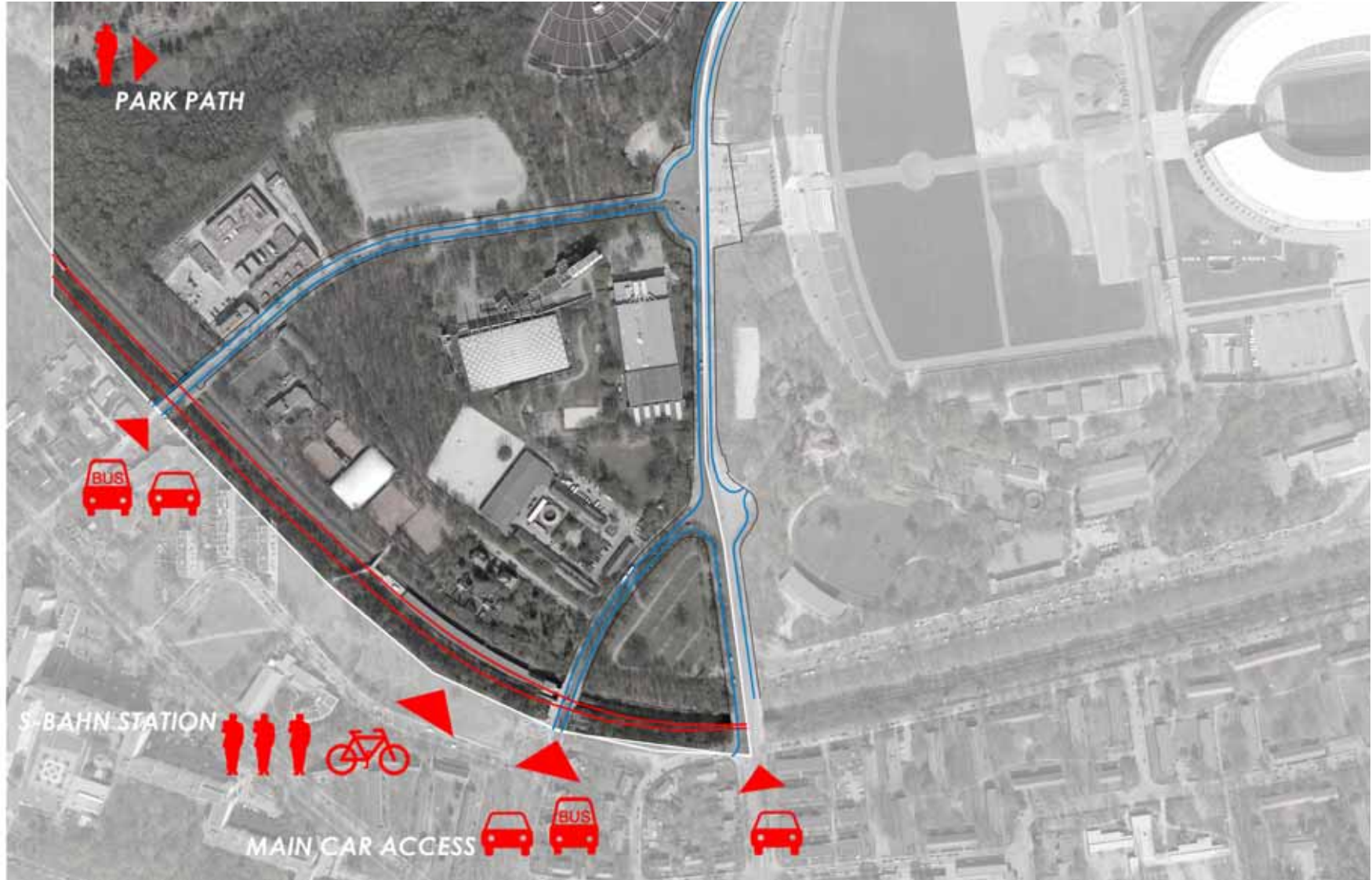
2.3.4 SCHINDLER AWARD GUIDELINES

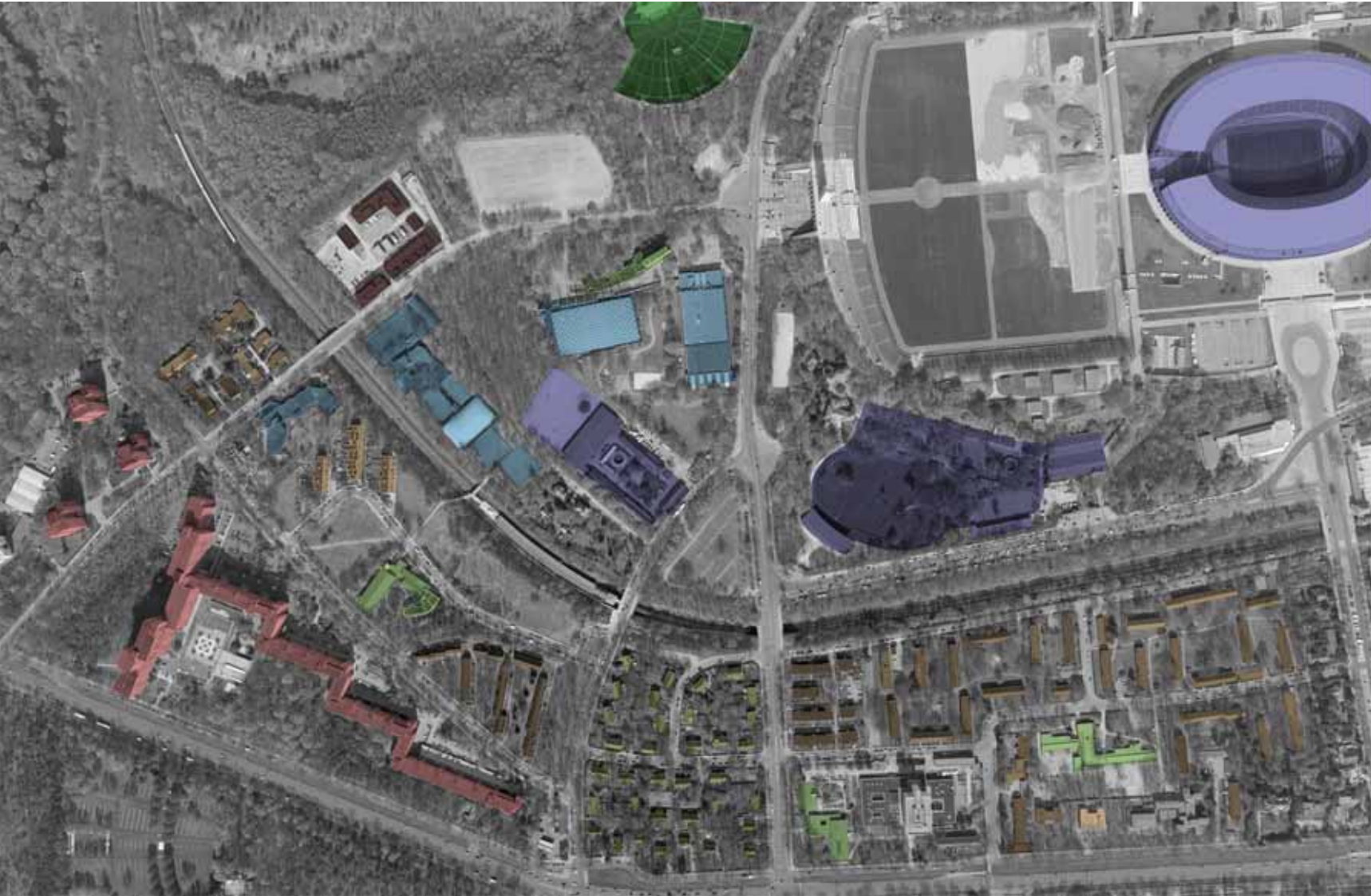
- FUNCTION, WHICH HAS TO BE KEPT**
 - HOTEL
 - SPORT FACILITIES
 - GAS STORAGE STATION
- FUNCTION, WHICH HAS TO BE SET ELSEWHERE IN THE SITE**
 - S-BAHN
 - TENNIS CENTRE
 - EQUESTRIAN CENTRE
- FUNCTION, WHICH HAS TO BE REMOVED**
 - HOUSING
- FUNCTION, WHICH MIGHT BE IMPROVED**
 - WALDBÖHNE

2.3.5 SITE ACCESSES

According to the current situation the main access is represented by the S-Bahn Pichelsberg station, which connects the site directly to the core of the city network. The S-Bahn railway represents even the strongest physical boundary between the project site and the immediate surrounding context. The project has to give strength to the connection between the station and the area so to make an easy fruition of people living in the surrounding and the ones from the city center. The organization of the facilities starts at the station and it might be a new link and point of departure for revitalizing the site through integrations of old buildings and the former Reichssportfeld.

The main car access is connected directly with the Heerstrasse which the main connection between the city center (it ends in Branderburgen tor) and Spandau.





2.3.6 DENSITY AND SIZING

- HOUSING**
 - HIGH DENSITY
 - MEDIUM DENSITY
 - LOW DENSITY
- SPORT FACILITIES**
 - BIG SIZE
 - MEDIUM SIZE
- SERVICES**
 - BIG SIZE
 - MEDIUM SIZE

The site is mainly surrounded by high-density housing buildings, which typically belong to a suburb character therefore a new project has to go along this aspect in order to be part of the former Reichssportfeld and its immediate settlements and keep as much as possible a unity to avoid any kind of waste. The language generally used in the housing massive buildings is the prefabricated concrete structure, which gives a homogeneous look at the façades and suggest perhaps a clear and clean architecture for any future development.

2.3.7 REFLECTIONS

- WALDBÜHNE**
IT NEEDS A BETTER ACCESSIBILITY AND NEW ACCESS ON THE ROAD.
- HOTEL**
THE HOTEL NEEDS NEW SERVICES IN ORDER TO BE IMPROVED
- SPORT FACILITIES**
A BETTER ORGANIZATION OF THE SITE WITH A PROPER ACCESSIBILITY AND A WELL UNDERSTANDABLE LANDSCAPE CAN BE USEFUL TO RE-VITALIZE THE SPORT FACILITIES
- EQUESTRIAN CENTRE**
IT HAS TO BE MOVED ON THE NORTHER SIDE WHERE IT CAN MATCH ITS FUNCTIONS WITH THE WOOD AND HAVE A BETTER ACCESS BY THE ROAD AS WELL
- TENNIS CENTRE**
THE FRAGMENTATION OF THE TENNIS COURTES DOESN'T HELP THE ORGANIZATION OF THE SITE. FURTHERMORE IT WORKS IN A WAY TO INCREASE THE ISOLATION BETWEEN THE TWO SIDES OF THE S-BAHN
- S-BAHN**
THE STATION HAS TO BE TURN INTO A CRUCIAL POINT OF THE NEW ORGANIZATION OF THE SITE IN ORDER TO BECOME THE FULCRUM OF THE NEW SETTLEMENT AND TO HELP THE VISITOR'S ORIENTATION





LANDSCAPE 200X200

LANDSCAPE 100X100

URBAN 50X50

COMMUNITY 25X25

• HUMAN 5X5

I analyzed the site along a densification scheme through the grid pattern shaped on the main axis. I chose several sizes to describe the area and its settlements density. In this graph I've been considering the green system sizes and the typology of the settlement together.

Landscape is divided in two main dimensions according to the fact that there is a presence of a park located in the northern side, which has considerable dimensions and it represents also one of the main character of the site and furthermore it is a boundary of the future intervention (Schindler award).

The red area of the sport facilities and hotel represents a corridor in which the relations and the frictions might be closer and thinner. So close distances are common in the urban centers and those might be valuable to be part of the future developments. Around the site other red spots represents the size of the housing area and their fragmentation. All around the green surfaces are the predominant part of the site, which means that it is surrounded by non-built landscape. A good project has to be linked to the existing buildings in order to do not spreading the functions all around and keep all the space available for future needs (a sustainable way).

2.3.8 DENSITY AND RELATIONS IN THE GIVEN CONTEXT



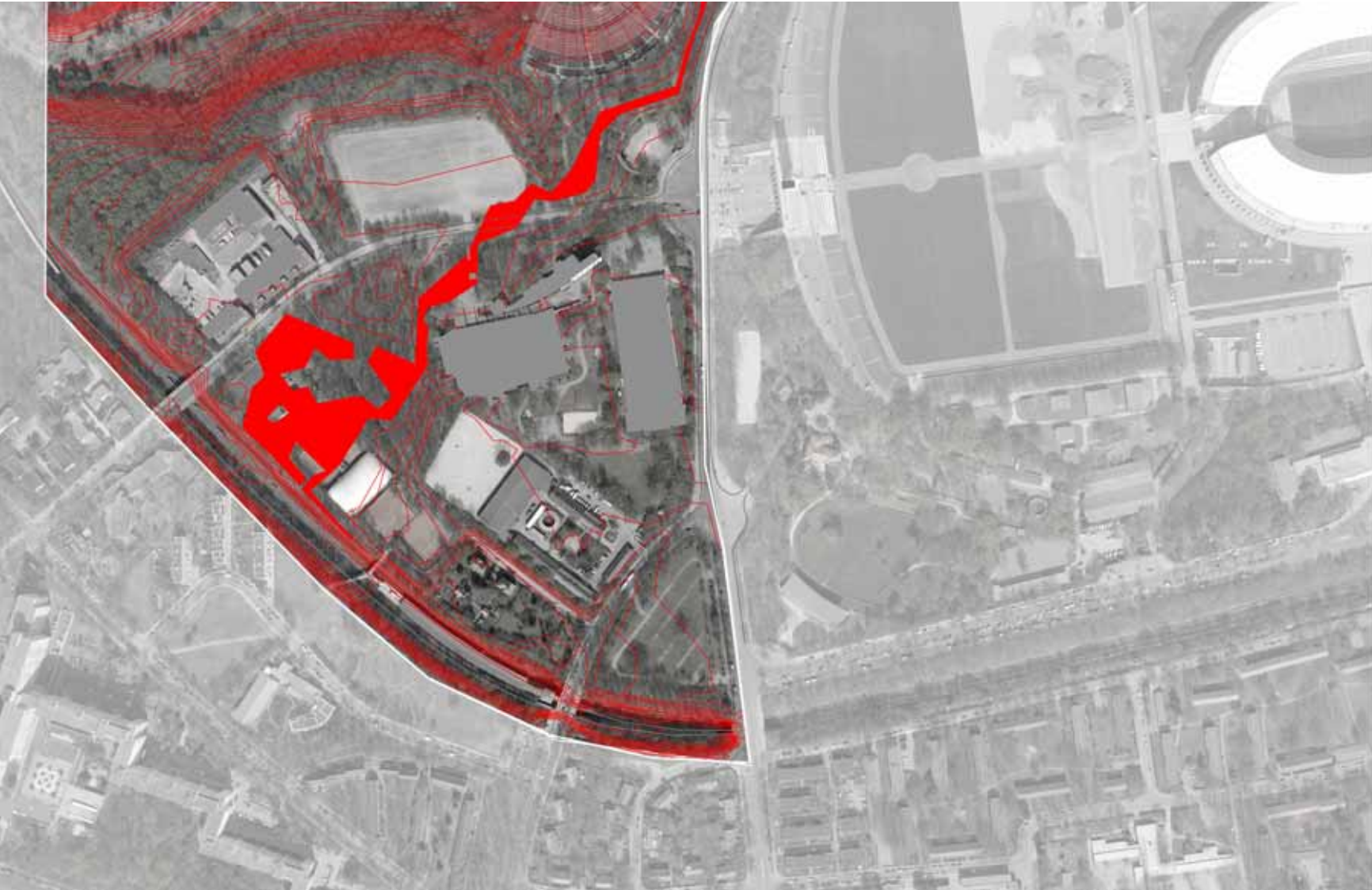
Schindler site - view on the Hotel and sport facilities (1.)

Schindler site - view of the corridor between sport facilities and hotel (2.)

Schindler site - view of the entire area from the Mainfeld (NEXT PAGE.)

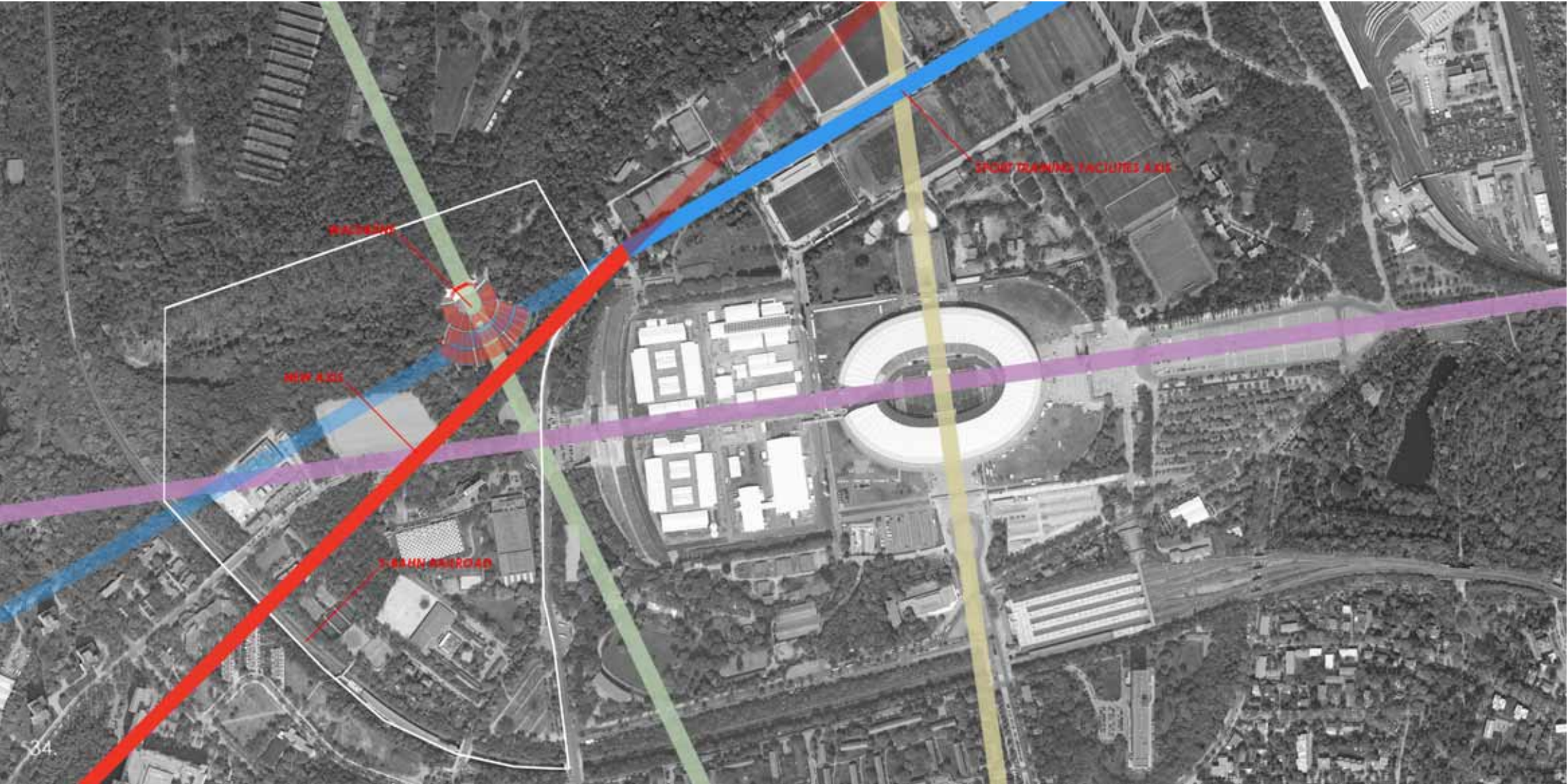






2.3.9 TOPOGRAPHY

A long corridor between Waldbühne and the railroad has been spotlight by this map to show the statement of my project. Since entire the corridor lies on the same level it's easier to understand that it will represent the main accessibility through the site. It also passes by the present building so that a new masterplan might control and influence the old facilities by proper functional mix. All around the corridor other lower or higher levels lie with a wider influenced area. Since the concept will try to avoid the levels and device to cross them (stairs and ramps) the facilities will be place at the side of the chosen corridor in order to improve the line of services as well as the recent sport facilities and Hotel.

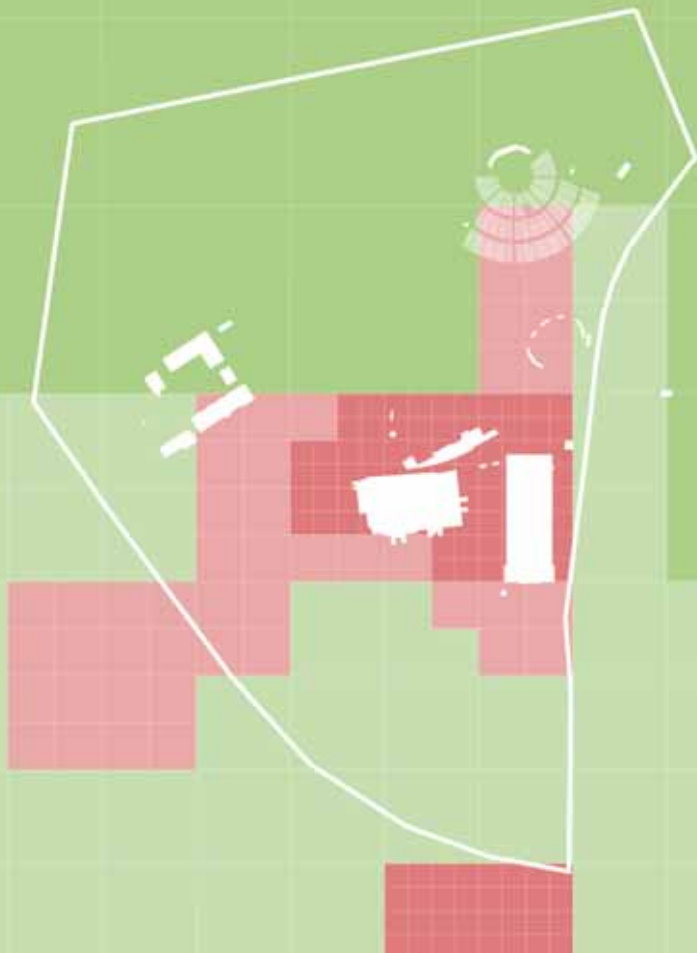


WALKWAY

NEW LOT

S. BURNHAM ROAD

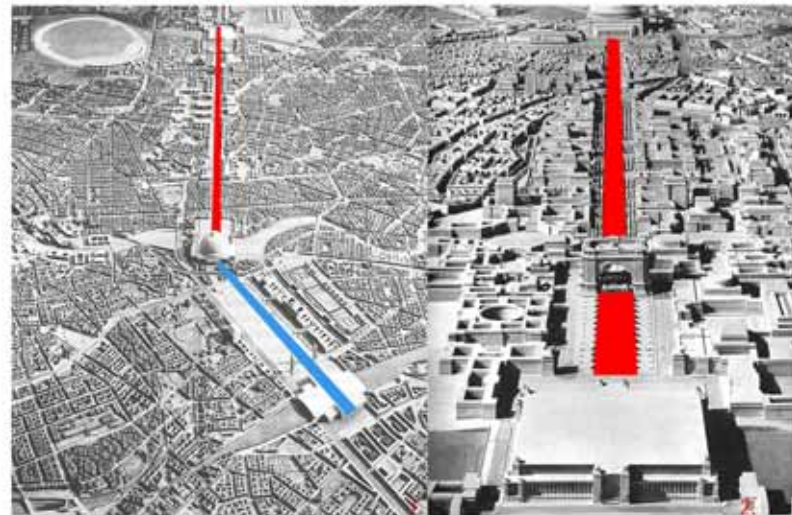
SPORT TRAINING FACILITIES AREA



Project - close up the the Schindler site



2.3.10 STATEMENT



Germania - Albert Speer - 1943 - view on the model (1.)

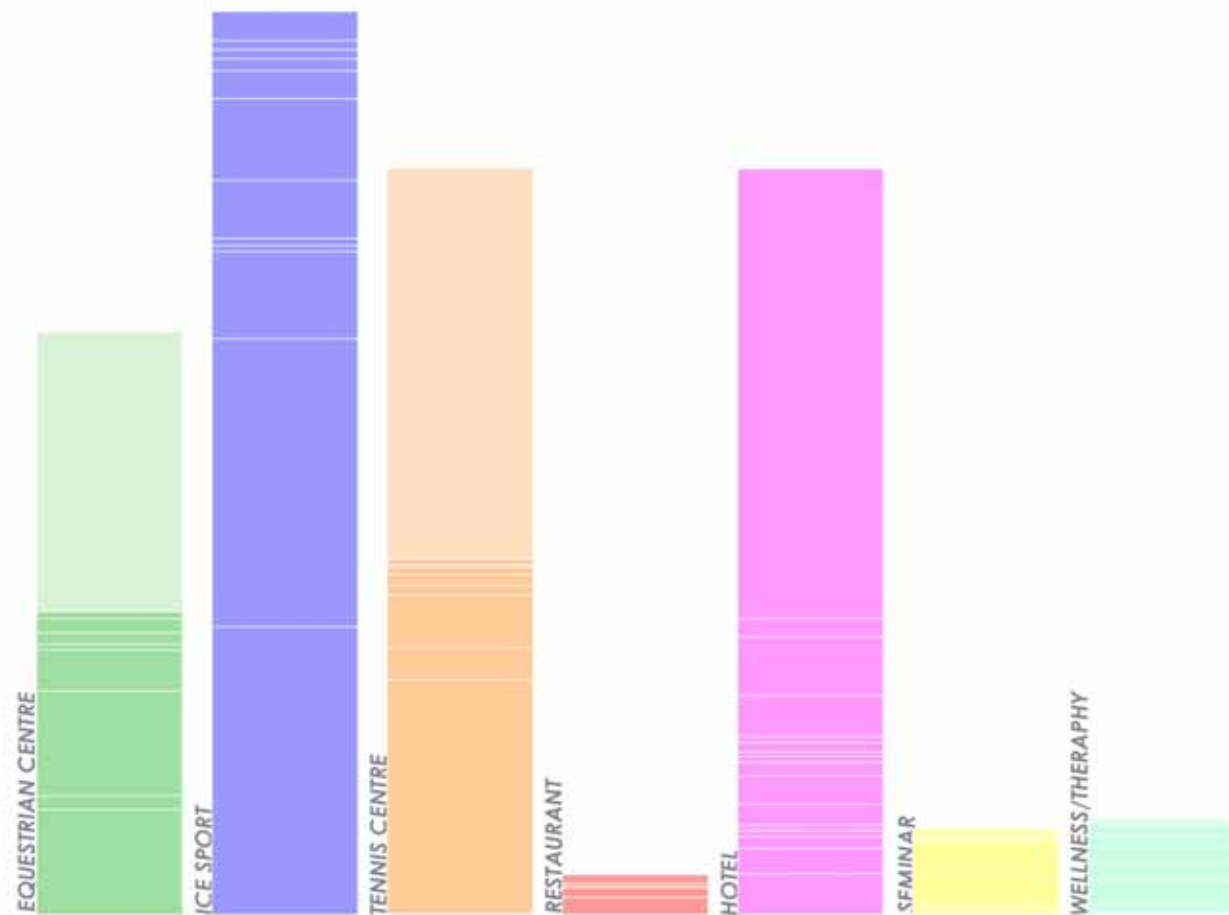
Germania - Albert Speer - 1943 - view on the main axis (2.)

Project - integration of the new axis with the current system (PREVIOUS PAGE)

Along an axis, which connects the S-Bahn and the Waldbühne toward the sport facilities of the former Reichssportfeld right in the north of the Olympia Stadium I operate a densification and enrichment of the functions and sport facilities. The new axis signs the end of the urban environment and defines the beginning of the countryside. It will work as a cut as well as junction between those two different environments by making a filter of services which they'll be link to the rest of the former sport facilities located at the northern side. It will be a architectural barrier free corridor, which will give a new revitalization to the all area by giving a new priority entrance toward the Schindler site and the northern side as well. Densification will be the motto of the intervention, which will concentrate all the new on all functions in a compact secure way. The concept is born from an example of use of the axis: Germania, the Albert Speer's project for the new capital of the Reich in the 1943. The project has never been built but the concept it still actual and worth for a city such as Berlin.

2.4 SCHINDLER PROGRAM

36.



Schindler provides an accurate program, which is composed by sport facilities and a hotel, which has to be joined with an area Auditorium and a Wellness center. The hotel has to be the most important function and the one which might join all the other functions mentioned in the program.



	number	length	width	height	surface per unit	total surface	
		m'	m'	m'	m2	m2	net surface area without circulation and construction
Equestrian Centre							
E 1 Equestrian range	1	60.0	40.0		2'400	2'400	
E 2 Riding hall	1	45.0	20.0	5.0	900	900	
E 3 Spectator stand						120	
E 4 Stables						900	
E 5 Shed						350	
E 6 Changing rooms						50	
E 7 Club rooms						100	meetings / party
E 8 Administration / staff						120	
E 9 Infrastructure / HVAC						60	
E 10 Parking space	10						Staff, A/A, dropp off, emergencies / surface area not in total

Equestrian Centre 5'000 m2

Ice Sport Stadium

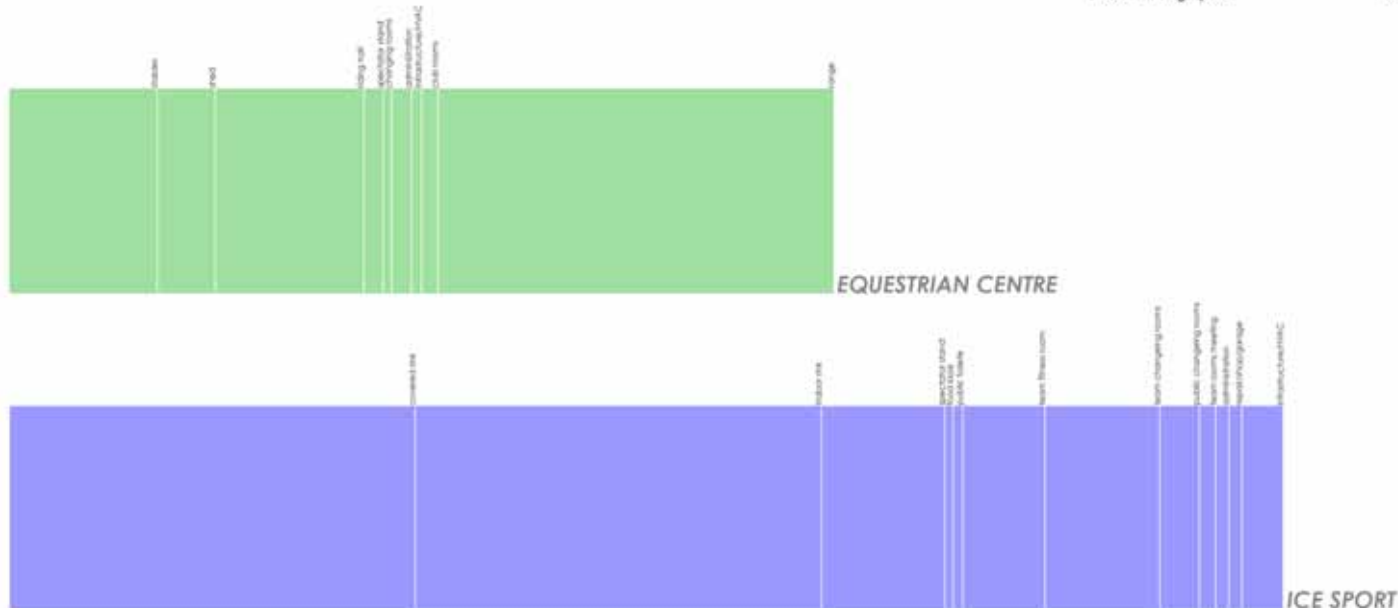
I 1 Covered hockey rink							
I 2 Indoor hockey rink							
I 3 Spectator stand for I1							
I 4 Food Kiosk							
I 5 Public toilets							
I 6 Team fitness rooms							
I 7 Team changing rooms							
I 8 Public changing rooms							
I 9 Team rooms							
I 10 Administration / staff							
I 11 Repair shop / garage							
I 12 Infrastructure / HVAC							
I 13 Parking space							

number	length	width	height	surface per unit	total surface	
I 1 Covered hockey rink	1	65.0	38.0		2'470	2'470
I 2 Indoor hockey rink	1	65.0	38.0		2'470	2'470
I 3 Spectator stand for I1						750
I 4 Food Kiosk						50
I 5 Public toilets						60
I 6 Team fitness rooms						500
I 7 Team changing rooms						700
I 8 Public changing rooms						240
I 9 Team rooms						100
I 10 Administration / staff						80
I 11 Repair shop / garage						80
I 12 Infrastructure / HVAC						250
I 13 Parking space	20					

net surface area without circulation and construction

only covered, not closed to outside climate						
1'000 spectators / including 50 Access for All						
meetings / party						
including first aid, referee etc						
for Zamboni ice cleaning machine						
Staff, A/A, dropp off, emergencies / surface area not in total						

Ice Sport Stadium 7'750 m2



Tennis Centre

	number	length	width	height	surface per unit	total surface	
T 1 Tennis court	5	36.8	18.3		670	3'350	
T 2 Indoor tennis court	3	36.8	18.3	7.0	670	2'010	
T 3 Squash / table tennis						275	2 units each
T 4 Bowling						450	4 lanes
T 5 Changing rooms						80	
T 6 Club rooms						100	meetings / party
T 7 Administration / staff						60	
T 8 Storage						25	
T 9 Infrastructure / HVAC						50	
T 10 Parking space	10						

net surface area without circulation and construction

Staff, A/A, dropp off, emergencies / surface area not in total

Tennis Centre 6'400 m2

Restaurant

R 1 Restaurant	total	150
R 2 Kitchen	total	80
R 3 Public toilets	total	15
R 4 Administration / staff	total	25
R 5 Storage	total	30
R 6 Parking space	total	10

number	length	width	height	surface per unit	total surface
--------	--------	-------	--------	------------------	---------------

net surface area without circulation and construction

in combination with club rooms
Staff, A/A, dropp off, emergencies / surface area not in total

Restaurant 300 m2

TENNIS CENTER



RESTAURANT



	number	length	width	height	surface per unit	total surface
Seminar						
H 18 Foyer	1				50	50
H 19 Business corner	1				40	40
H 20 Semimnar rooms	4				60	240
H 21 Semimnar rooms	1				300	300
H 22 Preparation	1				20	20
H 23 Banquet kitchen	1				30	30
H 24 Public toilets	2				20	40
H 25 Storage	1				20	20

net surface area without circulation and construction

entrance for external visitors through hotel lobby possible

rooms to be combined to 1 large unit

Seminar 740 m2



SEMINAR

Hotel

H 1 Lobby, front desk	1				350	350
H 2 Restaurant	1				220	220
H 3 Bar, fire place	1				100	100
H 4 Shop	1				50	50
H 5 Public toilets	2				25	50
H 6 Administration	1				180	180
H 7 Guest rooms	150				32	4800
H 8 Guest room support	8				20	160
H 9 Kitchen	1				240	240
H 10 Food storage	1				120	120
H 11 Housekeeping	1				50	50
H 12 Laundry	1				35	35
H 13 Employee changing rooms	4				20	80
H 14 Employee cafeteria	1				55	55
H 15 Storage / Maintenance	1				350	350
H 16 Infrastructure / HVAC	1				500	500
H 17 Parking space	60					

net surface area without circulation and construction

including luggage room, back office

convenience shop / sport merchandising

including bath room, vestibule

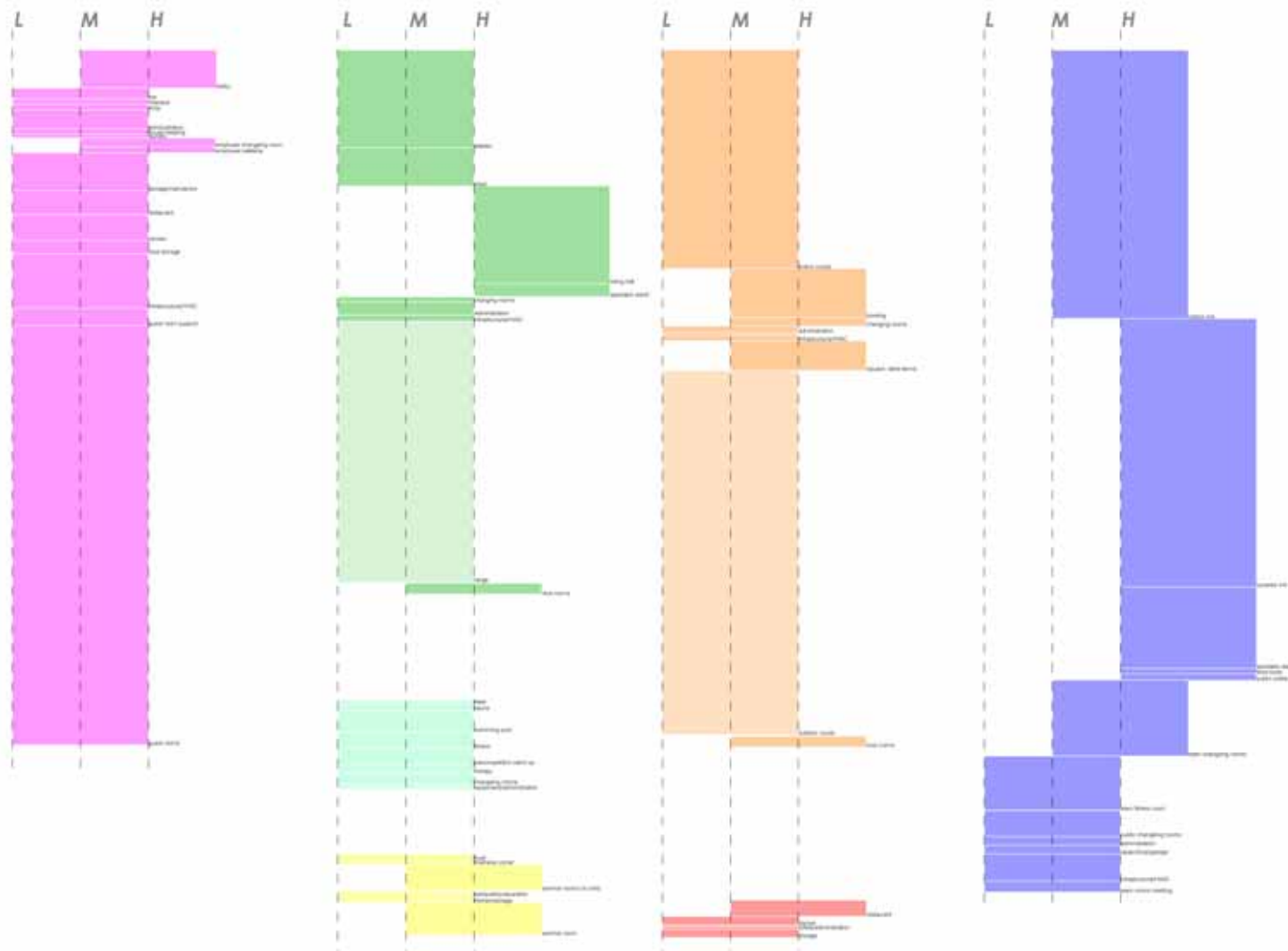
surface without corridor, foyer, elevator, stairs

guest and staff parking in parking garage / surface area not in total

Hotel 7340 m2

number	length	width	height	surface per unit	total surface
	m'	m'	m'	m2	m2





2.4.1 NEED OF MOBILITY AND EASY ACCESSIBILITY

This graph represents an interpretation of needs of the flux of people in each function according to the Schindler guidelines about the number of visitors foreseen for the sport facilities and for the hotel as well, including a huge number of visitors (15000) who might cross the buildings to reach the Walbühne and the ones for the Ice hockey stadium all the facilities have to take a place along the axis according to a scheme which need to take in count the necessity of mobility and accessibility as well.

Based on a standard unite of measurement, the facilities are decomposed in all their spaces and services so to have a deep analysis. The graph gives a blurry answer about the location of the function in a given space. In the next pages the analysis match the site and so they gives already an idea about placements along the axis and for what reasons.

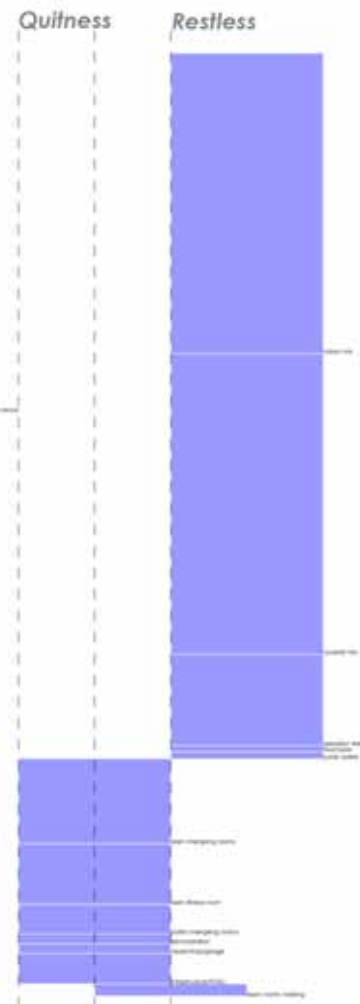
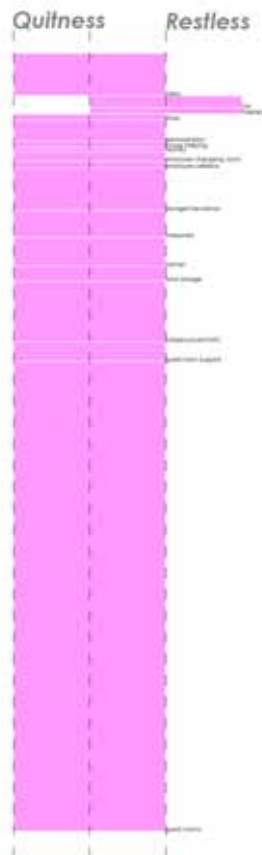
L - LOW, M - MEDIUM, H - HIGH

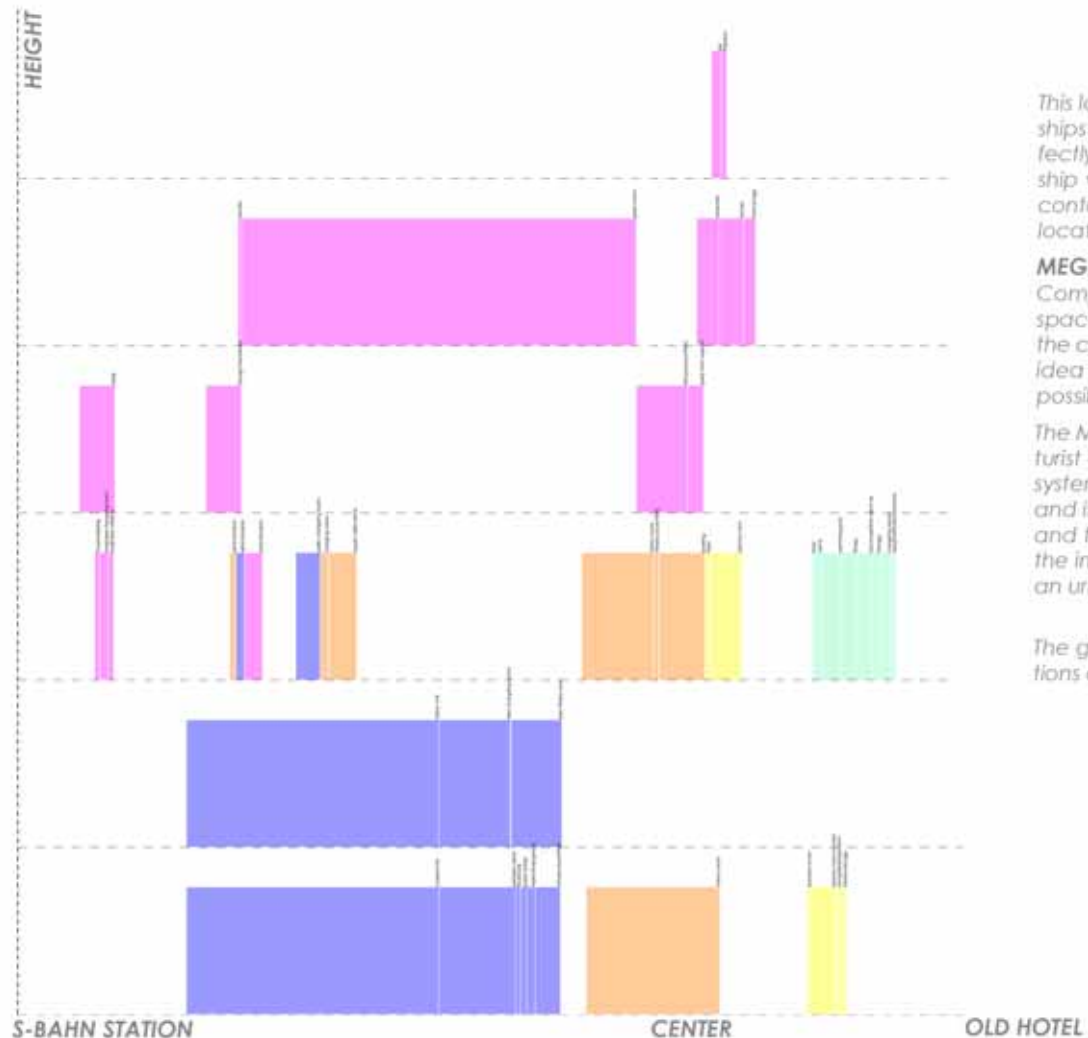


2.4.2 NATURE OF THE FACILITIES

The nature of the facilities might give an help for a deeply understanding of a certain function works and what environment it is made of and what it is made for. It would never have more than 4 people playing tennis and although this sport is probably noisy the environment it makes might be consider quite due to the homogeneous sound of the bounce. In the other cases like the Ice hockey stadium the sport itself is supposed to be restless and nervous.

Definition a function about its characters gives a careful and precise location in a space and what relationship would be allowed and what completely forbidden due to some function incompatibilities. In this order of facts the axis starts to be shaped and organized along its specific context (the ones it touches from the railroad to the Walzbühne). The location of each function is described in the project chapter.





2.4.3 STRUCTURE OF THE PROGRAM ALONG THE AXIS

This last graph about the combination and the locations of the sport facilities gives already the relationships between the axis and the site elements that characterized the axis path. The diagram works perfectly in its context but it lacks of the 3rd dimension, which would give a better indication of the relationship with the landscape. Anyhow, according to the previous analysis the functions are place in a big container and it might be used as a framework to make all the facilities interacts in order to find the best location into the building.

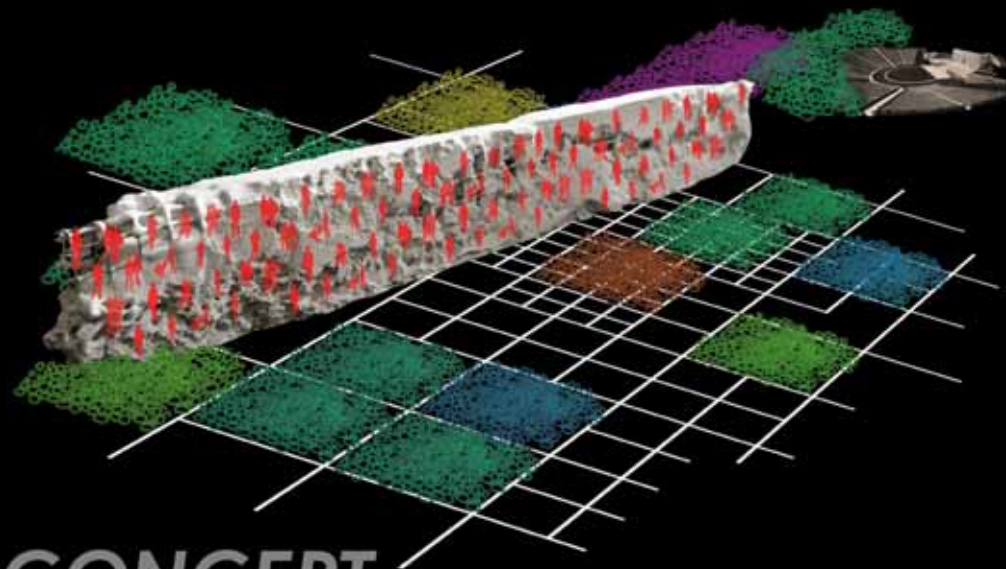
MEGASTRUCTURE

Complexity and densifications suggest a powerful and potential mix of function in the same whole space. Some sort of container would be necessary in which might collect the environments and gather the characters and the specific need of the site along the axis. A solution is to reintegrate and enrich the idea of City of Sport promoted by Albert Speer and, at the same time, attempting to use land as less as possible according to a foreseen and hoped future developments.

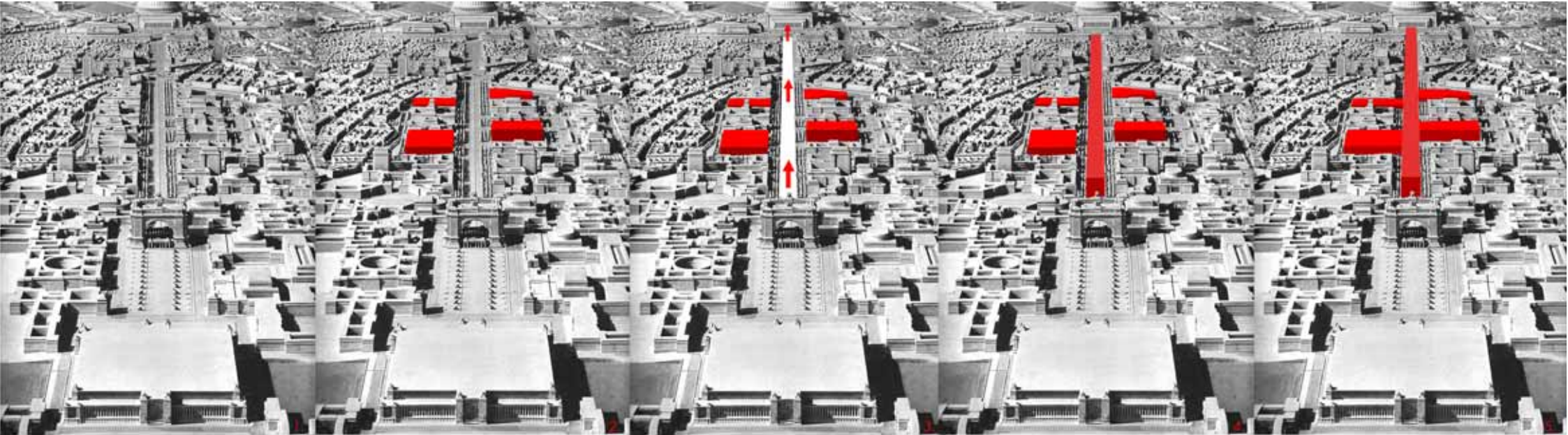
The Megastructure building begins right above the S-Bahn station and it become station itself to host the tourist and visitors from Berlin center and the neighborhoods. The system, then, plugs itself in the railroad system and it pretend to begin what I stated as "the sport city". The hotel flows all over the sport facilities and it absorb the environments beneath becoming so a dynamic atmosphere. According to the nature and the needs of the already built Hotel and sport facilities, the Wellness and Auditoriums rooms are in the immediate surrounding of those settlements so to improve and condense the existing settlement as an urban development.

The graph shows the position of each function according their nearness to some of the important locations along the axis and their position on the height coordinates.





**CONCEPT
EXPERIENCE THE WALL
PROJECT**

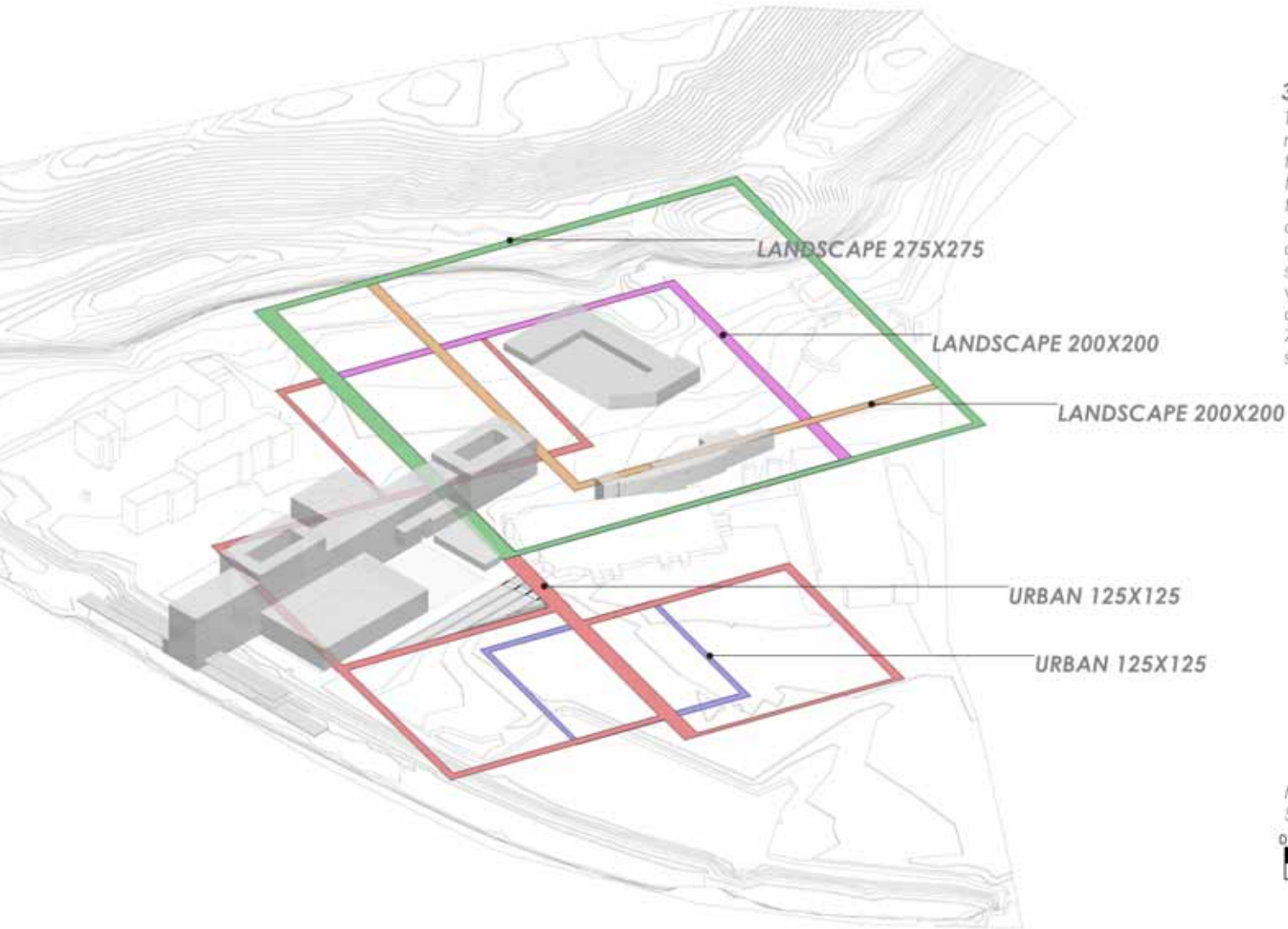


3 MEGASTRUCTURE CONCEPT

When a certain historical example is taken as point of departure it always has to be define its characters and its strength, so the weakness. Germania as I explain previously it's an Albert Speer's project defined by the intent to construct a new dominant system of Boulevard into a context already structured as much as other cities which have known an important period of renovation in the XVIII century. In the 1943 when the world war was about to end catastrophically for the Germans Hitler in his dreams of glory and domination elaborated together with his main Architect the plan for a new Berlin. It had to be the capital of the Third Reich and so to the imaginary world dominated by the Nazi-Fascism. The new city had to host important diplomatic and political facilities among with a new world parliament and departments set across the main axis in square districts. Furthermore Hitler personally order a big quest to the Architect: all the buildings had to be a symbol of the power of the Nazism in which the people could find a leading spirit as well as the magnificent buildings in the Roman emperor as well as the cathedral in the Middle age. The project assumed these principles has the main characters and at the beginning of the last year of the war (1944) Speer showed the main plan in a scale model (1.). The project is a long and wide boulevard, which connects two main buildings: the parliament (center of the Nazism power and the Triumph Arc whose size was triple than the one in Paris, Those two extremities of a Boulevard match the challenge of my project at the Schindler site (the S-Bahn station and the Walbühne). The districts have been thought as the ministries departments where each of them was in charge of a single issue (welfare, ministry of war etc.). Taken as set the one proposed by Speer, my Mega-building proposes to keep the same scheme of this urban strong settlement through the use of the districts as a compact entities and use them as the sport facilities (2.). The Boulevard became so the linking structure of the facilities façades and visual connection between a range of environments. The hotel has to complete the connection by transforming the Boulevard into a livable wall (3.-4.) and bridging the sport facilities and the two extremities in order to crate a whole compact space (5.). So, the inner spaces would have the façades of the facilities to interact with directly into the building and the hotel would stand the all dynamic processes of the day life.

The blocks of sport facilities among with Ice Hokey stadium and tennis courts would world as fingers that would grab the landscape and they'd let it into the building.



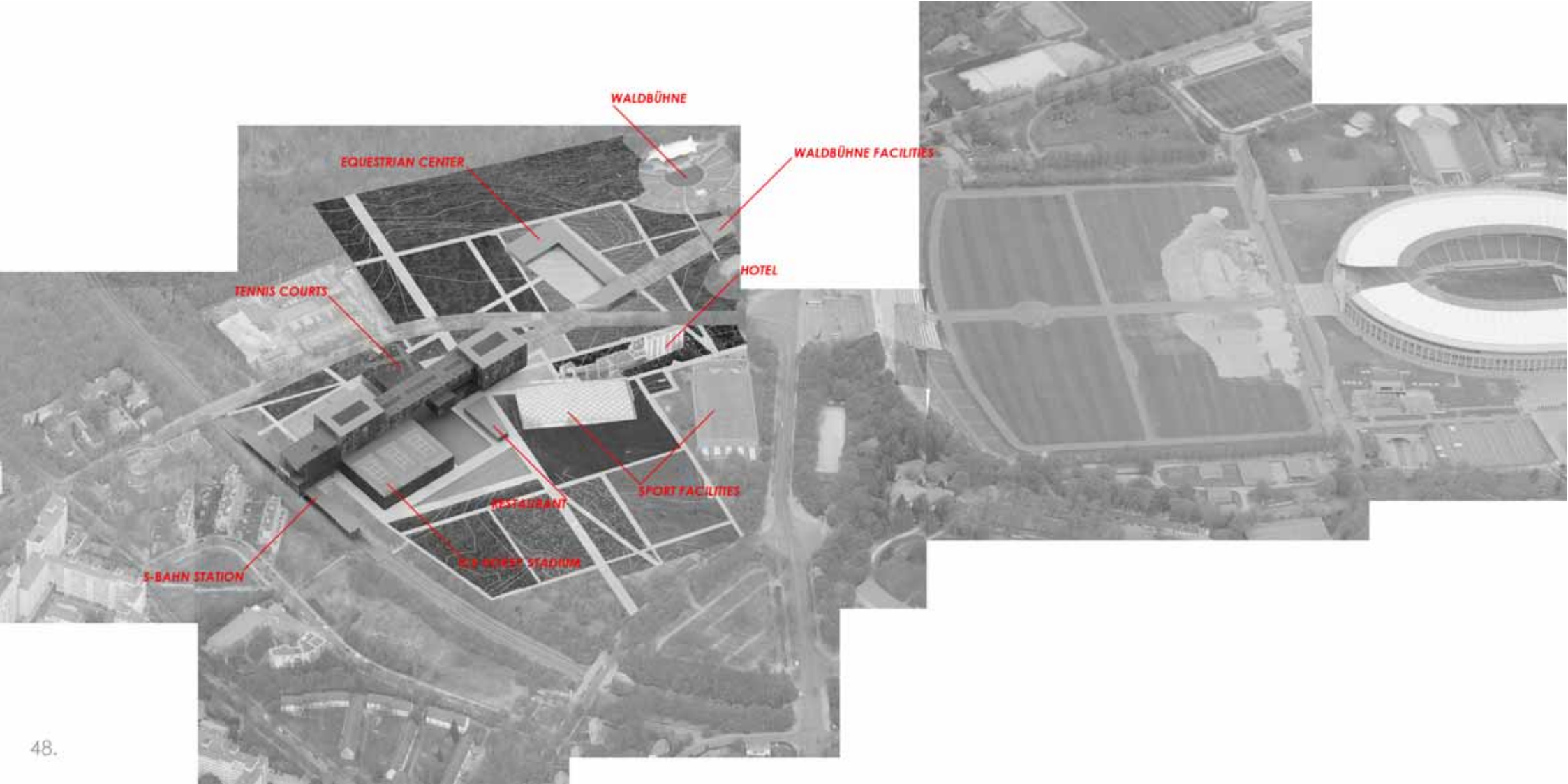


3.1.1 MASTERPLAN PATH SYSTEM

The masterplan shows all its complexity as long as it is linked to the real surrounding. The bridge between the old sport training area (at the northern side of the Olympia stadium) and my new axis addition works like a complex Boulevard system. The chosen pattern setting the landscape paths is the same as on the both sides and it's oriented like the Walbühne axis. The system is sized and organized in different squares crossing each other, creating so a complex a static grid pattern which might be use as a guideline in a future development. The paths use a principle of multiples squares and they are based on the distance a man might walk in a minute (about 75m/min) which, means that he might cover a distance of 25m in 20 seconds. So, It is possible to see the system as a time lines pattern.

Masterplan of the complex of former Reichssportfeld and the new Schindler award competition (PREVIOUS PAGE)



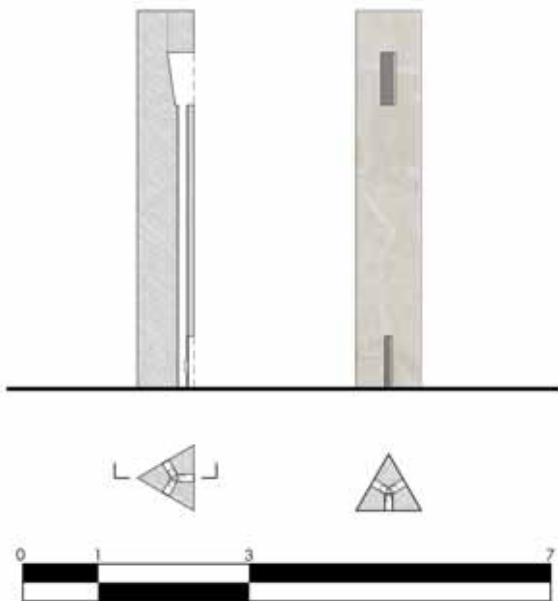


3.1.2 WIND FLUTES

Wind flute - Plan, elevation, section of the tower (1.)

Wind flute - Plan of the tunes tracks (2.)

Wind flute - picture of the wind flute tower (NEXT PAGE)



Landscape can be perceived with all the senses but helping the orientation consists in identify the structure of it. Different pavements or different smells can help to understand the paths, which are going through all the system. Landscape in itself can be perceived as a sound as well. The wind and the water stream can give a clue and information about where you are and where you are going. To better understand the location with its topographic highs and it's destination I decided to help the landscape to communicate itself by the use of wind flutes. The wind flutes are basically little triangular towers, which can produce sound at the bottom. The towers catch the wind from the top of them and through a duct wind gets a flute and it is released by an opening of the ground level, emitting then a tone. As well as Christo and his wife used to do in several works the wind flutes describe a space, which cannot be perceived in other ways. Further more the towers are good examples of low visual impacts in a landscape, which is dominated by wood. The metaphor of the landscape, so, it will be able to transform what is really felt by the senses in a whole and complete experience describing itself through a human tool: the flute. Introducing sounds mean even to activate that part of the human aspects, which are difficult to find out in our cityscapes.

The pictures convey the scheme of the tones in the mastreplan by different colors. The tones lead a visitor with visual impairment to some of the new facilities according to its interest.

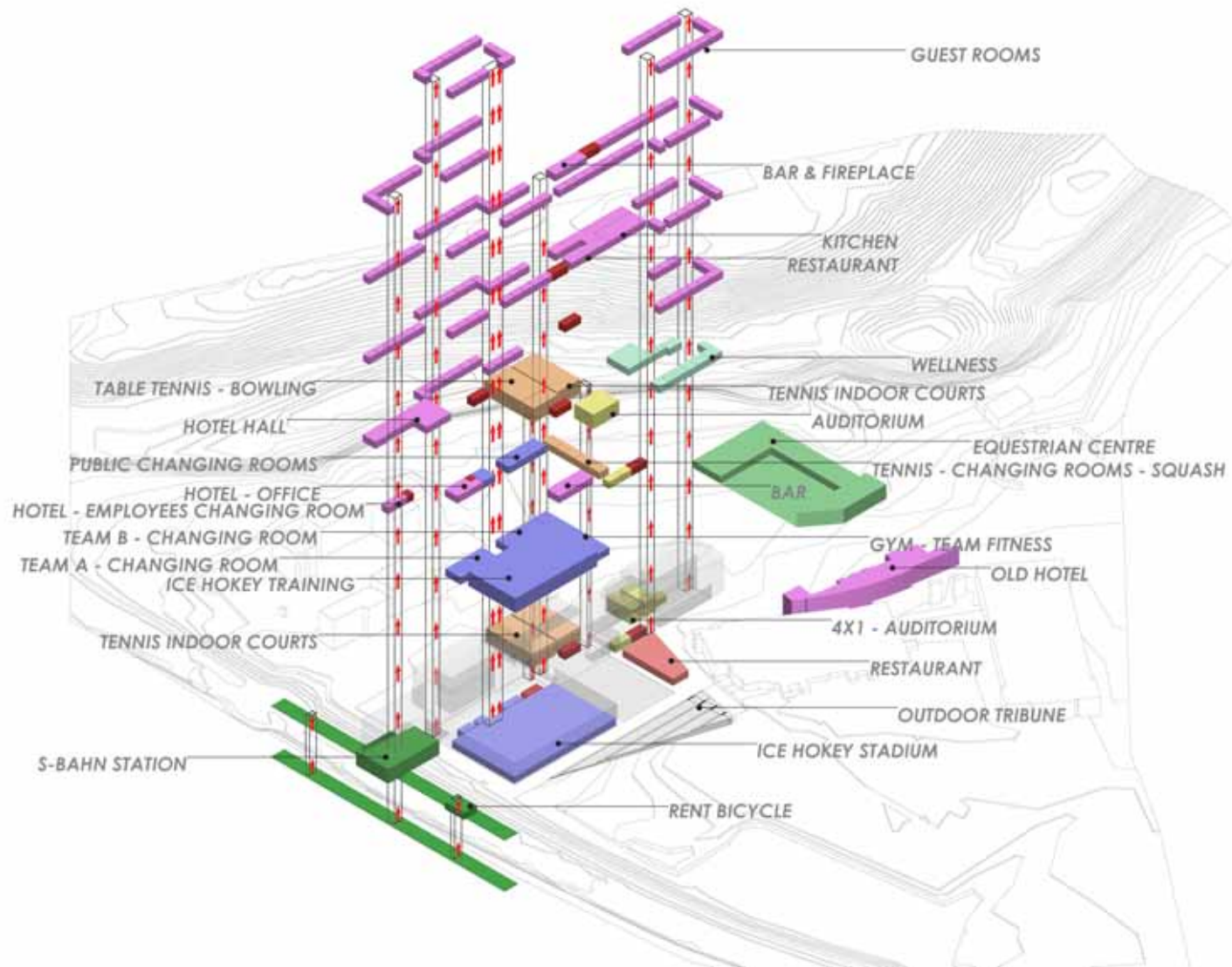






MASTERPLAN
SCALE 1:2000



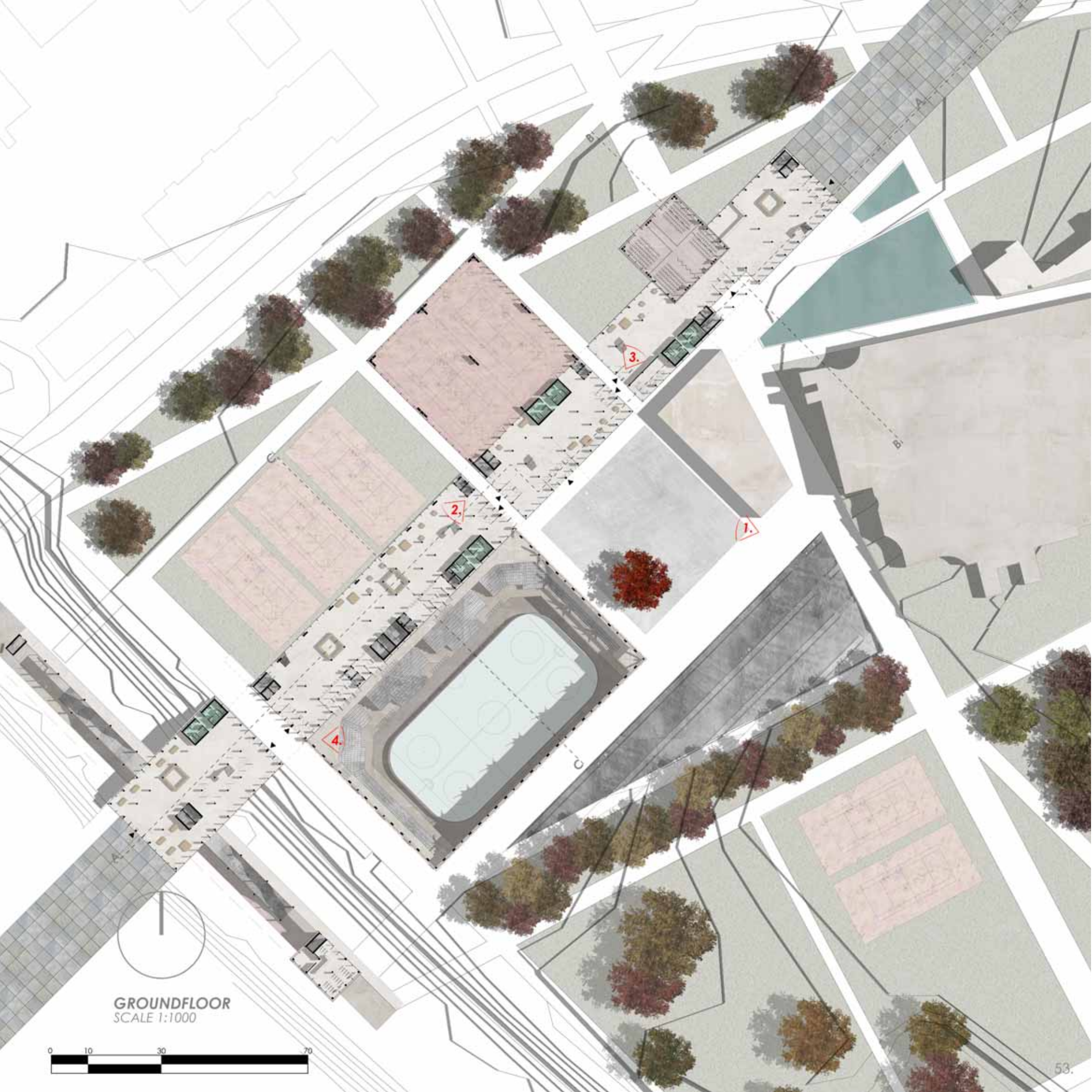


3.2 NEW AGE BOULEVARD

New age Boulevard reflects the idea about a structured built city in the same environment. The integration of functions in the same building makes the Megastructure an integrant part of the city, which find a new way to show the flow of the dynamic process of its life in a container named architecture. Nowadays there are several examples of Megastructure, which attempts to collect the shopping dynamics in the same space: the shopping mall. Though this example lacks of architectural soul due to the fact that they do not produce neither goods nor culture, this artifact would work in other context where the dynamics are ruled by different noises produce for instance by sports and Auditorium. Furthermore my building is designed to be used 24/7. Indeed, Thanks to the hotel the boulevard becomes a full day house for visitors with different interests rather than a mere box of functions.

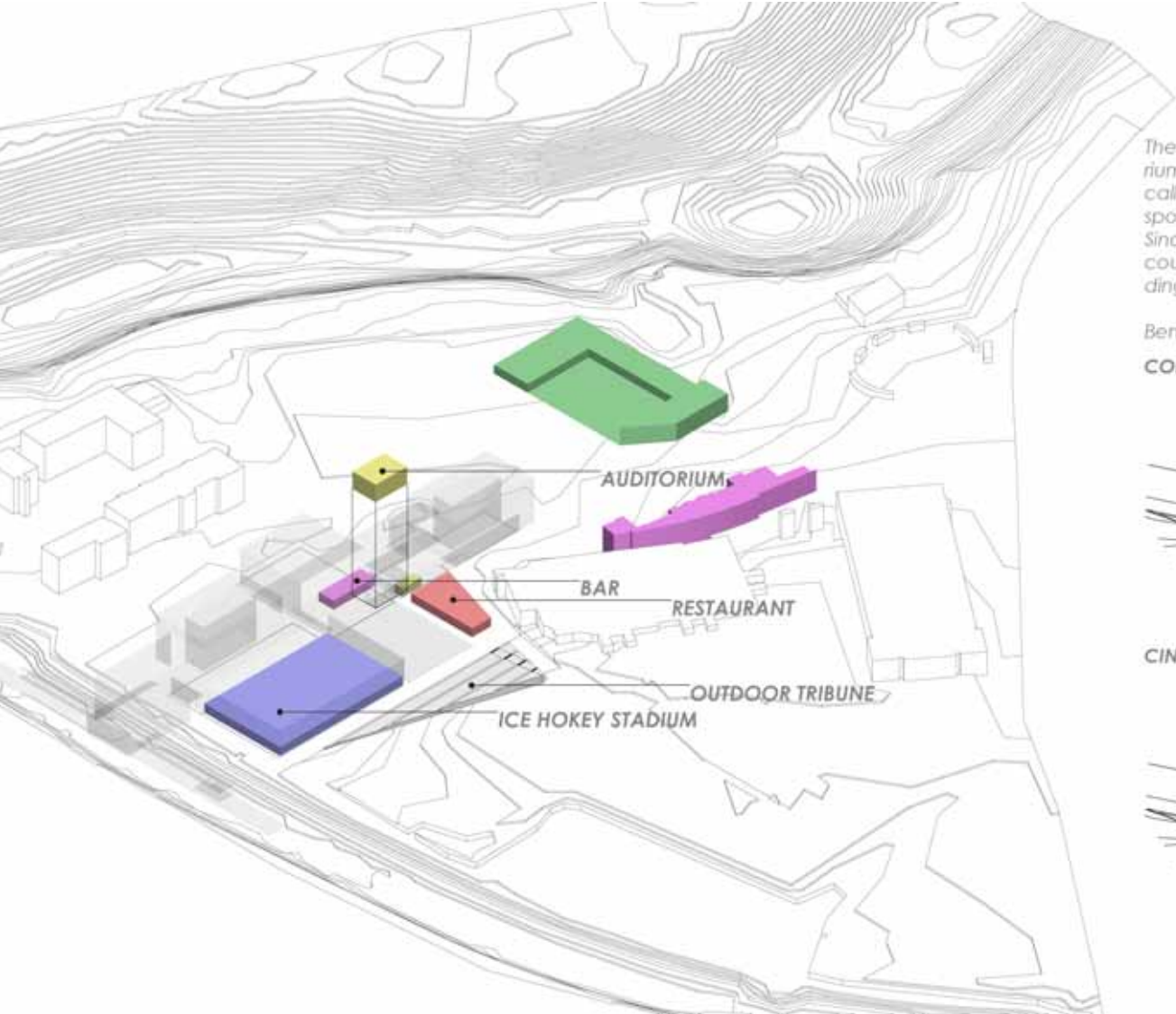
Equestrian center and Waibühne facilities are located along the axis but rather distant from the main building. As we easily understand horses have different rhythm than men, that's why they locations with stables and their sheds are located close to the wood which can be an opportunity to be used for a daily ride.

The scheme shows the program fit into the Megabuilding on its floors



GROUND FLOOR
SCALE 1:1000



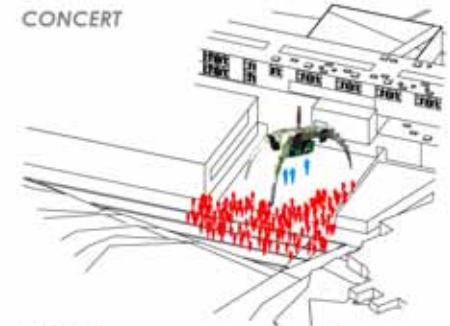


3.2.1 BETWEEN AN URBAN SPACE AND LANDSCAPE

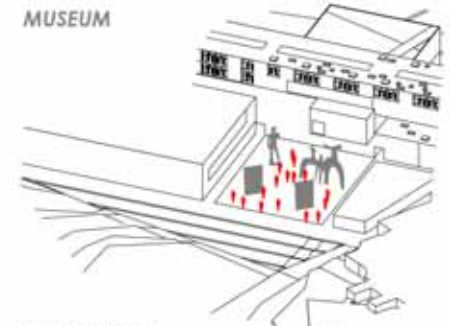
The relationship between particular public functions among with a bar, restaurant, Auditorium and the Ice hockey stadium enclose a space together with a tribune, which might be called square. The flexibility of this space comes from its versatility uses. This space can host sport event among which sport exhibition, markets, open-air cinema, theatre or a concert. Since the axis wants to spotlight the boundary between the city in its urbanity and the countryside, the southern side of the building gains the atmosphere of urban qualities providing so some of the city environments.

Beneath you can see several uses of this space.

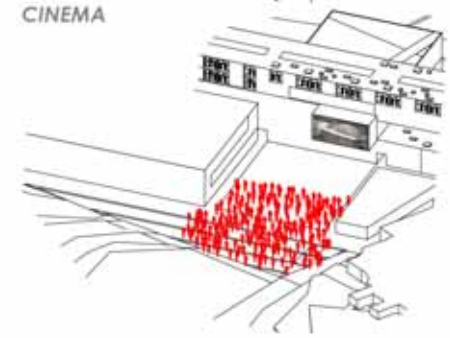
CONCERT



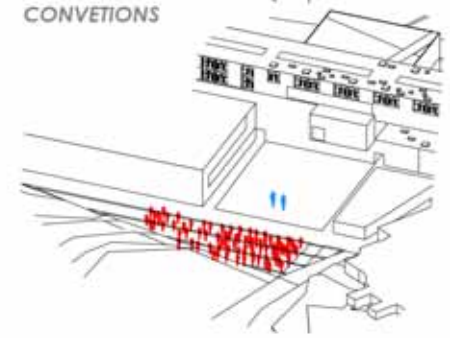
MUSEUM



CINEMA



CONVENTIONS

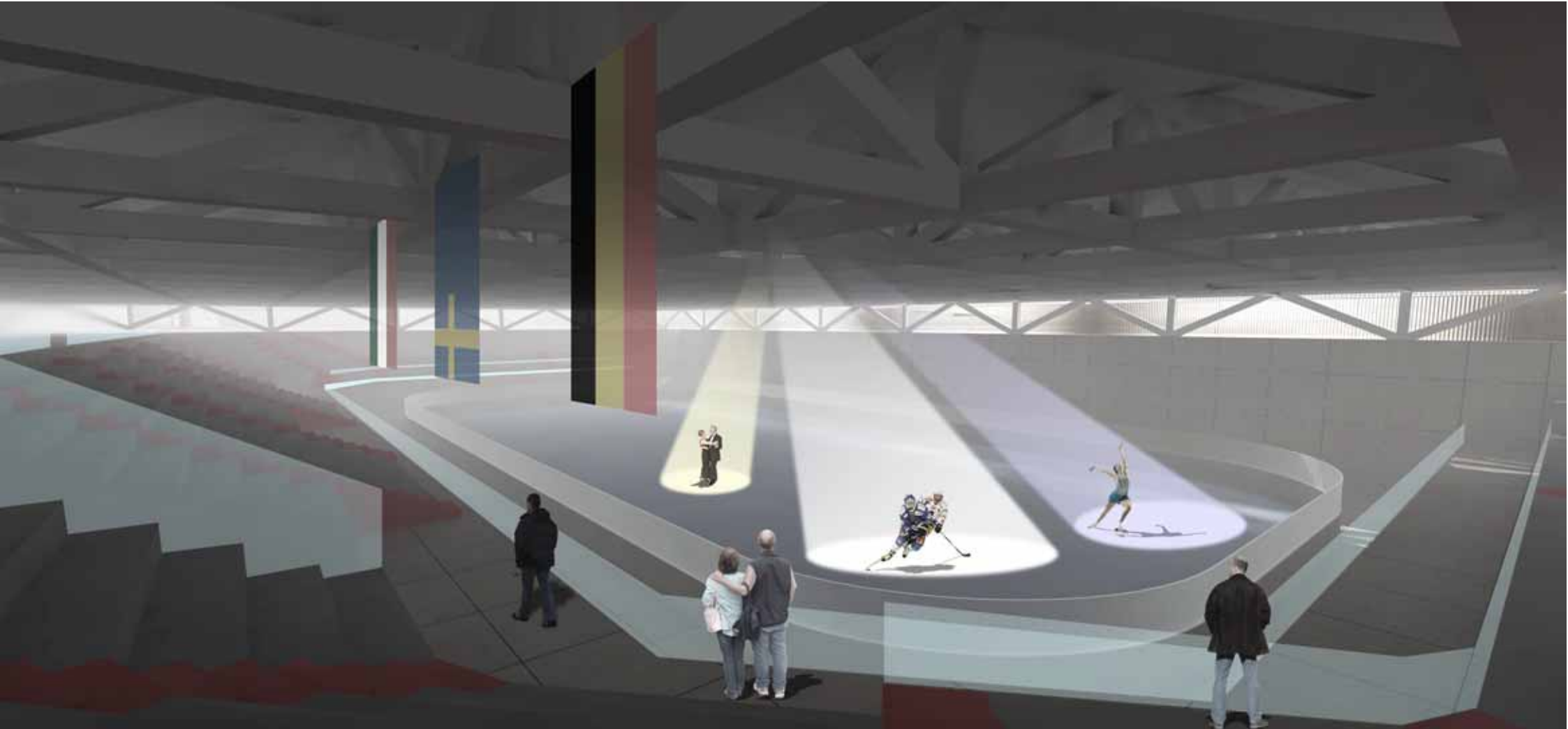




(2.) Ice hokey hall - See the ground floor (pag. 53)



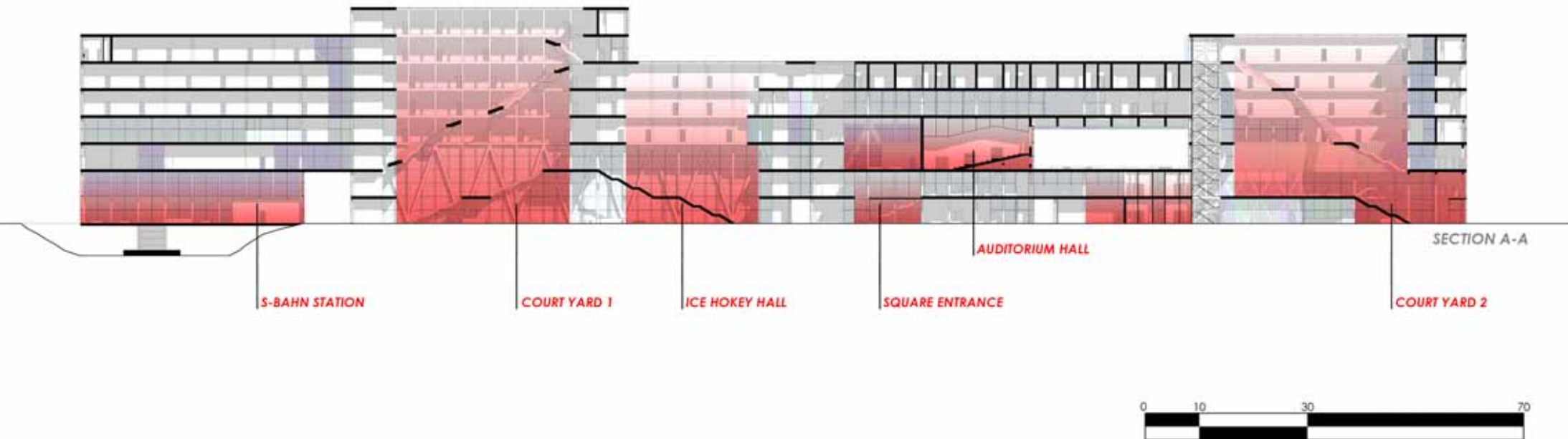


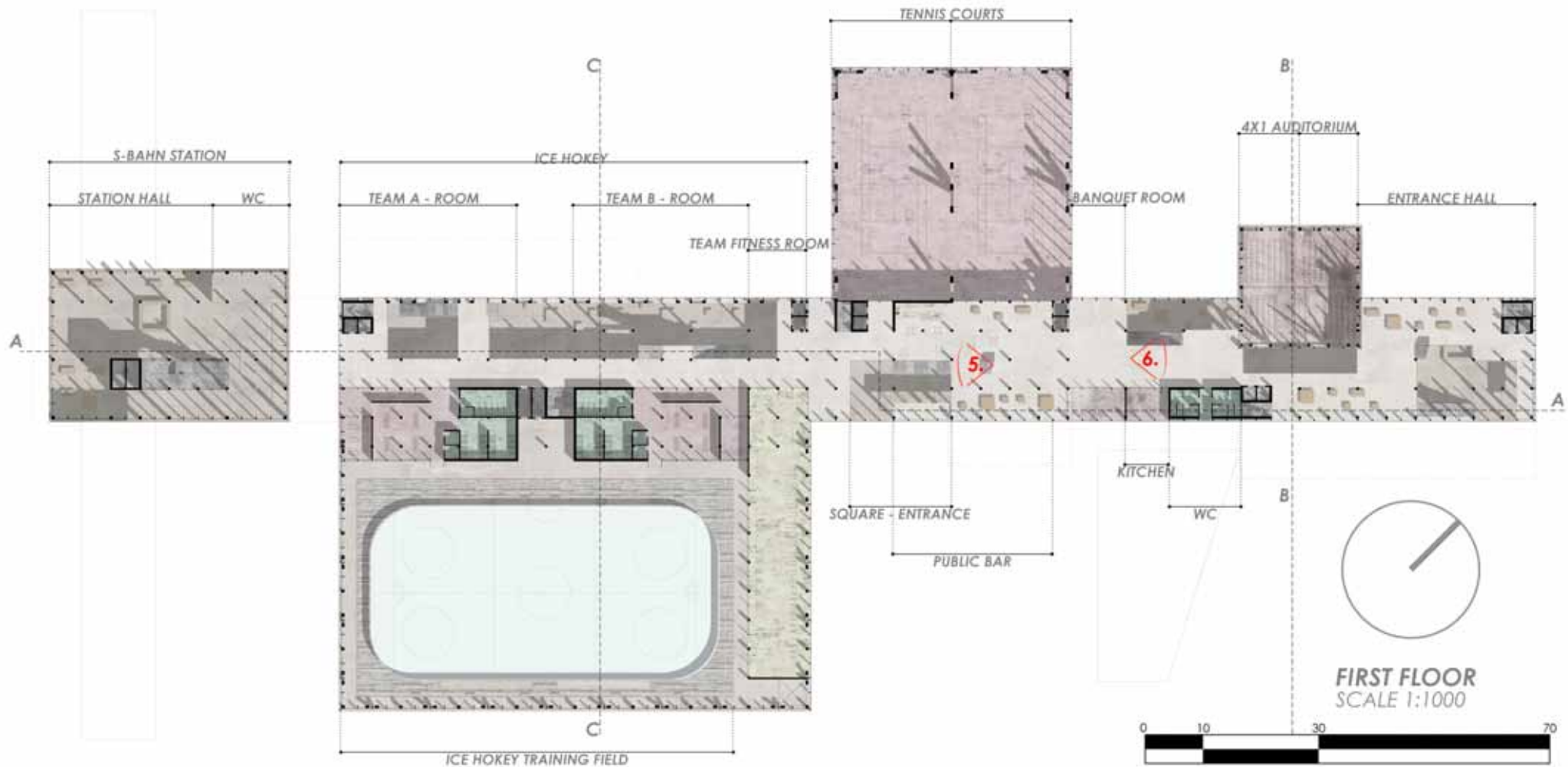


(4) Ice hockey stadium - See the ground floor (pag. 53)

3.2.2 MODULATION OF THE SPACES

The inner main environments of the Megastructure are all modulated through different empty volumes, which are the result of subtraction of the all functions spaces to the main block. Empty spaces create the particular reverberation of the noise, which might be useful to orientate visual impaired people through the building. The common spaces gain so another quality that often it's not considered in a project.



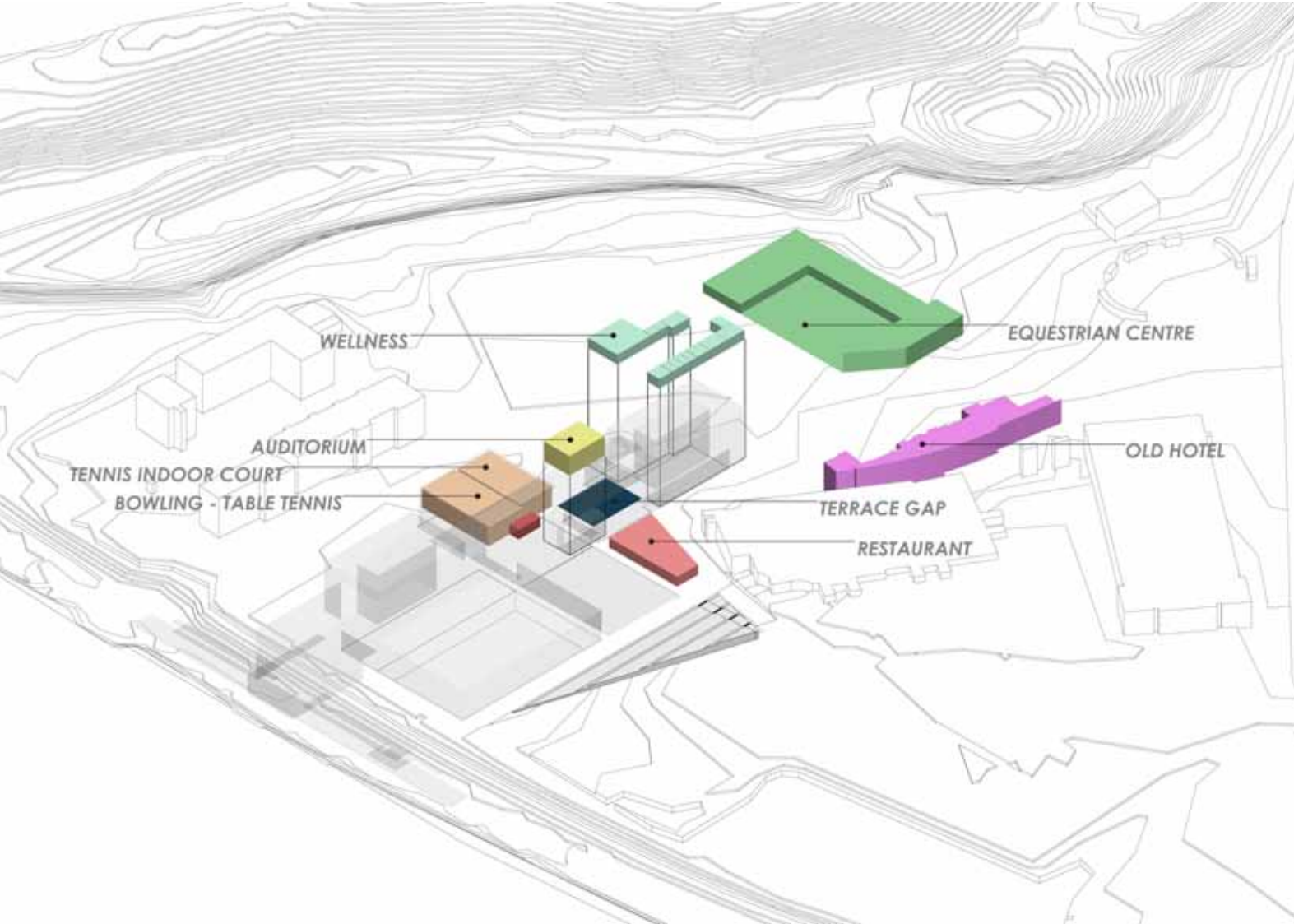






6.) Visual corridor at the second floor - See the ground floor (pag. 58)





3.2.3 TERRACE GAP AND THE OLD HOTEL

A terrace takes place right between the Auditorium and the Wellness at the second floor. The quality of this place of is to give out toward the two sides of the building, giving so an opportunity for people to enjoy the landscape on the both sides. This gap makes also a filter and a bridge between two completely different functions although the "nature" and the typology might be considered the same. Both of them need a quite environment and a warm atmosphere to be concentrated or to relax. This space offers so a break on the façade and an extraordinary possibility for meeting people from different functions.

At the same time the Wellness is rather close to the old Hotel. In the competition rules is forbidden to modify or work on the old hotel and the sport facilities. Anyhow, my intention is to keep some of the functions closer (Wellness and the Auditorium at the ground floor) in order to encourage the use of my building and improve and revitalize the old settlement.





External view of the South-East facade - Auditorium, Terrace gap, Block 2





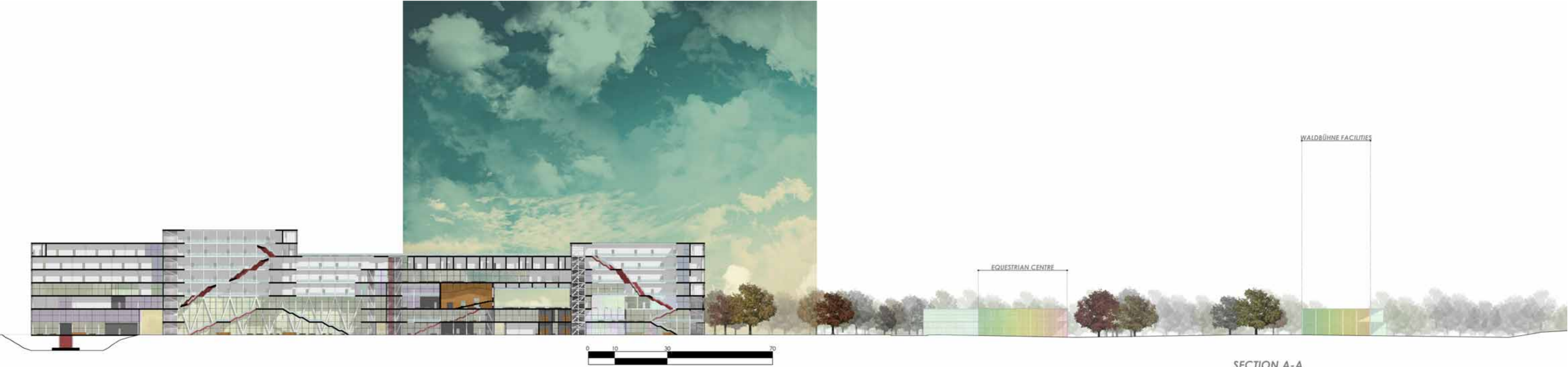
(*) View at the swimming pool - Wellness - See the second floor (pag. 61)



(11.) View Auditorium hall - See the second floor (pag. 61)





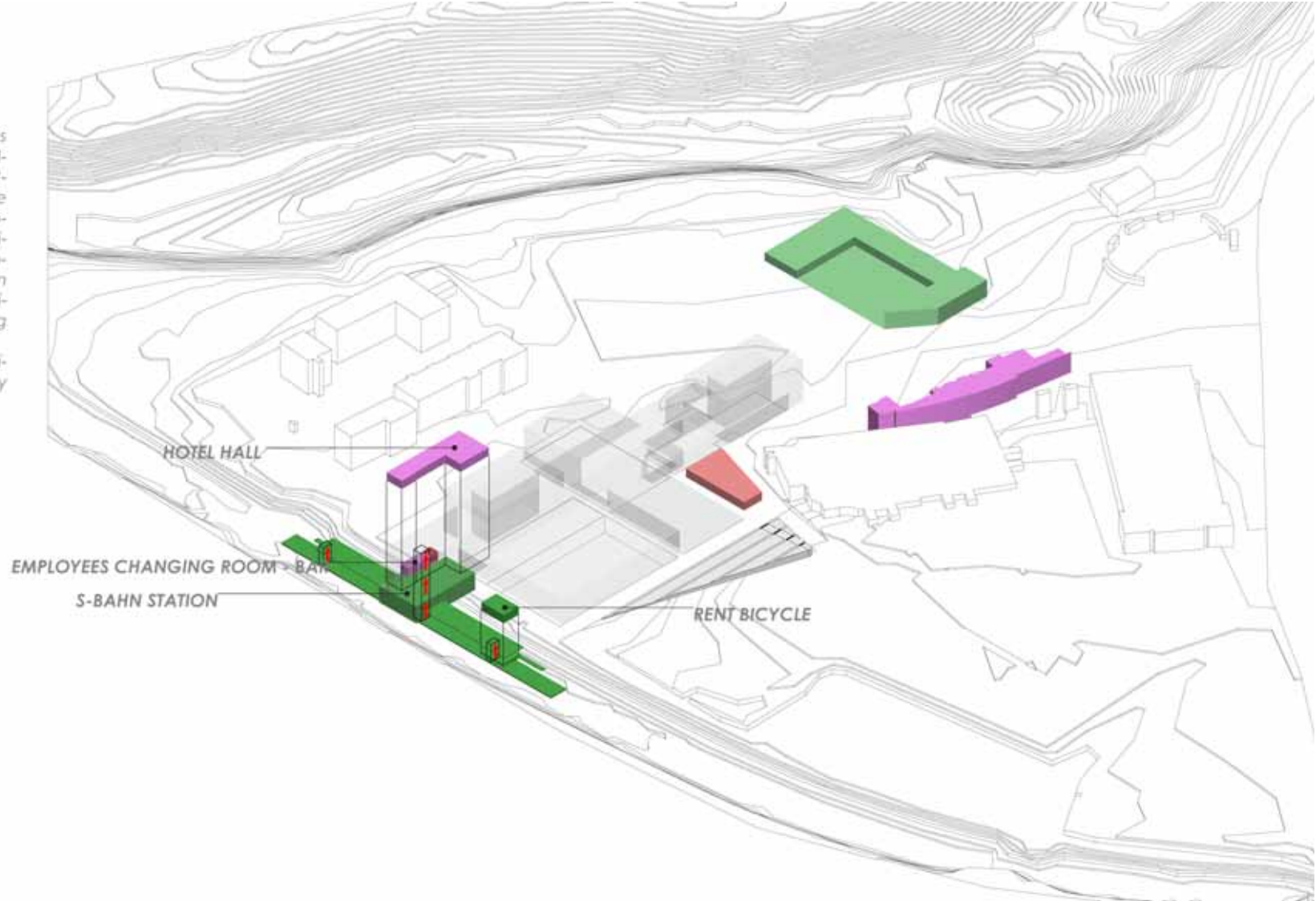


SECTION A-A
SCALE 1:1000



3.2.4 EASY ACCESS

The station is part of the main building and it coincides with the entrance. Visitors and tourists have so an advantage entry to the Sport main building which is directly connected by an elevator to all the floors above the platform and the S-Bahn station. An easy access is provided even to for the employees who works for the facilities and the hotel. The Hotel hall as well as the employees changing rooms and several offices are located in a pile right over the S-Bahn so to have a better accessibility and let the tourist or commonly called users chilling at the lounge room and checking in in the hotel. The S-Bahn station reserved even a space to rent bicycle for the ones who wants to begin a tour on the city or to reach and enjoy the sport park.





EQUESTRIAN CENTRE

WALDBÜHNE FACILITIES

SOUTH-EAST FAÇADE
SCALE 1:1000

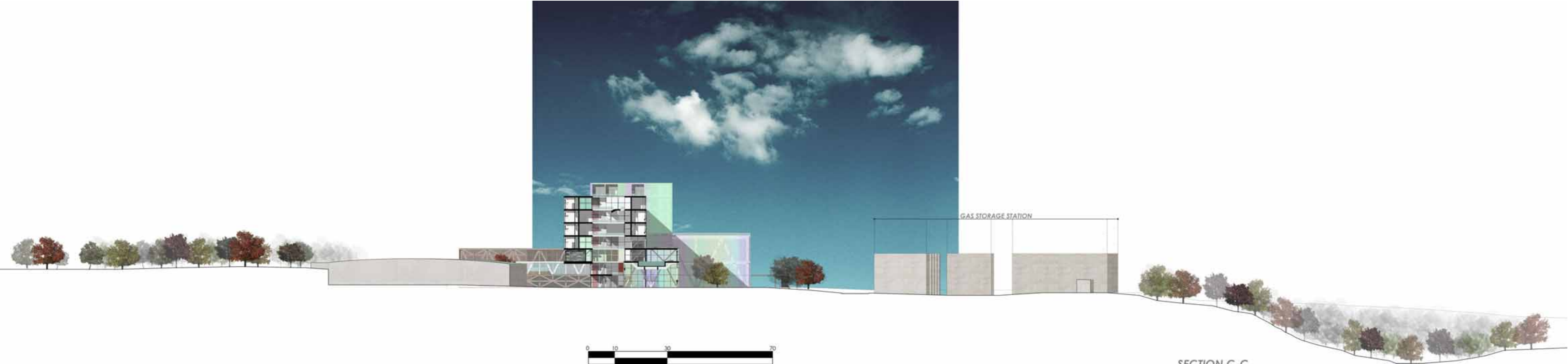


FOURTH FLOOR
SCALE 1:1000

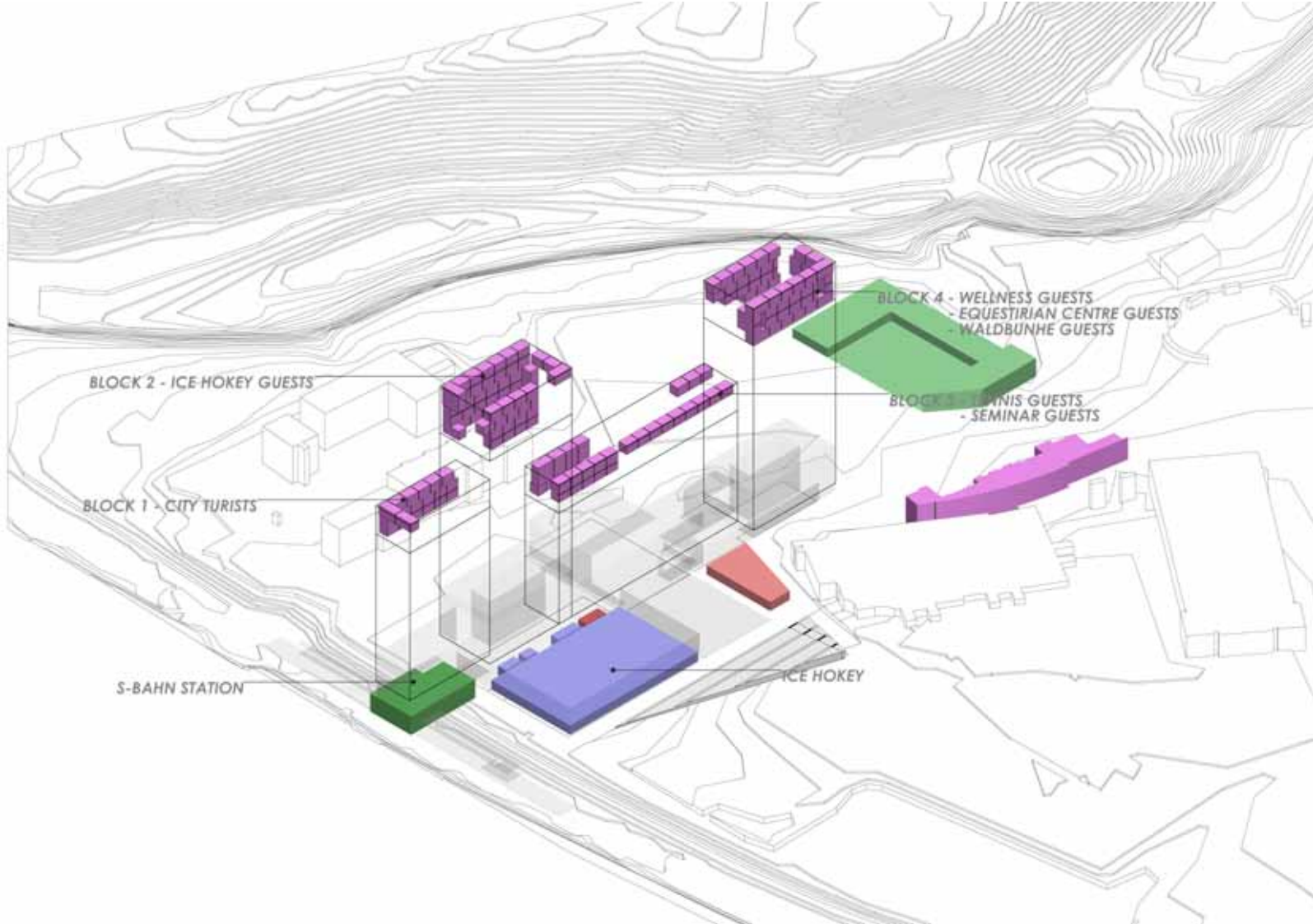




SECTION B-B
SCALE 1:1000



SECTION C-C
SCALE 1:1000



3.2.5 FLEXIBLE ACCOMODATION

The hotel has been structured and modulated according to the environment beneath. A visitor is invited to fill an application form as soon as he checks in at the Hotel hall. The application form consists to several questions about the reason of the visit and about its interests. Then the staff processes the questionnaire in order to indicate which hotel guest room is the worthiest to match the user's needs.

The hotel guest rooms are located all over the building from which the visitors can watch what it goes on beneath thanks to the courts and the balconies.

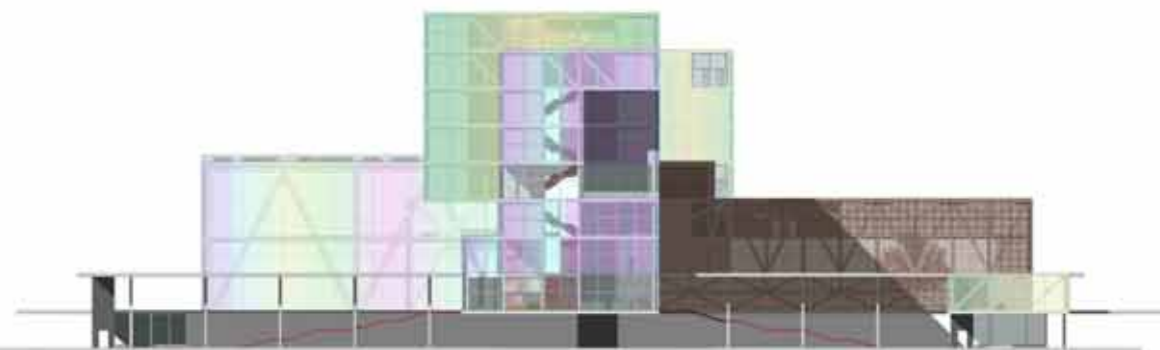




NORTH-EAST FAÇADE
SCALE 1:1000



NORTH-WEST FAÇADE
SCALE 1:1000



SOUTH-WEST FAÇADE
SCALE 1:1000



View from Berlin - S-Bahn - Southern-East façade - Metal expanded sheet double skin







3.2.6 MATERIALS

Materials are important to communicate a space and to make people comfortable in a private environment. The guest rooms are so conceived to diversify the two rooms whose they are composed (Bedroom and Bathroom). A warm material such as the oak has been used to cover the bedrooms to give them a proper light reflection and a comfortable smell. In the other hand the bedrooms use colder materials (concrete and majolica mosaic), which remind the fresh feeling of the water. So the smell and the touch get into the concept of the rooms in order to let the architecture communicate by other senses.



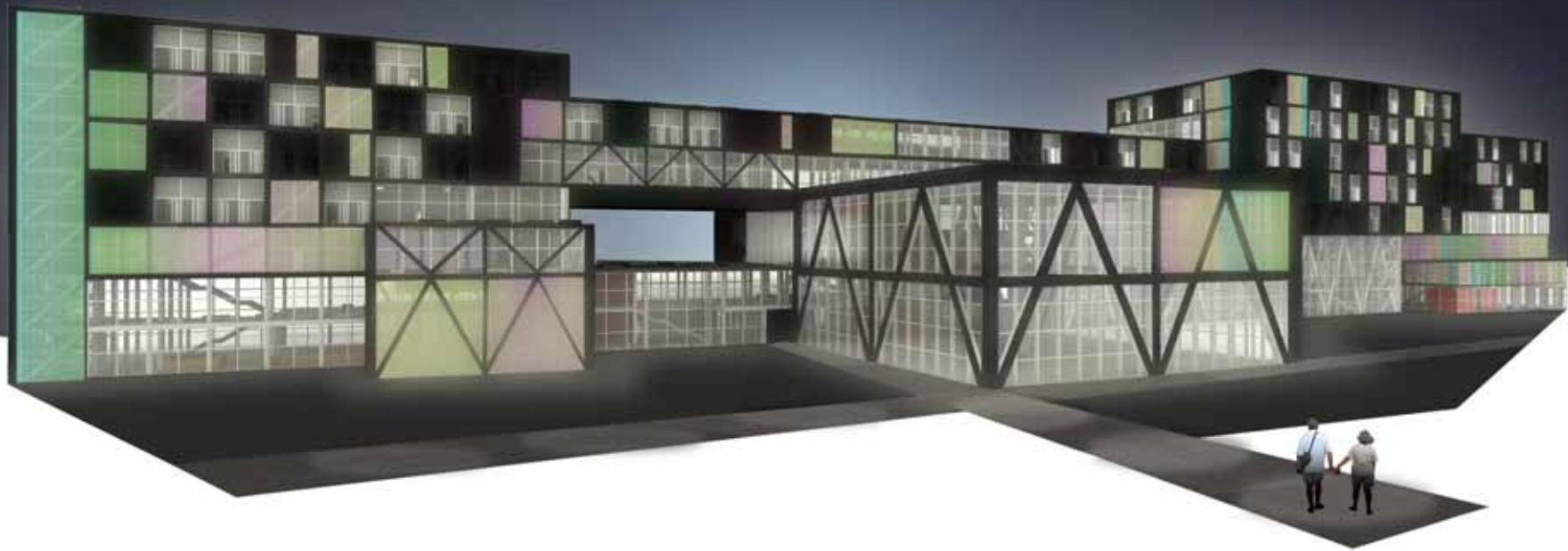
View of the guest room - Bedroom



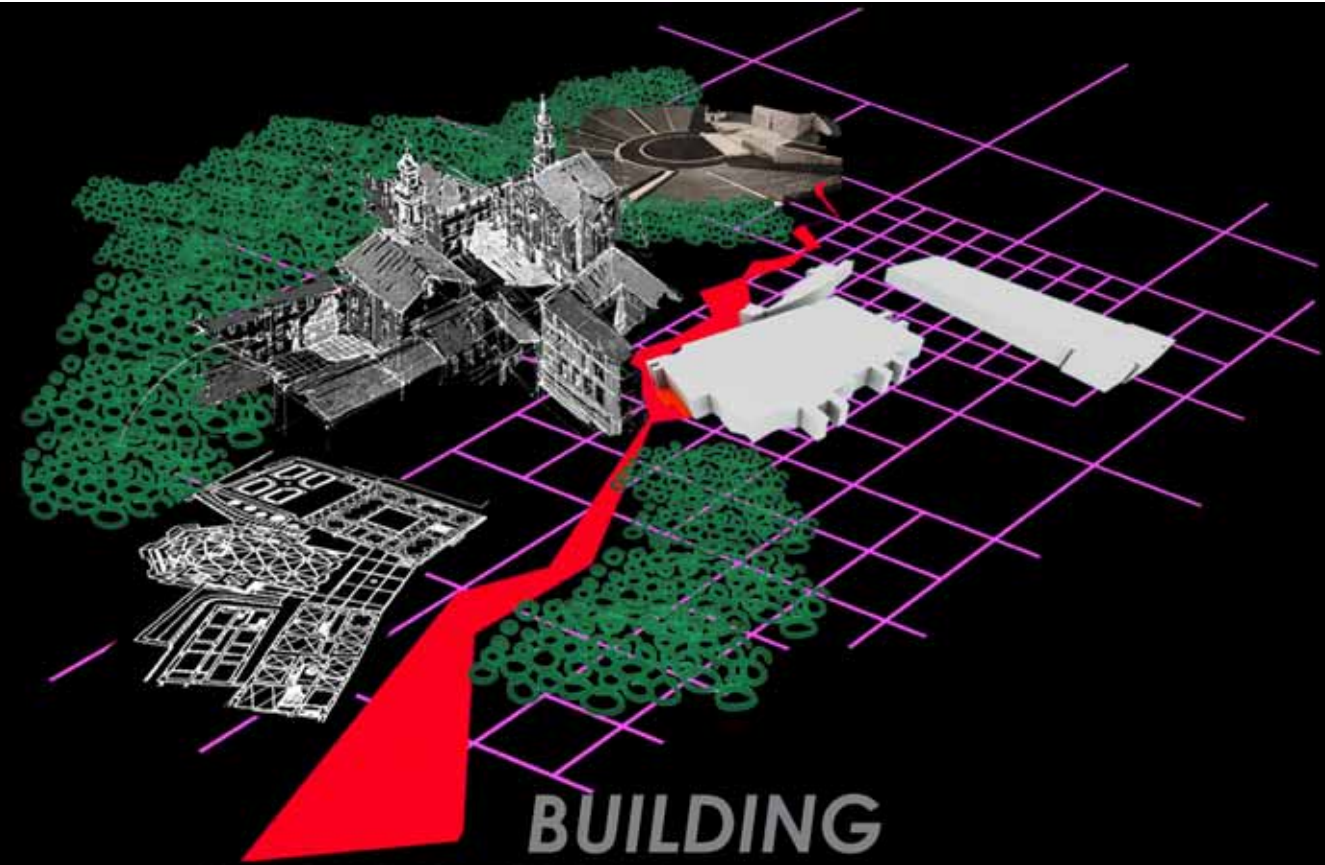
All the bathrooms in the guest rooms give out to the landscape to gather the sunlight. The light is modulated and filtered by the two different materials of the façades, which allow intimacy during the daytime and become lamps during the night. In the next pages there is an example of how the building communicate its functions during the night time.



View of the guest room at the polycarbonate side - Bathroom

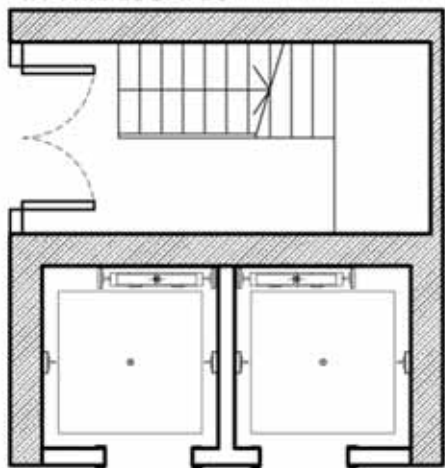


During the all day the building shows up the inner function like a shop window where all the functions are sold as healthy products. During the night time the light transform the building in a constellation of lamps on without compromising the intimacy of the guest rooms.

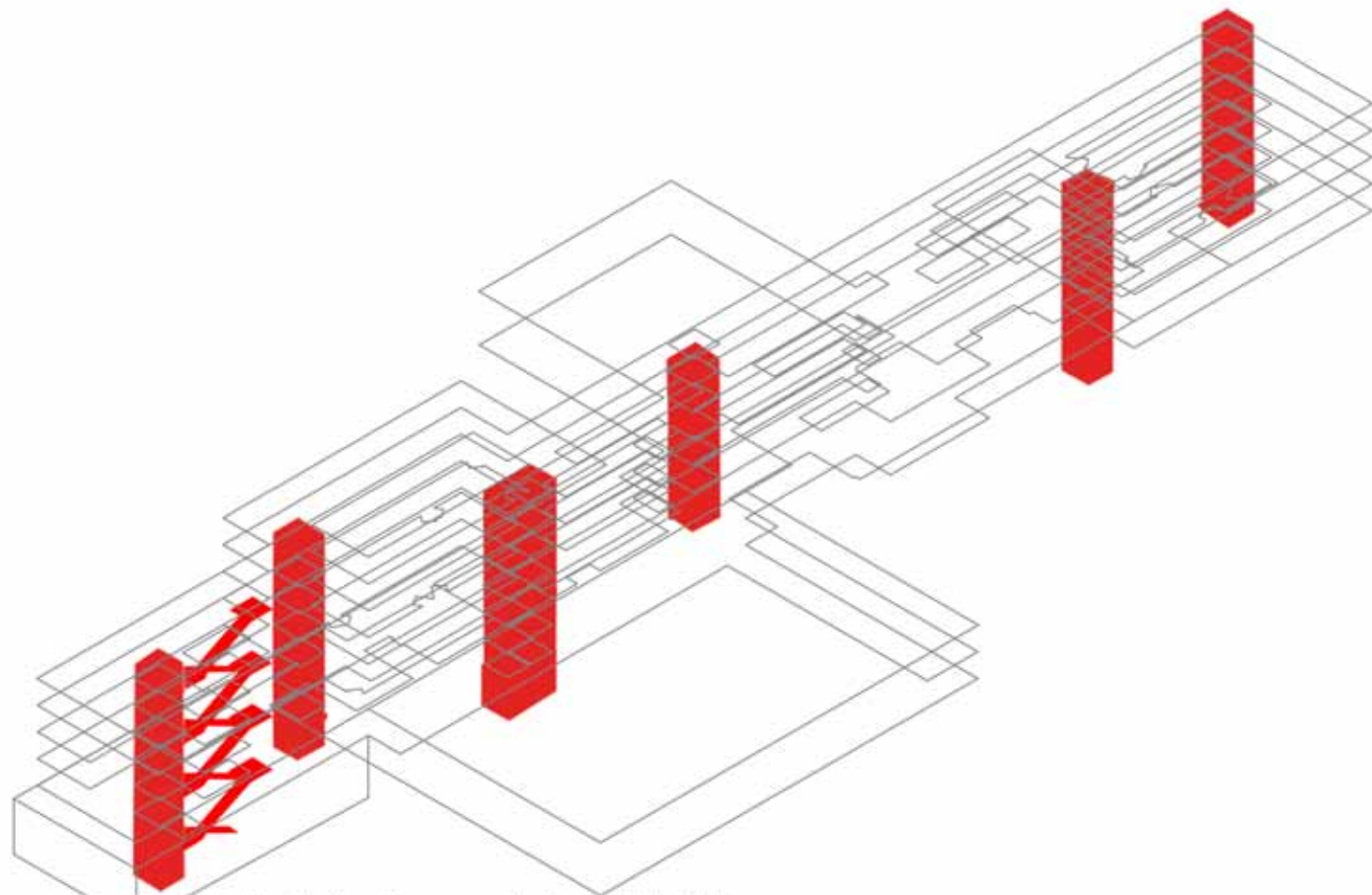


**BUILDING
STRUCTURE
DETAIL**

4.1 FIRE ESCAPES



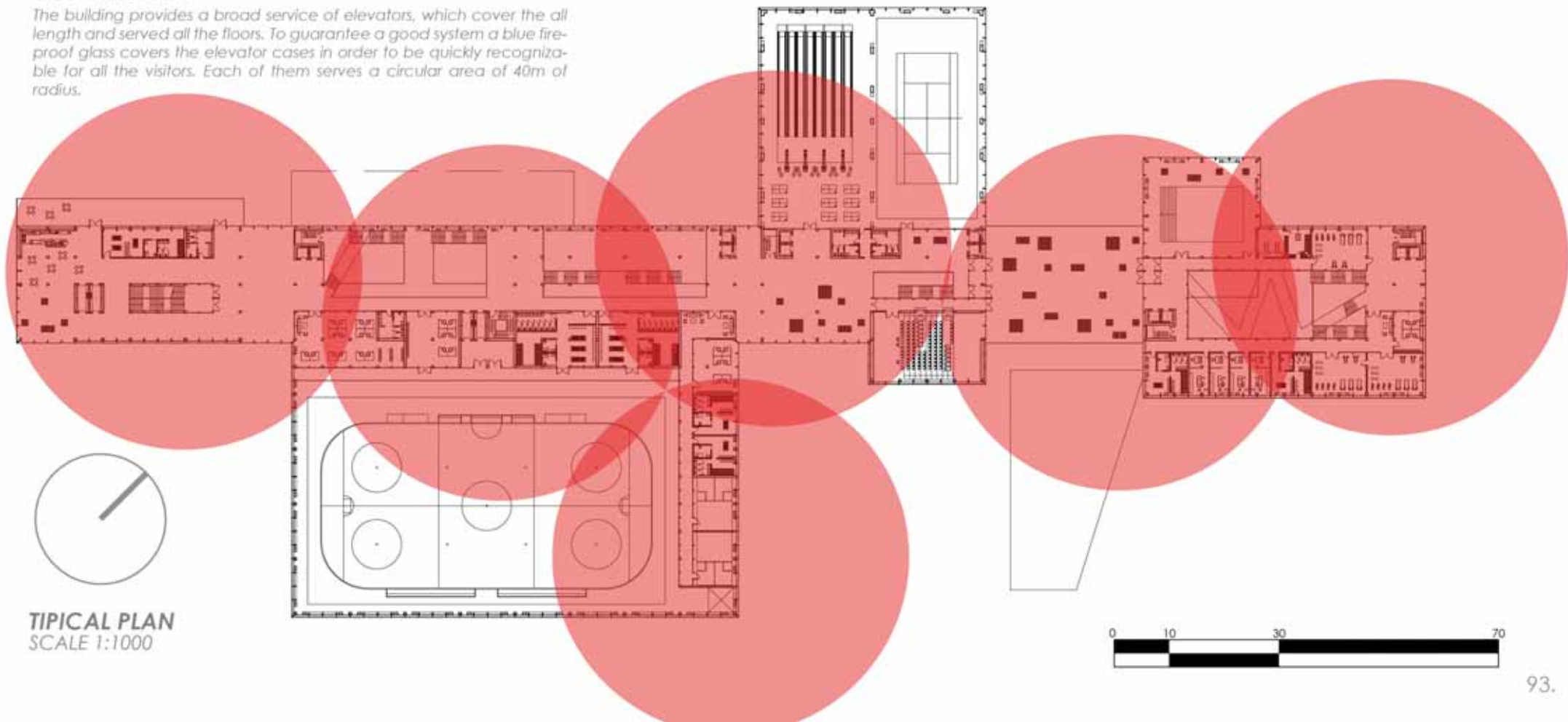
Along all the building the fireplaces are located strategically in order to provide the maximum safety. The staircases are no longer used as main accessibility but rather secondary ones and they are used just in case of emergency. At the main entrance right above the S-bahn station the staircase is covered by a fireproof glass, which allows being transparent and at the same time might be used as fire escape.



Scheme of the blocks of fire escape staircases in the building

4.2 ACCESSIBILITY

The building provides a broad service of elevators, which cover the all length and served all the floors. To guarantee a good system a blue fire-proof glass covers the elevator cases in order to be quickly recognizable for all the visitors. Each of them serves a circular area of 40m of radius.



TYPICAL PLAN
SCALE 1:1000

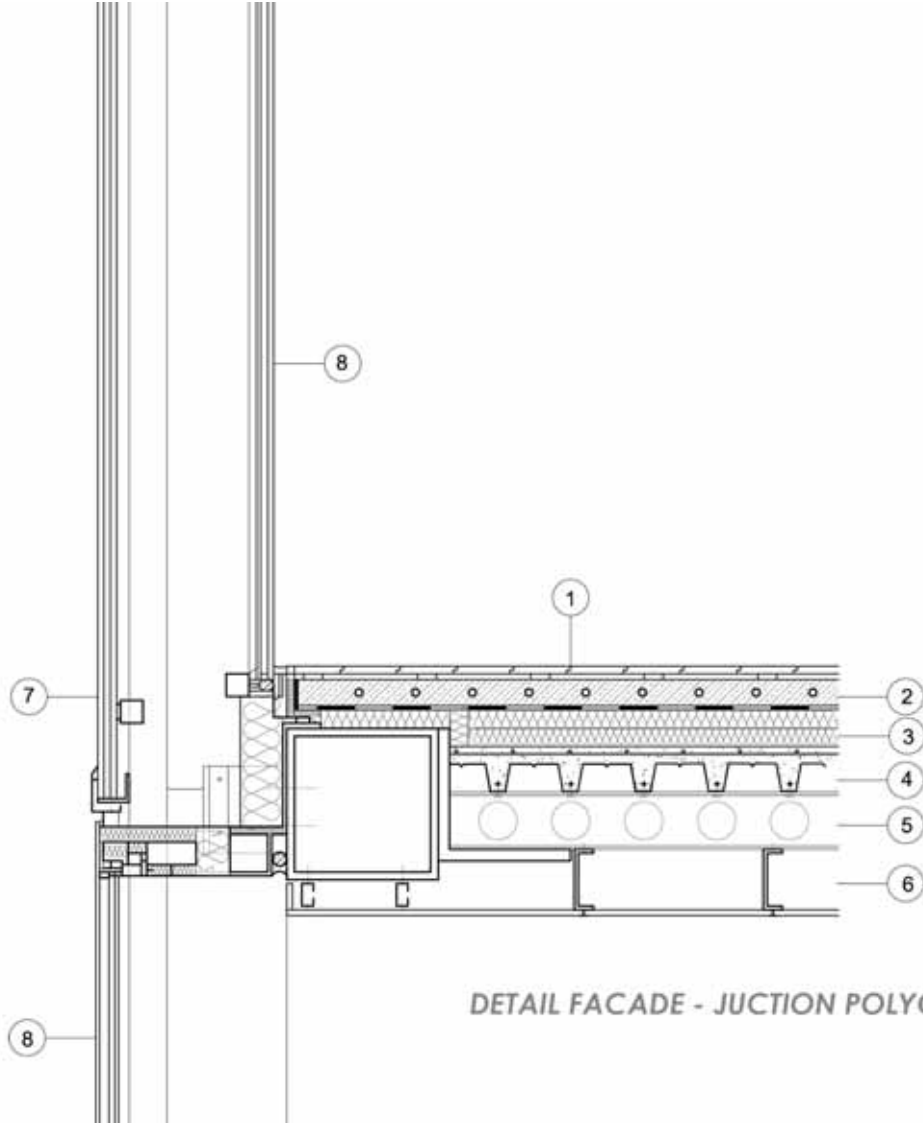
4.3 HOW A DETAIL COMMUNICATES

Although the detail represents generally the most technical part of a building it necessary to spend few word about the use of certain materials and what they mean in a broader conceptual context. As already noticed on the Southwest façade (see the vie at pag.81) metal expanded sheet covers the entire surfaces beside some glazed parts. The reason has to be sought in the concept of the building itself and, at the end, in what it represents on each side. Toward Berlin the façade renders more opaque than the other. This choice is due to the fact that it represents the real end of the city as well as in the middle age the walls surround the villages. At the other side, instead we have a massive use of the polycarbonate. This last material allows more light through it and used in the Northern-West side it increase the volume of light in the common spaces of the building and permit to barely see through. Although the material doesn't allow to understand exactly the shapes at the other side it is used to render the façade more permeable toward the landscape, in other words to let the wood into the building.

Both of the materials are completely recyclable and since the megastructure is a complex system shaped and sized in a module (5x5x5m) it might be renovated or simply disassemble easily.



LABAN DANCE CENTRE LONDON - HERZOG & DE MEURON



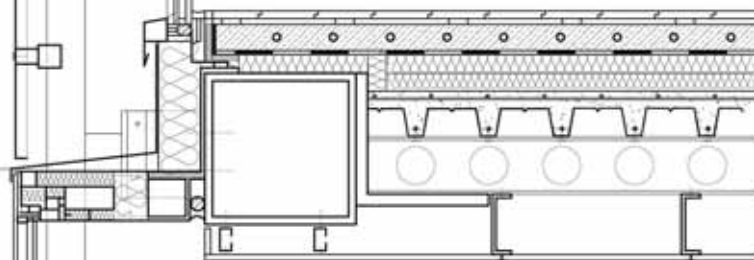
- 1 - WOOD PLANKS - 30 mm
- 2 - HEATING SYSTEM AND ITS SUPPORT
- 3 - DOUBLE LAYER OF CELLULOSE PANNELS 50mm+60mm
- 4 - CORRUGATED SLAB + LAYER OF CONCRETE 60mm
- 5 - STEEL BEAM HEA160
- 6 - PLASTIC COLORED PANNELS 15mm
- 7 - POLYCARBONATE PANNEL - 40mm
- 8 - DOUBLE GLAZING 90mm
- 9 - DRENAGE METAL SHEET 1mm
- 10 - EXPANDED METAL PANNEL - 3mm

DETAIL FACADE - JUCTION POLYCARBONATE AND GLASS FACADE1:20

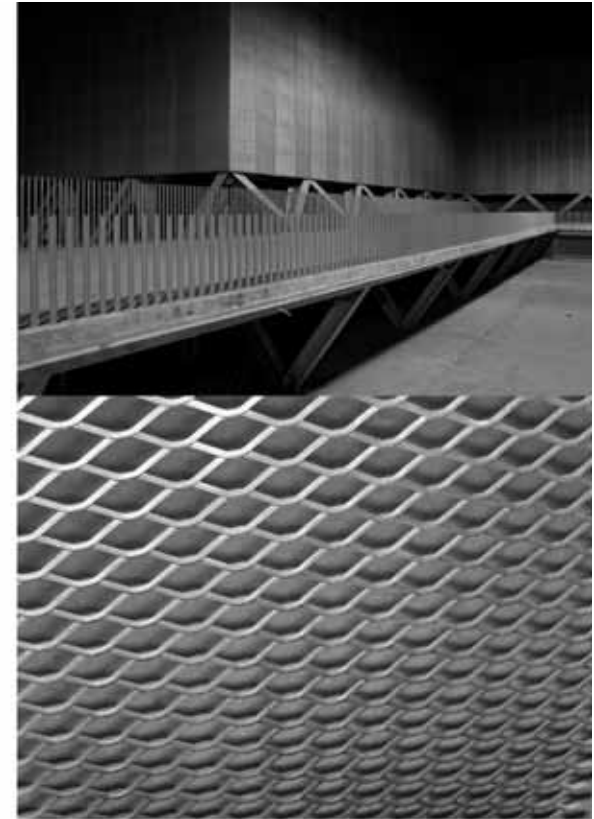
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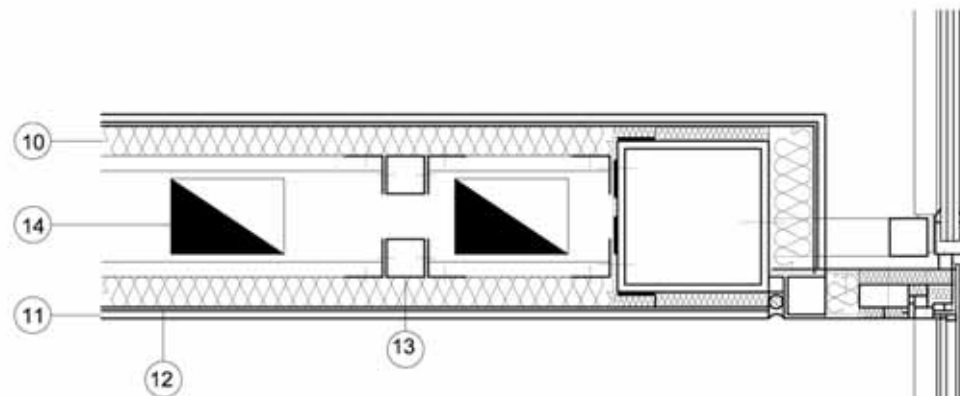
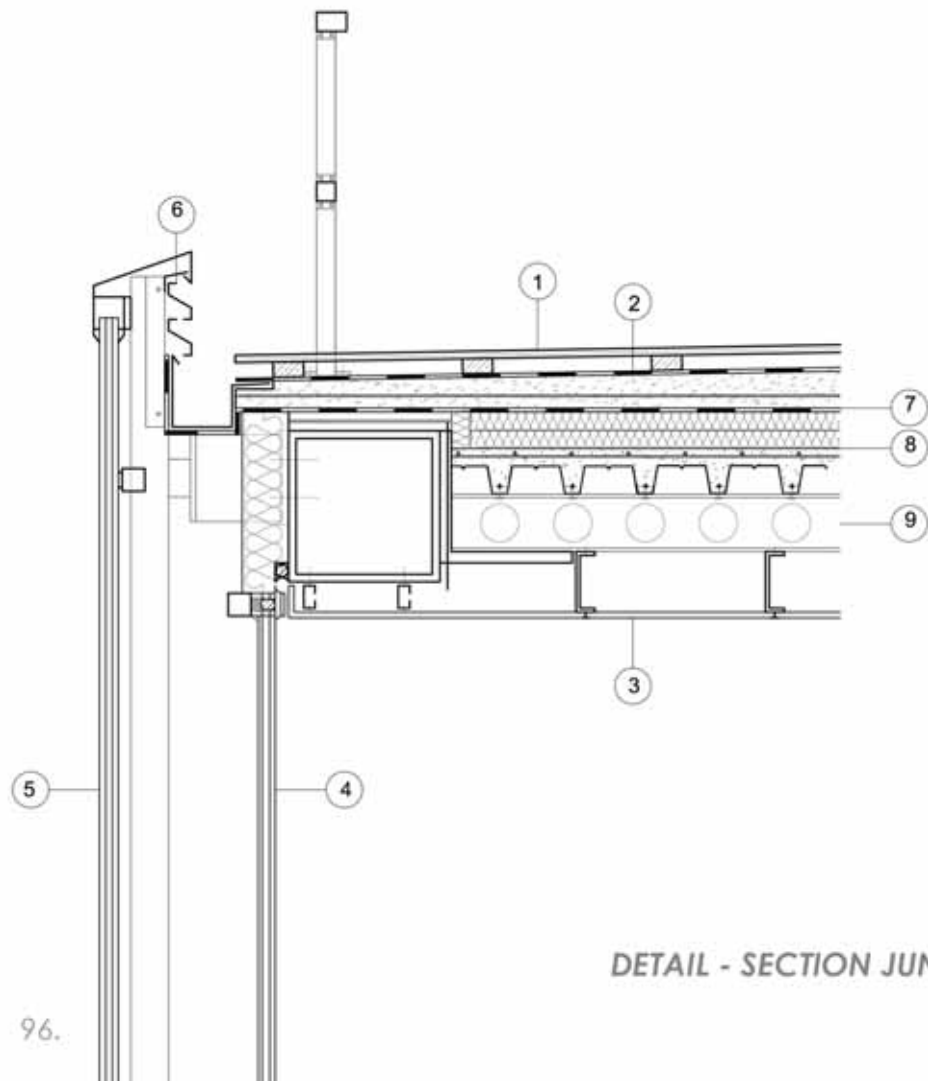
- 1 - WOOD PLANKS - 30 mm
- 2 - HEATING SYSTEM AND ITS SUPPORT
- 3 - DOUBLE LAYER OF CELLULOSE PANNELS 50mm+60mm
- 4 - CORRUGATED SLAB + LAYER OF CONCRETE 60mm
- 5 - STEEL BEAM HEA 160
- 6 - PLASTIC COLORED PANELS 15mm
- 7 - POLYCARBONATE PANEL - 40mm
- 8 - DOUBLE GLAZING 90mm
- 9 - DRENAGE METAL SHEET 1mm
- 10 - EXPANDED METAL PANEL - 3mm

9



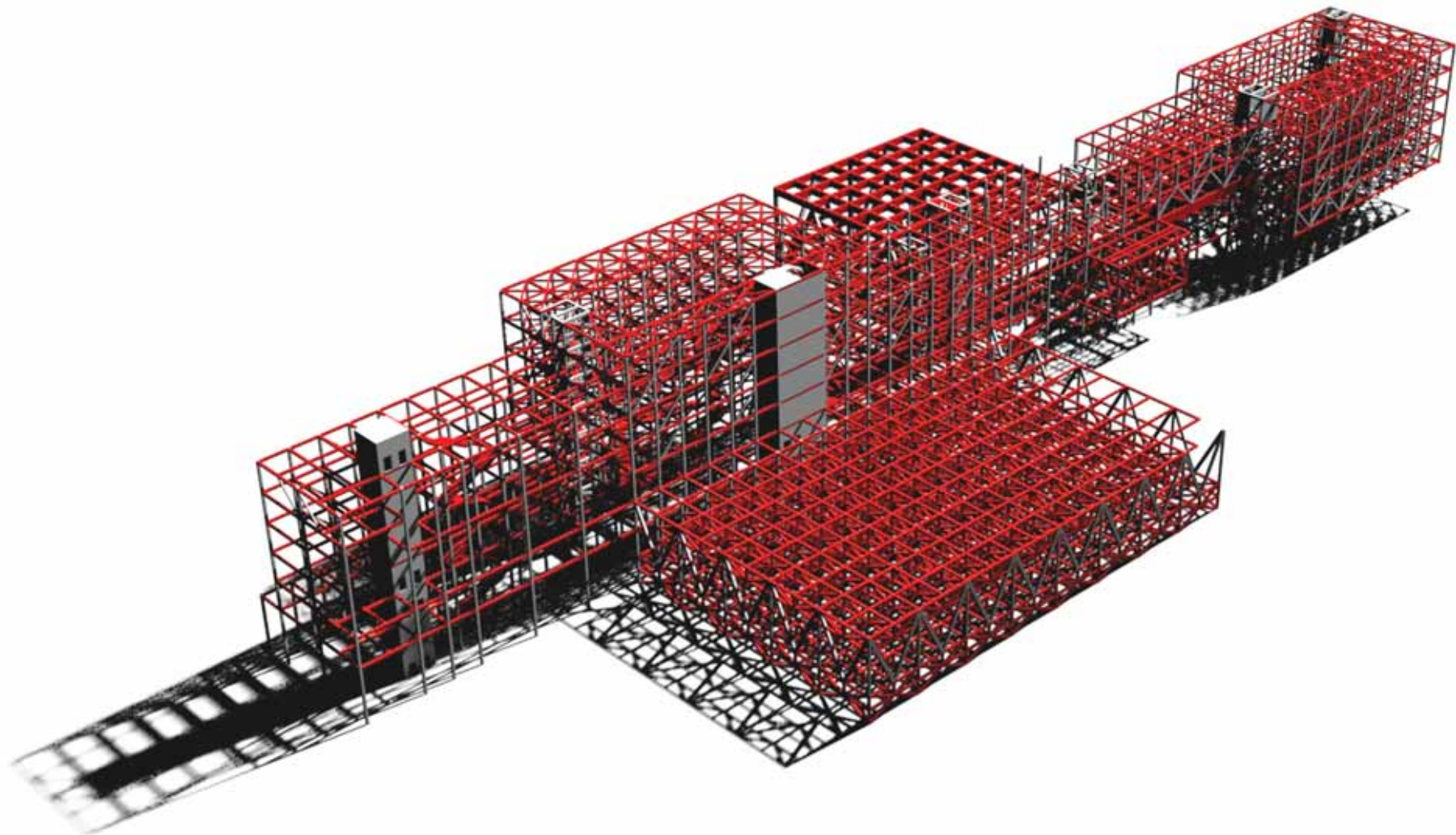
DETAIL FACADE - JUCTION EXPANDED METAL AND GLASS FACADE1:20





- 1 - WOOD PLANKS - 30 mm
- 2 - WATER PROOF MEMBRANE 10mm
- 3 - PLASTIC COLORED PANELS 15mm
- 4 - DOBLE GLAZING 90mm
- 5 - POLYCARBONATE PANELS 40mm
- 6 - S PROFILE TO GARANTY THE VENTILATION
- 7 - WATERPROOF MEMBRANE- 15mm + CONCRETE
LAYER 1% PENDENCE
- 8 - CELLULOSE PANNEL 50mm+60mm
- 9 - STEEL BEAM HEA 160
- 10 - CELLULOSE PANNELS 50mm
- 11 - COLORED WOOD PANEL 15mm
- 12 - PLYWOOD PANEL SUPPORT - 20mm
- 13 - ALLUMINIUM SQUARE PROFILE AS SUPPORT
FOR THE CELLULOSE PANNELS
- 14 - CASE FOR THE VENTILATION ELECTRICAL DEVI-
CES AND HEATING SYSTEM

DETAIL - SECTION JUNCTION FACADE ROOF - PLAN OF COMMON WALL 1:20



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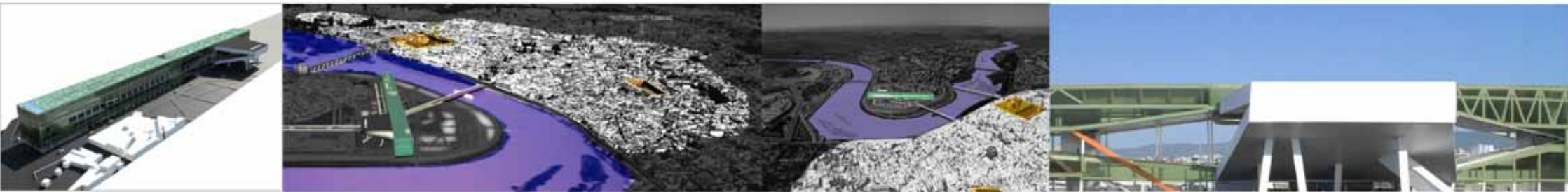
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INDEX

CHAPTER 1 - SCHINDLER AWARD

1.1 - CONTEXT	03
1.2 - IT CONCERNS US ALL	04
1.3 - ACCESSIBILITY FOR EVERYONE - REQUESTS	05
1.4 - PERCEIVING A SPACE	06

CHAPTER 2 - ANALYSIS

2.1 - "BERLIN IS MANY CITIES"	09
2.1.1 - MANY FACES OF A UNIQUE CITY	11
2.1.2 - PERSONAL REFLECTIONS	18
2.2 - AXIS AND BOULEVARDS	21
2.2.1 REICHSSPORTFELD	23
2.3 - SITE AND ANALYSIS	24
2.3.1 - ORIGINAL FACILITIES	24
2.3.2 - PHYSICAL AND NON-PHYSICAL SIGNS	25
2.3.3 - BUILDINGS ON THE SITE	26
2.3.4 - SCHINDLER AWARD GUIDELINES	27
2.3.5 - SITE ACCESSES	28
2.3.6 - DENSITY AND SIZEING	29
2.3.7 - REFLECTIONS	30
2.3.8 - DENSITY AND RELATIONS IN THE GIVEN CONTEXT	31
2.3.9 - TOPOGRAPHY	33
2.3.10 - STATEMENT	35
2.4 - SCHINDLER PROGRAM	36
2.4.1 - NEED OF MOBILITY AND EASY ACCESSIBILITY	41
2.4.2 - NATURE OF THE FACILITIES	42
2.4.3 - STRUCTURE OF THE PROGRAM ALONG THE AXIS	43

CHAPTER 3 - CONCEPT & PROJECT

3.1 - MEGASTRUCTURE	45
3.1.1 - MASTERPLAN PATH SYSTEM	47
3.1.2 - WIND FLUTE	49
3.2 - NEW AGE BOULEVARD	52
3.2.1 - BETWEEN AN URBAN SPACE AND LANDSCAPE	54
3.2.2 - MODULATION OF THE SPACES	59
3.2.3 - TERRACE GAP AND THE OLD HOTEL	64
3.2.4 - EASY ACCESS	74
3.2.5 - FLEXIBLE ACCOMODATION	80
3.2.6 - MATERIALS	87

CHAPTER 4 - COSTRUCTION

4.1 - FIRE ESCAPES	92
4.2 - ACCESSIBILITY	93
4.3 - HOW A DETAIL COMMUNICATES	94

5.1 - BIBLIOGRAPHY	98
5.2 - REFERENCE	98