ANDREA GAMBA
SCHINDLER AWARD 2010
NEW AGE BOULEVARD
Mentors: LESLIE BURM, MARC DUJARDIN
(Sint Lucas School of Architecture Gent, Belgium)
Examinator: INGER LISE SYVERSEN
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.
1.2 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.
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.

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

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.
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’s) 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 taken 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 citizenny 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 Schorun on preliminary draft 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.)
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 enclosure space.

The square is an inflescent 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

Potsdamer platz

The case of Potsdamer platz is the most significant in Berlin's panorama due to 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 II 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 he 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 of 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 dreams 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 lamentation 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.
Alexander platz in all its developments has kept continuously the role of a great meeting place. In the 70's 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 Niemeyer 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 referred 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.

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.
Mehringplatz Square - orginal project - Werner Duhmman [1.]
Mehringplatz Square bird view [2.]
Mehringplatz Square top view [3.]

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.

Eisenman's Shoah memorial

Shoah memorial - bird view [1.]
Shoah memorial - detail view [2.]
Shoah memorial - bird view [3.]
All the German history is related to the Bundeskanzleramt 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 people which sets a proper landmark between what it was called former two Germany.

Reichstag - 1881 (1.)
Reichstag - view after the II world war 1945 (2.)
Bundestag and Bundeskanzleramt - view of the project model (3.)
Bundestag - Recent picture with the Norman Foster new dome (4.)

Breitscheidplatz - picture of Kaiser-Wilhelm-Gedächtniskirche - 1921 (1.)
Breitscheidplatz - Kaiser Wilhelm memorial church - Egom Eiermann - 1959-63 (2.)
Breitscheidplatz - Picture of the night time at the square (3.)
Breitscheidplatz - Picture of the day 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.)

The square is no longer the core of the western Berlin since the wall was taken down 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 complex of geometries. the American controlled part of Berlin had its headquarters 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 (Alexanderplatz) are widely visible in all its characters. Departments and headquarter of the socialist party took place around the Alexanderplatz 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 Polit.) 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.
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 Kolhoff, aided by Helga Timmermann, has created a truly rigorous work of architecture that has centered a strong identity on what had previously been an empty, substantially torn 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 man 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.

Zoologischer garten - view from the Zoologische garten - 1916 (1.)
Zoologischer garten - bird view to Breitscheidplatz (2.)
Hans Kolhoff - view from the colonnades - 1997-2000 (3.)
Hans Kolhoff - façade - 1997-2000 (4.)
1. **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.

2. **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 lending to the airport supplied with goods all the needs of the city until the wall was removed in the right if 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.

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

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.)
Reichsporfeld

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 Werner 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 (Germany). There were few important goals Hitler wanted to gain. First of all he wants a scenery of combined elements and geometries, which had to impress the visitors through the use of impost 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 Architekt Werner 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 rebellions 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.
2.1.2 PERSONAL REFLECTIONS
CITY AS A COLLECTIONS OF EXPERIENCES AND LANDMARKS

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 it 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 continous 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 at 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 at the 20th century. New and old connections allow the visitor 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 Reichspofeld belong to a world defeated by the Ii world war, which left several victims and unmistakable sing 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 Potsdammerplatz 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 places 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

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 XVII century where Baron Haussmann designed a net of boulevards to connect visually the entire city, giving it a new capital aura. In the 1930s, Fritschlick 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 World War II. 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 rubble. However, even in this condition, Berlin was able to survive the war and soon became the hub on which rose 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 built systems 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 matched to the idea of perfection close the one studied and elaborated by the old Greeks. 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 original plans, which counted even a further expansion on the back side of the manfield the site program shows a scheme which can match an organization found and developed by 4 main axis, Olympia stadium was designed to be the central visual and schematic fulcrum of two orthogonal axes.

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 manfield, the Olympic site adds a new axis due to Waldbühne’s construction orientation, which represents the strongest 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 Manfield (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.
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.
- **MAINFIELD**
  Parade field, it was used for the army parade before and during the 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

MAINFIELD
The back of the mainfield identifies the end of the Olympic complex. Further than the stands, the site has no more relevant and visible landmarks.

WOOD
It is the character the north side is bounded by a wood which can offer also a grand bridge with the nature.

S-Bahn
The S-Bahn (subway) cuts out the entire site giving it an isolate atmosphere and disconnecting it from the surroundings context.

ROADS
Roads don’t create any disturbs for the inner part of site however they spotlight the caesure between the old Olympic site and its back side.

OLYMPIC AXIS
The visual connection through the Olympic stadium and the clock tower of the mainfield represents the only visual connection between the old and the new Olympic site. It is 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 Mainfield 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 at the plan we can notice how the functions have been randomly 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 project. Revitalizing and re-connecting the current contest 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

- GREEN: FUNCTION, WHICH HAS TO BE KEPT
  - HOTEL
  - SPORT FACILITIES
  - GAS STORAGE STATION

- ORANGE: FUNCTION, WHICH HAS TO BE SET ELSEWHERE IN THE SITE
  - S.A.H.
  - TENNIS CENTRE
  - GOLF COURSE CENTRE

- RED: FUNCTION, WHICH HAS TO BE REMOVED
  - HOSPITAL

- GOLD: FUNCTION, WHICH MIGHT BE IMPOVED
  - NAHALOVKY
2.3.5 SITE ACCESSES

According to the current situation the main access is represented by the S-Bahn Fichtelberg 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 Reichsportfeld.

The main car access is connected directly with the Heerstrasse which the main connection between the city center (it ends in Brandenburger tor) and Spandau.
The site is mainly surrounded by high-density housing buildings, which typically belong to a suburban 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 suggests perhaps a clear and clean architecture for any future development.
2.3.7 REFLECTIONS

- **WALDSCHNUR**
  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 organisation of the site with a proper accessibility and a well understandable landscape can be useful to revalue the sport facilities.

- **EQUESTRIAN CENTRE**
  It has to be moved on the northern side where it can match its function with the wood and have a better access by the road as well.

- **TENNIS CENTRE**
  The fragmentation of the tennis courts doesn’t help the organisation of the site. Furthermore, it works in a way to increase the isolation between the two sides of the 5-Bahn.

- **5-BAHN**
  The station has to be turn into a crucial point of the new organisation of the site in order to become the fulcrum of the new settlement and to help the visit of the centre.
2.3.8 DENSITY AND RELATIONS IN THE GIVEN CONTEXT

I analyzed the site along a densification scheme through the grid pattern set 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 characters of the site and furthermore it is a boundary of the future intervention (Schindler award).

The red area at 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).
2.3.9 TOPOGRAPHY

A long corridor between Waldstätte and the railroad has been spotlighted 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 (plats 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.
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.

Page

Along an axis, which connects the S-Bahn and the Waldhühner 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 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 1943. The project has never been built, but the concept is still actual and worth for a city such as Berlin.
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.
### Equestrian Centre

<table>
<thead>
<tr>
<th>Number</th>
<th>Description</th>
<th>Length (m)</th>
<th>Width (m)</th>
<th>Height (m)</th>
<th>Surface per unit (m²)</th>
<th>Total Surface (m²)</th>
<th>Net Surface Area without Circulation and Construction (m²)</th>
</tr>
</thead>
<tbody>
<tr>
<td>E1</td>
<td>Equestrian range</td>
<td>60.0</td>
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<td>2'400</td>
<td>1'440</td>
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</tr>
<tr>
<td>E2</td>
<td>Riding hall</td>
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<td>20.0</td>
<td>5.0</td>
<td>900</td>
<td>900</td>
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<tr>
<td>E3</td>
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**Total Equestrian Centre:** 5'900 m²

### Ice Sport Stadium

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<th>Width (m)</th>
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<th>Surface per unit (m²)</th>
<th>Total Surface (m²)</th>
<th>Net Surface Area without Circulation and Construction (m²)</th>
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<tbody>
<tr>
<td>I1</td>
<td>Covered hockey / rink</td>
<td>65.0</td>
<td>38.0</td>
<td></td>
<td>2'470</td>
<td>2'470</td>
<td>1'900 spectators / including 50 Access for All</td>
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<tr>
<td>I2</td>
<td>Indoor hockey / rink</td>
<td>65.0</td>
<td>38.0</td>
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<td>2'470</td>
<td>2'470</td>
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<tr>
<td>I3</td>
<td>Spectator stand for I1</td>
<td>total</td>
<td></td>
<td></td>
<td>750</td>
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<td>I4</td>
<td>Food Kiosk</td>
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**Total Ice Sport Stadium:** 7'750 m²
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<td>Squash / table tennis</td>
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**Tennis Centre** 5'400 m²

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**Restaurant** Staff, AFA, drop off, emergencies / surface area not in total

**Net surface area without circulation and construction**
Seminar

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<th>height</th>
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Seminar 740 m²

Hotel

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</tr>
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<td>220</td>
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</tr>
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<td>100</td>
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</tr>
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<td>240</td>
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</tr>
<tr>
<td>H 10</td>
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<td>120</td>
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<td>H 17</td>
<td>60</td>
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</tbody>
</table>

Hotel 7340 m²

net surface area without circulation and construction

including baggage room, back office

including bath room, vestibule

guest and staff parking in parking garage / surface area not in total
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 Wabühne and the ones for the ice hockey stadium. All the facilities have to take a place along the axis according to a scheme which needs to be 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 give 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 homogenous sound of the bounce. in the other cases like the ice hokey stadium the sport itself is supposed to be restless and nervuous.

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 Waiblinne). 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 interact 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 vision from Berlin center and the neighborhoods. The system, then, plugs itself in the railroad system and it pretend to begin what it slated as “the sport city”. The hotel flows all over the sport facilities and it absorb the environments beneath becoming to 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 Waltőhne). 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 work 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 the new axis addiction 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 Waltzline 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 at 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 Schinder award competition [PREVIOUS PAGE]
3.1.2 WIND FLUTES

Landscape can be perceived with all the senses but helping the orientation consists in identifying 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 its destinations 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 at the ground level, emitting then a tone. As well as Christia 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 look 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 mastodon by different colors. The tones lead a visitor with visual impairment to some of the new facilities according to its interest.
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 integral 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 either 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 visiton with different interests rather than a mere box of functions. Equestrian center and Waldbühne 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 show the program fit into the Megabuilding on its floors.
3.2.1 BETWEEN AN URBAN SPACE AND LANDSCAPE

The relationship between particular public functions among with a bar, restaurant, Auditorium and the Ice hokey 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 some of the city environments.

Beneath you can see several uses of this space.
(3.) Visual corridor at the ground floor - 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.
(5.) View on the square entrance - 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 is to give us a direct view of the two sides of the building, giving so an opportunity for people to enjoy the landscape on 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 facade 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. Anyway, 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.
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 the employees who work 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.
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 of several questions about the region 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.
View from Spandau - S-Bahn - Northern - West façade - Polycarbonate skin to let the landscape into the building
View at the second main entrance - Polycarbonate façade
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 wood 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.
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 communicates 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.

Nighttime view at the North-West side
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 cover by a fireproof glass, which allows being transparent and at the same time might be used as fire escape.
4.2 ACCESSIBILITY
The building provides a broad service of elevators, which cover the entire floor and serve all the floors. To guarantee a good system a blue fireproof 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.
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 at 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 surface 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 size 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 renewed or simply disassemble easily.

1 - WOOD PLANKS - 30 mm
2 - HEATING SYSTEM AND ITS SUPPORT
3 - DOUBLE LAYER OF CELLULOSE PANELS 30mm+60mm
4 - CORRUGATED SLAB + LAYER OF CONCRETE 60mm
5 - STEEL BEAM HEA 100
6 - PLASTIC COLORED PANEL 15mm
7 - POLYCARBONATE PANEL - 40mm
8 - DOUBLE GLAZING 90mm
9 - DRAINAGE METAL SHEET 1mm
10 - EXPANDED METAL PANEL - 3mm
1 - WOOD PLANKS - 30 mm
2 - HEATING SYSTEM AND ITS SUPPORT
3 - DOUBLE LAYER OF CELLULOSE PANNELS 50mm x 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 30mm
9 - DRAINAGE METAL SHEET 1mm
10 - EXPANDED METAL PANEL - 3mm

DETAIL FACADE - JUNCTION EXPANDED METAL AND GLASS FACADE 1:20
1 - WOOD PLANKS - 30 mm
2 - WATER PROOF MEMBRANE 10mm
3 - PLASTIC COLORED PANELS 15mm
4 - DOUBLE GLAZING 90mm
5 - POLYCARBONATE PANELS 40mm
6 - PROFILE TO GARNISH THE VENTILATION
7 - WATERPROOF MEMBRANE- 15mm + CONCRETE
LAYER 1: PENDENCE
8 - CELLULOSE PANEL 50mm+60mm
9 - STEEL BEAM HEA160
10 - CELLULOSE PANELS 50mm
11 - COLORED WOOD PANEL 15mm
12 - PLYWOOD PANEL SUPPORT - 20mm
13 - ALUMINUM SQUARE PROFILE AS SUPPORT FOR THE CELLULOSE PANELS
14 - CASE FOR THE VENTILATION ELECTRICAL DEVICES AND HEATING SYSTEM

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