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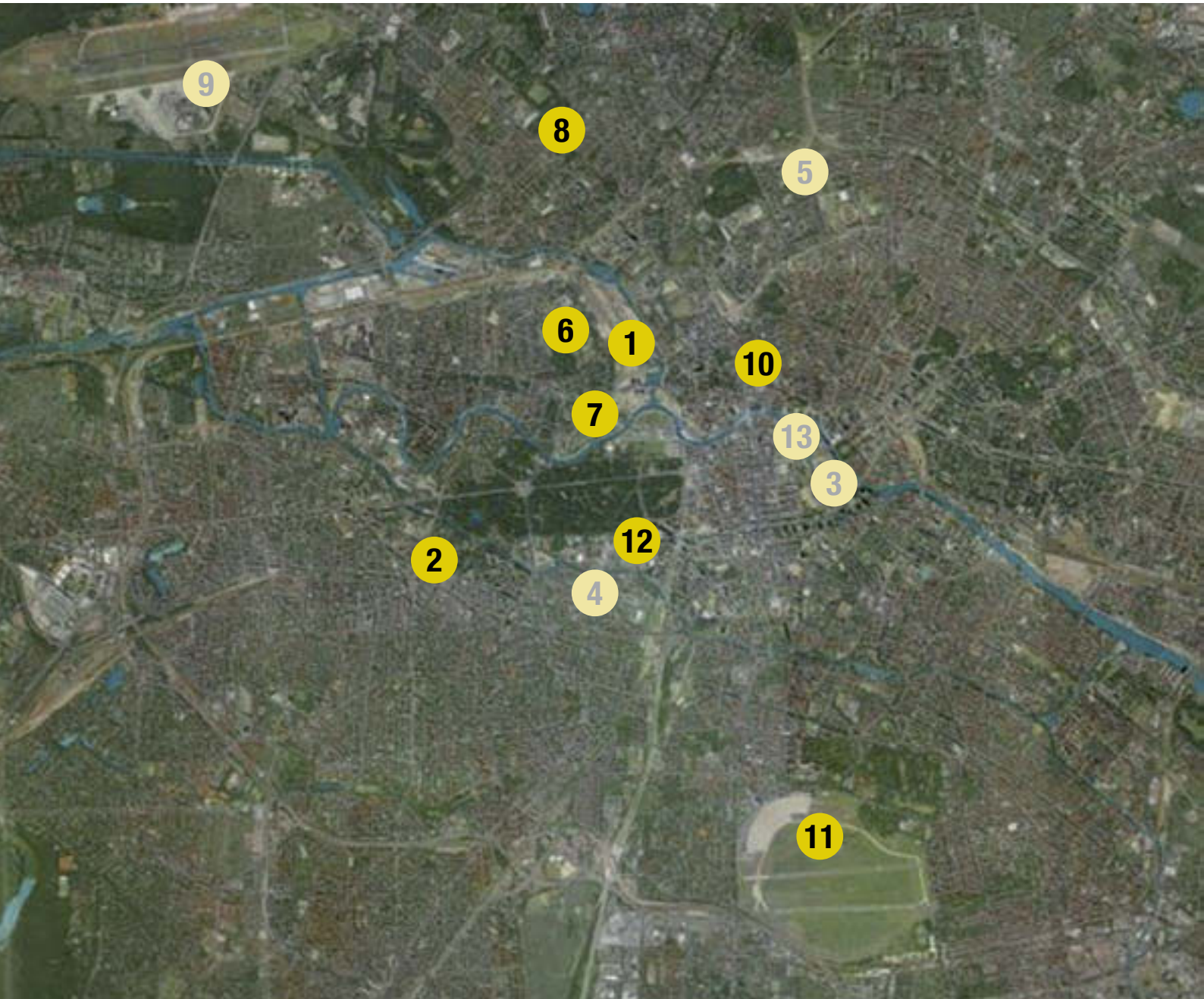
PLACEHOLDERS
13 pavilions on 13 future construction sites in Berlin

Winter Semester 2011/12
Prof. Boštjan Vuga

PLACEHOLDER PROJECTS

PH01 Office – Europa City, Hauptbahnhof

PH02 Retail – Breidscheidplatz, Zoologischer Garten

PH03 Museum – Museumsinsel, Mitte

PH04 Hospital – Lützowstraße, Tiergarten

PH05 Residential – Mauerpark, Prenzlauer Berg

PH06 Spa – Fritz-Schloß-Park, Moabit

PH07 Administration – Kanzleramt, Moabit

PH08 Library – Müllerstraße, Wedding

PH09 Science Park - Tegel airport

PH10 Hotel – Oranienburger Straße, Mitte

PH11 Park & Recreation – Tempelhof airfield

PH12 Performace & Art – Kulturforum, Potsdamer Platz
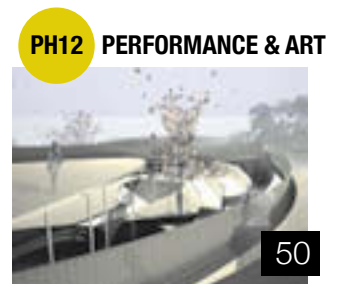
PH13 Schloss – Humboldtforum, Mitte

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Aphrodisiac

LE PETIT HAMEAU DE LA REINE

JÖRG STOLLMANN

If the French-style park of Versailles is a model of the ideal city – a foliated critique of the boisterous and unseemly capital – then Le petit Hameau, the little farm, and the Chinese-English garden function as its complementary heterotopia – a laboratory for a well-calculated experiment on the informal. The young queen Marie-Antoinette commissioned the garden and its pavilions as a refuge from the court's formality. They soon became a testing ground for new social and esthetic codes.

Take a stroll trough this little park on the heights of late 18th century fashion: passing by the temple of love, the alpine garden, the grotto and the Belvedere, over flowery meadows, alongside a natural artificial lake, in sight comes Marie-Antoinette's little hamlet – a village of 12 Norman-style rustic farmhouses. Designed by the architect Richard Mique and the landscape painter Robert Hubert, this village would become her favorite retreat and finally a center for her more and more self-paced life. The queen and her entourage playing peasant life in an enormously expensive stage-set, while huge parts of her subjects starve and the royal finances are wrecked, has been termed at least infantile and decadent by period critiques. But it is this moral discourse that until today obscures a clearer understanding of the little hamlet as the perfect model for a place for education and amusement. So let us leave morals – or ethics if you will – aside for a while.

The hamlet's pavilions' design task was more challenging than merely a three-dimensional stage-set. They had to allow for a fully functioning farm, as the hamlet was an education in nature and agriculture along the writings of Rousseau, Diderot and d'Alembert, and the Physiocrats. At the same time, the hamlet had to perform as an intimate retreat and a festive environment for the queen and her inner circle. Thus, each pavilion was a hermaphroditic construction - a refined expression of the tension between simplicity and artifice.

The mill with its purely decorative wheel made a perfect hidden retreat for an amorous dinner party. Its chimera character shows in its four facades: they hardly bare relation to one another, disguising the queer in four-fold profanity. The two dairies were fully functioning but had to refashion the handling of their products for the queen – adapted to a uniquely designed sixty-eight-piece china service, comprising milk terrines and butter churns. The queen's house featured the biggest contrast of picturesque, artificially aged facades to stunning luxurious à-la-mode interiors. Several drawing rooms, a billiard room and a small apartment were hidden within the two farmhouses linked with a wooden bridge construction. The queen's house hides the tiniest building of the hamlet: the little queen's house – "la petite maison de la Reine." Measuring roughly twenty meters square, its interior was raised nine stairs from the ground with windows made of obscure bohemian glass, thereby protecting from view Marie-Antoinette's boudoir, her place of solitude or enchanted encounters.

The queen and her company did aim at becoming full-time farmers as little as today's urban gardening bohemians. But in comparison with the little hamlet, our contemporary enthusiasm for urban nature falls short in producing a similar complexity of program, spatial experience and performative potential. Equivalent to the changing from embroidered silk to light muslin dresses, the hamlet's staged nature affected the performance of bodies and minds: the transgression into another way of life became equally a physical, psychological and a social experience. The most ordinary, nature in the form of life stock, turned eccentric and spectacular, and generated a common ground for individual and social transgressions. Maybe the abnormal has never found a better place in urban nature than in Marie- Antoinette's little farm. Which other place, if not Berlin, could accept this challenge?

Dedicated to Madame K. M. V. and Monsieur M. C.

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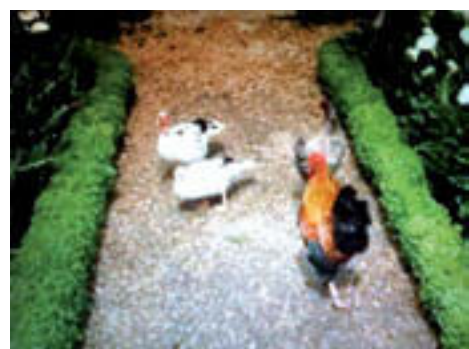
Stills from: Marie Antoinette. Dir. Sofia Coppola. Perf. Kirsten Dunst, Jason Schwartzman, and Rip Torn. Columbia Pictures, 2006

PH Placeholders

BOŠTJAN VUGA

How can a grey, normally enclosed zone inside the city tissue, a 'non-place', become a new active public area?
What should the temporary object in this area be like to forecast content and character of the future building?
What should the object be like to offer a new spatial experience for the visitor and user, to encourage cooperation and social interaction?
How can a materialisation of spatial and formal concepts and architectural production influence our way of perception, movement and activities? Can it influence our behaviour in public spaces?
How can temporary objects generate a network of new public areas in the city?

The product of the seminar is a project of pavilions; temporary structures situated at the 12 chosen micro locations of future construction sites in BERLIN.

Why Berlin?
Berlin is a city in constant becoming. Berlin is a city, where new events and new activities more or less temporary occupy diverse urban spots in the city, make them as attractive public spaces.
Would these public spaces need a specific architectural product with its distinctive and recognizable form?

We will prove that this architectural product has strength to become a generator of very specific public activities. This specific architectural product will challenge our perception of publicity and intimacy, it will shift the way we behave in an every-day environment.

We have chosen 12 future construction sites, 12 urban spots in Berlin where a new construction is not only planned, but already defined with an architectural project. There are 12 microlocations that are very different in terms of the size, adjacent conditions and program. The program of the future construction ranks from housing, hotel, retail to offices, library and museum, among others. We have included a Tempelhof Airfield as one of the sites, as well as a location of the Humboldt box, an actual placeholder on the Schloss future construction site.

So what are architectural products we will employ to foresee the future?

PLACEHOLDER = PAVILION
As an architectural typology, the pavilion is the most suitable object for testing new spatial and programmatic concepts. It is an object that due to its dimensions, temporary structure and ephemeral character allows for realisation of areas, spatial complexes and manners of their use that would be questionable with permanent objects.

Throughout the history, the pavilion has always been the reflection of the zeitgeist, without being retrospective. With its spatial design and architectural effects, the pavilion always lights the way ahead, its experimental character the herald of development in the architectural discipline.

PLACEHOLDER = FORECASTER
Placeholders are forecasters of the future object at the select location. They are areas for socializing, games, new experiences and showrooms for main public activities in the future object. Placeholders encourage cooperation and interaction between their visitors and users.

Only through consistent analysis of social interactions between precisely determined psycho-social profile of users it is possible to break away and shift from the known and the tested, thus changing the typology. Placeholders deal with architectural effects, which generate a new experience to users, spectators, and citizens. A placeholder thus creates a new destination. As such, it affects the character of the proposed future building.

What are new social interactions?

What are new spatial concepts?

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sociation in London. In 1996, together with his partner Jurij Sadar, he founded
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He is currently guest professor at *ADIP*, TU Berlin. He lives and works in Ljubljana.

PLACEHOLDER = LET'S BE VISIONARY!

Can an architectural product be oriented to the future, vision-
ary, but still rooted in the presence, relating to actuality? We
will show how a design of 12 pavilions influences the way we
see ourselves and how we interact with others today. But for
the future. A placeholder is for the future. At least, until the
planned construction on that site is completed. A short-span
future.

So let's have picnic in a grill tower in the middle of the Tempel-
hof area.

Let's experience library of the future in Wedding, where there
are no books, where library becomes a marketplace of knowl-
edge.

We can interact with other online costumers who came to an
elevated pavilion of the renovated Bikini building at the Berlin
Zoo to try-on clothes . A changing booth becomes a tool that
changes our attitude to intimacy and exposure in publicness.

Will office development in the future Europa City near the
Hauptbahnhof become a good example how a working
through play will characterise office construction in the future?
The office placeholder will demonstrate how typical office plan
of the 20th century is about to become a real history.

The hotel corridor will change its role. As one and only extreme
functional space of hotel it will transform into a place of inter-
action, curiosity and seduction. Have a glimpse to a neigh-
bouring room!

And finally, imagine a performance on a bridge –like structure
above 6-lane road in the Kulturforum area. Placeholder as a
strong visual connector of institutions on both side of the road.
But then, when you are up there, you do not know whether
you are here to view what others are performing or it is you
who perform. Or both.

Architectural materialisation of the placeholder both supports
and generates that.

Such an ambiguity.

An Instruction Manual

DAVID RUIC

The placeholder design-seminar aims to teach a methodologic design approach that is predefined by work-step-chapters leaving all other aspects of design to the individual.

Each student group works on a different site and designs a placeholder for an individual topic. By following the same design method, the student projects become comparable while achieving a large variety of results, guided by one common „instruction manual".

CHAPTER 1 – SITE ANALYSIS

Choose a site with an existing planning for a new building or a building transformation. While this means the location is prededicated to a given function, its not yet realised future outcome makes room for emptiness and uncertainty. In this context the placeholder should become a pioneer settler for a social activation of the site and its surrounding in the urban tissue. With this in mind, analyse the site in three categories: external parameters, internal parameters and soft data.

CHAPTER 2 – SOCIAL INTERACTIONS

In the next step explore future programmatic tendencies in your specific building type. How will buildings have to adapt and how will their usage change through technology and near future changes in society?

As the placeholders design is supposed to simulate these tendencies on a scale of a pavilion, analyse possible social interactions. Speculate and describe the future protagonists and their interrelation by using image banks, diagrams and scenarios. This will trigger the design of spatial situations in the placeholder.

CHAPTER 3 – PROJECT BRIEF

Write the project brief for the placeholder. Define the program and size in a way that the placeholder functions as a forecaster and testing ground for the previous speculations.
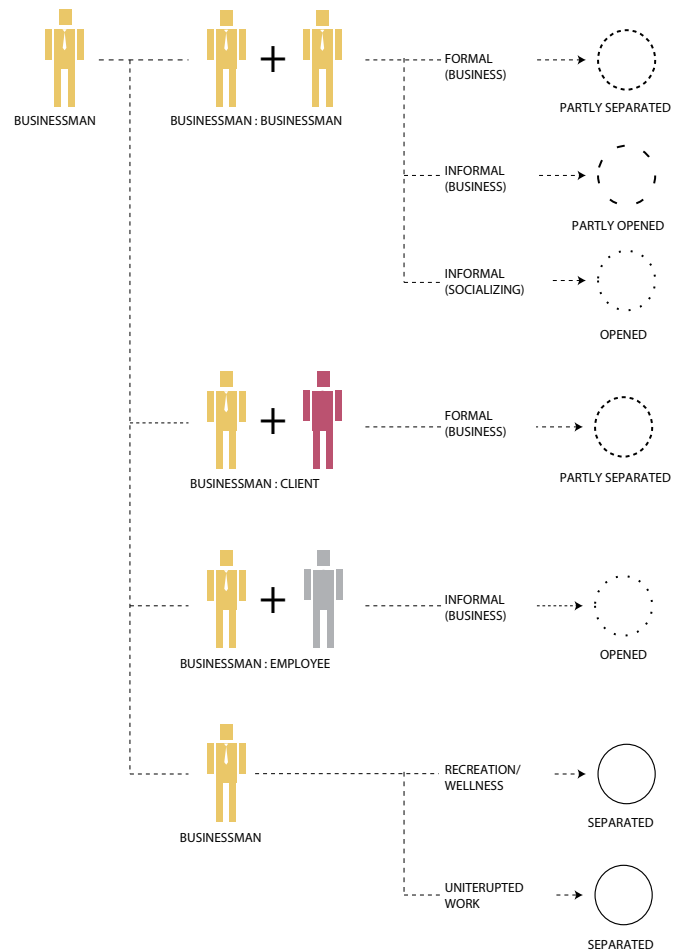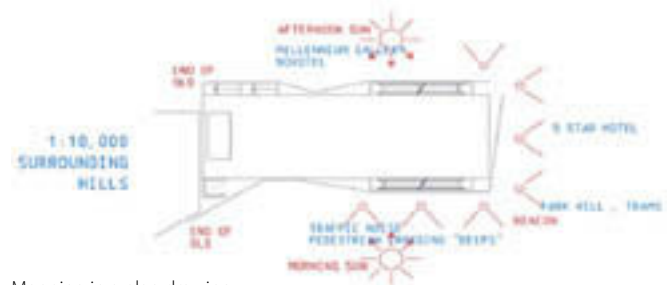

Diagram of social interaction

Mapping in a plan drawing

The content of the pavilion is limited to the activities that pro-
voke social interaction. This way it becomes an extract of the
functional melting zones of generic building types.

Spatial prototype for the structure design

CHAPTER 4 – MAPPING OF PROGRAM
Then combine the requirements of the site activation with the
desired social interactions in a mapping. Draw maps that are
predecessors of your final floor plans and section drawings
and illustrate your intentions not only with building elements
but use words, arrows, colouration, symbols, images of hu-
man action... Feel free to use mixed media, but be precise on
the scale of your mapping and the position of your annota-
tions.

CHAPTER 5 – SPATIAL PROTOTYPE
From your previously defined intentions extract the most
important architectonical effects. Find representing structures
and examples that can work as an inspiration for the pavilion
construction. Build prototype models exploring the functional-
ity that lead to the final scheme.
At last define a two-word-formula that describes both the
construction design and the perception experience. This ar-
chitectonic formula not only summarizes the concept, but can
work as a future design tool.

Formula: Sequence shell

THE OUTCOME
Due to its few restrictions and its playfulness the pavilion is a
perfect typology for architectural experiments. This has proven
in history. Consequently, it pushes architectonic expressions
of the future speculations to an extreme and lets the pavilion
be a tool for interaction!

All images by Sadar+Vuga, Ljubljana

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several offices, he founded his own practice in 2009. Since 2011 he is a lecturer
at *ADIP*. He works and lives in Berlin.

Runt am si dolor acest prae.

Iquisti omnimag nimenihil illupti.

The site that will be analyzed is located in the centre of Berlin, close to Berlin's main train station the Lehrter Bahnhof. Closest neighborhoods are Berlin-Mitte in the east, Berlin-Tiergarten in the South and Berlin-Moabit in the West.

Berlin is different to other European cities. Due to the history of Berlin there is a huge open space in the north of the main station with only a few down rotten buildings. This place was part of the Berlin Wall. The upcoming project on the site is called Europa City.

Today these open spaces are still in progress. Besides the new government buildings in the south, new business buildings are being planned along the river Spree. Like the buildings around Potsdamer Platz the locations are very attractive, but rental prices are constantly increasing.

In contrast, Moabit is known as a neighborhood with a lot of immigrants and a high population density. Rental prices are much lower but will most likely increase soon because of Moabit's location close to the centre.

Just like the Potsdamer Platz and the government buildings, the Tiergarten is very attractive for tourists. There is no residential area close to the site.

Total Tower
future offices
intervention
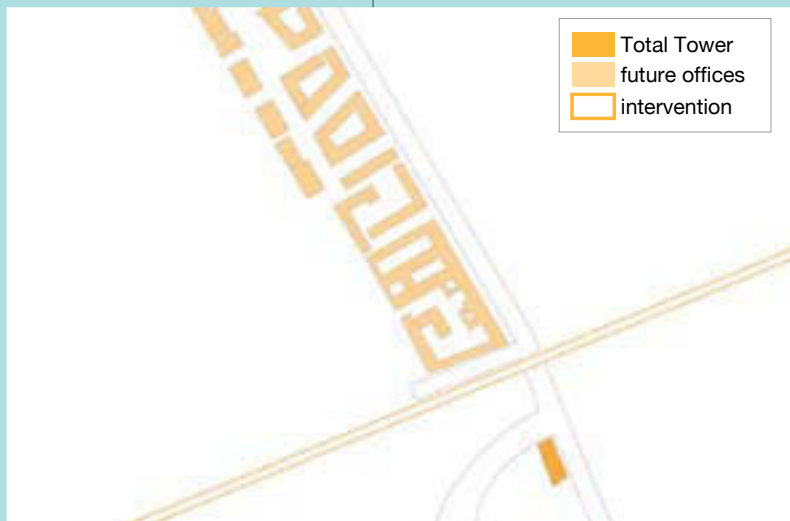
Intervention in relation to the future urban development plan of the area north of Berlin-Hauptbahnhof.
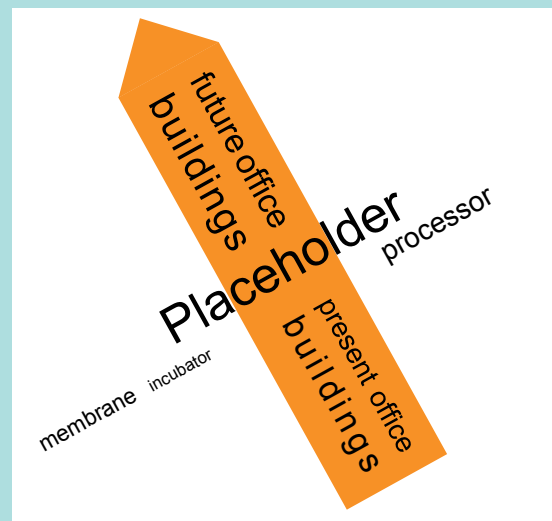
The placeholder acts as a processor between present and future.

SVENJA KRIST, PAUL REINHARDT

The office placeholder is located on a future construction site for a large office zone just north of the Hauptbahnhof. By placing our pavillion at the south end of future construction site,
the pavilion acts as a sort of curtain wall to the upcoming development, while also becoming the window to a new vision of a work environment. In our opinion this work environment is a mixture of work&play - a mixture that allows for more socially oriented programming of space. Longer working times are becoming more and more common, calling into question the idea of 'feierabend'. While it become increasingly hard to separate our feierabend from our work-time, the pavilion suggest adding more free-time into our work-time.

The pavilion is 6 meter wide wall made of generic office space. This office grid is then cut up by a continuous space that freely runs through the building. The continuous space is the main circulation space, connecting all floors and allowing for encounters. At three defined areas in the building this circulation space becomes an event space, allowing for social interactions and free-time activities.
It's temporary structure, made of scaffolding, does not only mimic the act of construction that will soon take place, but also suggests a structure that allows the actual state of change is possibly more suiting to Berlin's economy than a generic work environment found in every metropolis around the world.

PH 01 OFFICE

Communication at work

Personal conversation in confidence	Personal conversation in a group	Communication via telephone	Communication via telephone	Personal communication
Conversation via medium	Conversation in confidence via medium	Group conversation via medium	Mobbing	Get/give a compliment	Criticise

Recreation

Taking a break (coffee)	Resting (Sleep room...)	A break and a cigarette	Have coffee together	Have lunch together

Work

Working in a single cabin	Working late	Working as partners	Working introverted	Working in an open space	Working in a team

Having a lecture	Having a lecture	Research and file (different media)

Play

Cooperative play	Archieve a goal	Receive an order	Competing	Recreation with series records

Average businessman	Businessman in a leading position	People from outside the office (e.g. client or maybe family member of businessman)	Medium used for communication (e.g. e-mail, skype ...)

Analysis of social interactions

The pavilion interacts between the present and the future.

The aim is to design a pavilion that represents future office typologies as a forecaster. Located in the centre of the upcoming Europa City north of the Total Tower the Pavilion interacts between present and future. Acting as a membrane it transforms existing structures and adds new concepts to improve working quality. It influences upcoming buildings.

The pavilion should attract all people approaching the site of the Europa City. They are able to visit the pavilion to experience the new concept. Their experience will influence their request for the construction type of new office buildings.

Today's service sector is increasing and approaching greater competition. They think about different methods to achieve better working conditions and motivate their employees. There is a tendency to create different spatial working situations to improve working quality.

Communication forms within teams are improved and promoted. Flexibility and creativity become more important in today's working business. These concepts use characteristics of work and play to summarize them.

A working landscape implies a horizontal usage. But today's buildings grow into height. What problems occur by stacking these landscapes? How are the slabs connected? How can borders be resolved?

The aim is to propose possibilities for vertical landscapes that act flexible and support communication.

To function as a showcase the placeholder will be like an intersection of this new structure. It will reveal connections and show moving within the landscape. Similar to an ant farm, spectators can view inside the developing structure.

	Atmosphere	Programm:
entrance	- open room - easy accessible - steady flow	- lobby - gather information

kitchen	- open room
	- highly communicative
	- creative
	- resolved boundaries
		- kitchen / cafeteria
		- places to eat or have coffee
		- outside of lunch time this place can
		  act as an open plan office or as
		  point to meet and chat

cinema	- podium - communicative space	- cinema, concerts or events - lectures, workshop, seminar
sports	- seperated room - view in and view out - ease	- sports (i.e. basketball) - can be used for more private conferences too
offices **(single cell)**	- closed room - concentration - focused on working	
offices **(open plan)**	- open room - concentration and communication - working in an atmosphere which is more playful	

Atmospheres of the different programmes

The Giant Ant Farm acts as a role model for a publicly noticeable placeholder.

The inside of the pavilion is visible when you approach the site from the south. From inside people will more likely have a look on the future construction site behind the pavilion. The movement from the existing buildings to new office buildings symbolizes the shift within office typologies and the placeholder as a transformer with impact on the future.

The pavilion itself is built of several horizontal slabs, interrupted by different spatial and communicative situations., breaking up the vertical barrierst of genereic office space. The pavillion creates a variability and a gradient between work, play and playful work.

transformation　　anonymously　　additional　　proposal
　　　　　　　　　　stacked　　　　access

cut　　　connect

light

access
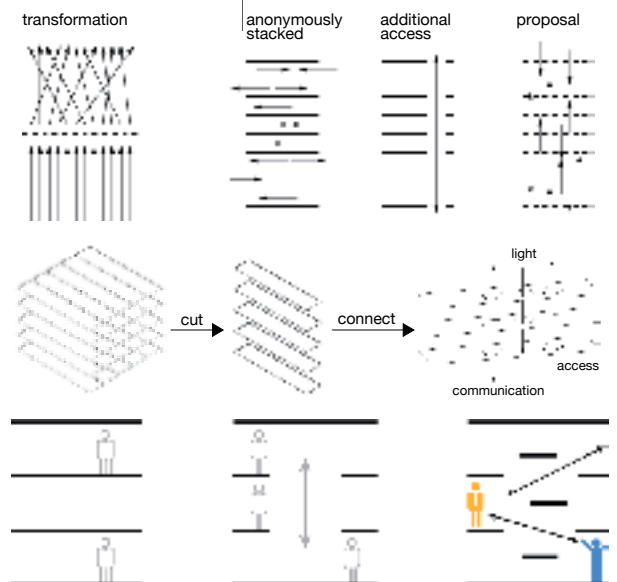
communication

Visibility, accessibility and usage is horizontally and vertically interconnected.

PH 01 OFFICE

1

2

framework, steel
fast construction, easily build
prefabricated

walls, fabric mesh
light weight, seperating
space

floors, wooden slabs
prefabricated

guardrail
wire mesh transparent
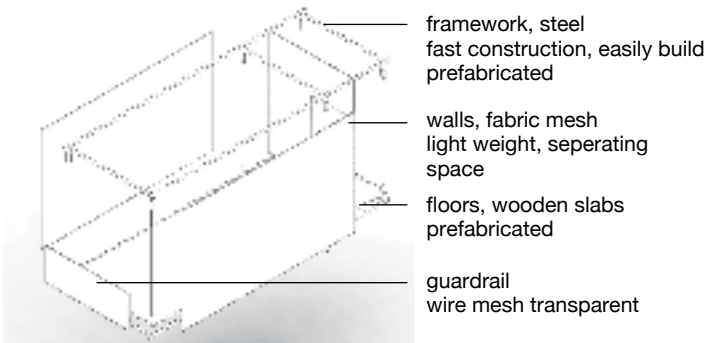
3

1 Entrance

2 Interconnecting space offering
   communicative spaces.

3 Detail of the modular
   construction system.

4 Basic structure with
   interconnections between the
   floor levels.

5 Section and cross-section.

6 Floor plans.

4

10th fl.
9th fl.
8th fl.
7th fl.
6th fl.
5th fl.
4th fl.
3rd fl.
2nd fl.
1st fl.
ground fl.

5

6
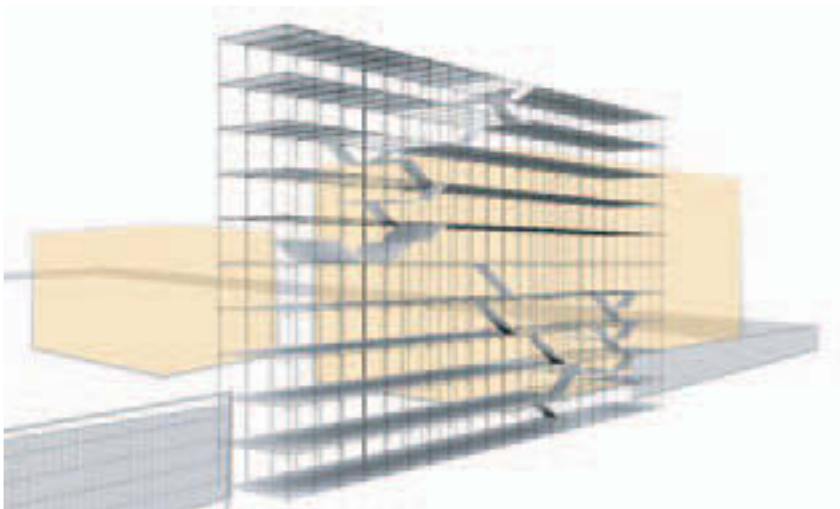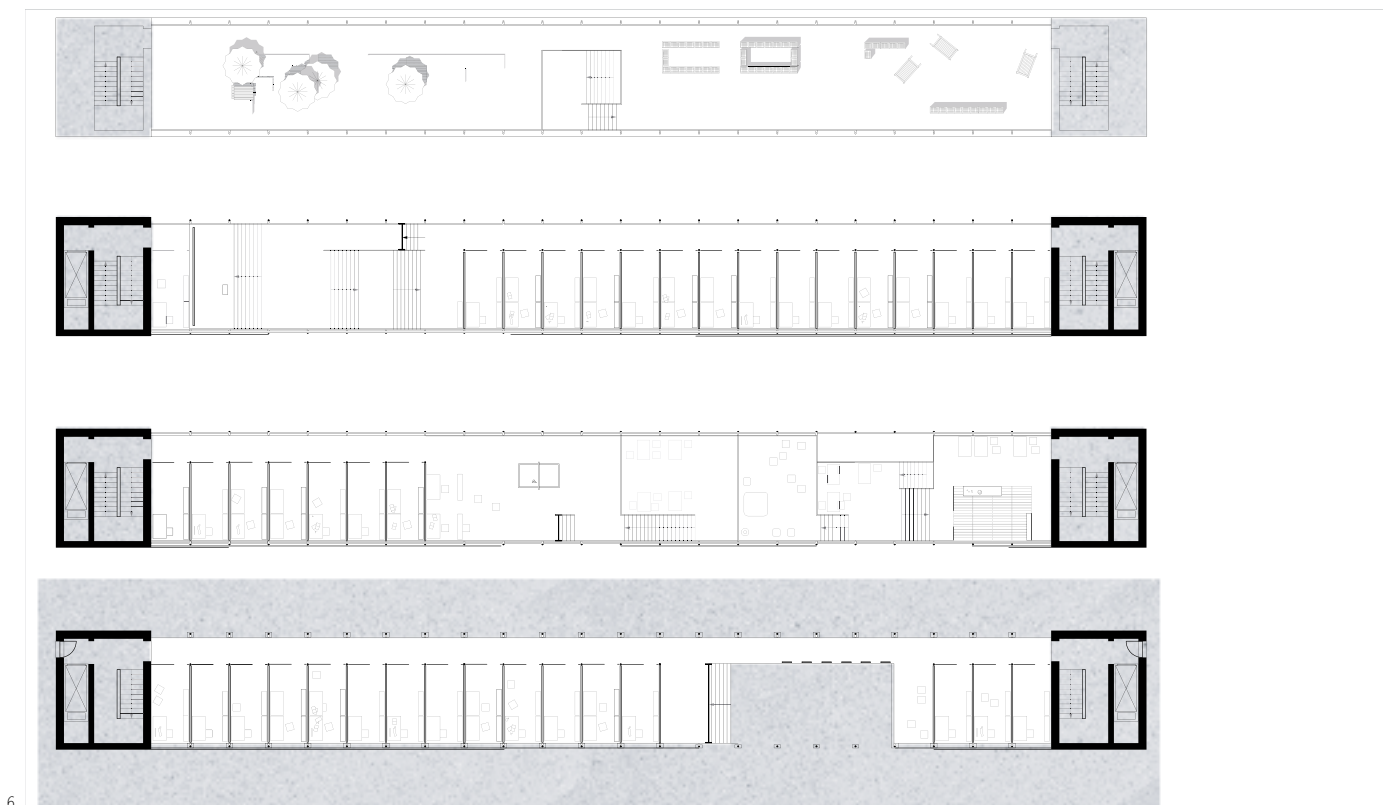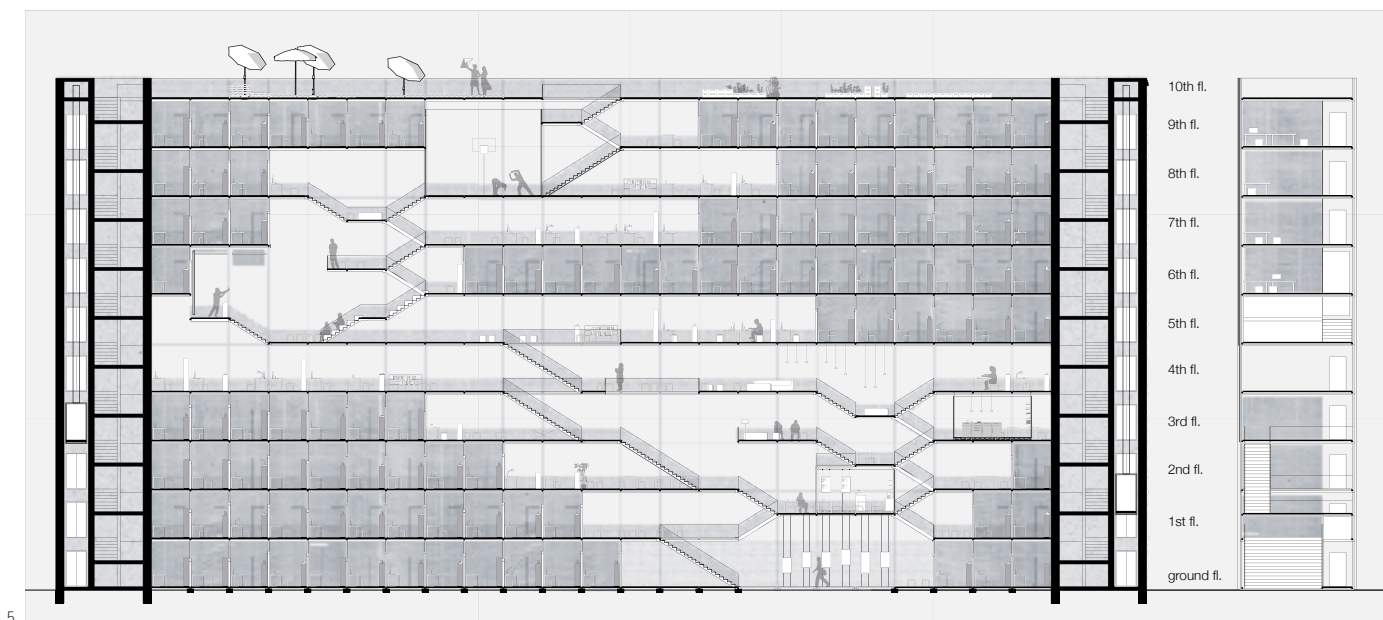
Back side view on Bikini Berlin building.

Located next to Gedächtniskirche the site is part of a popular central shopping promenade.

Bikini Berlin is many things in one. Its an urban hub, a public space, a social universe and it is going to introduce the new shopping experience. It has become more important to enjoy spending time shopping, whether you're alone or in company, instead of searching for necessities. In this 21st century, our biggest challenge is to encourage people to still go retail shopping despite of the convenience of shopping online.

Hence, our pavilion plays its role as an announcement of a new shopping experience which emphasize on the pros of both online and offline shopping, ideally located between green and grey, between animacy and calm, between inspiration and recreation, the loud tones and the quiet ones. The transaction and the contrast between the city and the nature (the zoo) were the main focus of the pavilion.

"People no longer go shopping in order to buy necessities; instead, people go shopping to have a good time, either on their own or in the company of others." Bikini Berlin is more about creating the 21st century experiences.

The pavilion is located on the roof terrace of the future project, where you can find the "link between green and grey". The transaction and the contrast between the city and the nature were the main focus of the pavilion. Pedestrian flow and density was the secondary consideration in order to attract more visitors, while access points and other aspects such as traffic, etc. were also considered.

The location acts like a separating wall between the park-like zoo and a busy city center.

FRANCESCA DALLAGO, VONNE YANG XIANG JING

The micro-location of our pavilion connects the city and zoo garden. Our pavilion attempts to programmatically and spatially interwieve the two mixing the experience of shopping with the experience of a zoo visit.

We believe that the best essence in the experience of shopping is the tangibility of trying on products. Commonly, this takes place in changing rooms that are hidden in corners of the store and separated from its display within the store and store front. Our pavillion breaks this separation by unifying changing rooms and window displays. The experience of changing becomes the spatial and programmatic structure of our pavillion. Spatially, you experience the shop like a zoo. Through the analysis, we studied perception of the animals by visitors and translate them into our pavilion. Animals are displayed in the zoo the same way merchandise is displayed in a shop. In our pavilion people become the object of perception (just like the animals in a zoo) testing on the clothes. Shoppers meander around amongst one another, perceiving the merchandise and other shoppers who are changing behind the half translucent curtains.

Inspired by the zoo, where animals have enough privacy and personal spaces but can always be perceived, we developed three changing-room prototypes of curtains are half translucent, giving shoppers just enough privacy to change but still perceived by voyagers.

When the entire pavilion is full, a shopper's path or journey is often blocked by occupied changing rooms. They have the option of either wait and perceive the changing act or squeeze through the gaps between 2 changing rooms and continue perceiving the merchandise.

PH 02 RETAIL

02 CHAPTER
SOCIAL INTERACTIONS

Revolution of shopping throughout different centuries shows how shopping evolved from 1950's when its luxurious, into 1990s when shopping became compacted and for everyone, to 2010 when people rely on online shopping, and presumtiously in 2015s - the near future, where shopping culture will be upgraded, or expanded into a combination and a mixture of other propaganda such as cafes, exhibitions, galleries, etc.

Why do people go to the store if one can buy things over the internet?

Has no intention, target or aim
Browsing from outside
Window as Medium
Display from Inside

1. Window Shopping

Judgement & decision on purchasement based on experience
Fitting experiences
Touches and feel the actual product

2. Tangibility

Visit stores with full intention of purchasing
Fulfill pleasure with shopping
Enjoy merchandise choices
Gain satisfaction from purchasing

3. Guilty Pleasure

Share common interest
Spend quality time instead of purchasing necessity
Purchasement highly influence by peer pressure
Socialize

4. Socialize

03 CHAPTER
PROJECT BRIEF

Shoppers

Shopper from distance | Shopper Imagine self in product | Stamped image in shopper's mind | Raise curiosity of shoppers | Glass as a medium of attraction

Window display glass

Promote product | Create imaginary scenario | Seasonal theme | Challenging original idea of product | Attract shoppers into changing room

Products

Relationship of window shoppers and products.

Our pavilion is a huge window display that attract people to approach the new idea of shopping experience. We decided to maximise the extrusion of our pavilion towards the concrete city to gain more visibility, snatch and seek for attention to seduce all type of potential shoppers who meander around.

The idea behind our pavilion focus on how people activate the window displays by interacting with merchandise, hence indirectly introduce secondary or even tertiary activities such as social events and more.

Window display is define as space instead of just an inactive display. We also concentrate on extending the depth of an ordinary window display to maximize and encourage shoppers to create an open interactive space, making believing that they themselves are the best window displays.

SILENCE ZOO
NATURE
U-BAHN
NOISE
UNDER CONSTRUCTION
TRAFFIC NOISE NOISE
NOISE
CITY
WIDE SIDEWALK

Shopper + Wifi Services + Retailer + Wildlife

Bikini Berlin as a compacted Kurfürstendamm
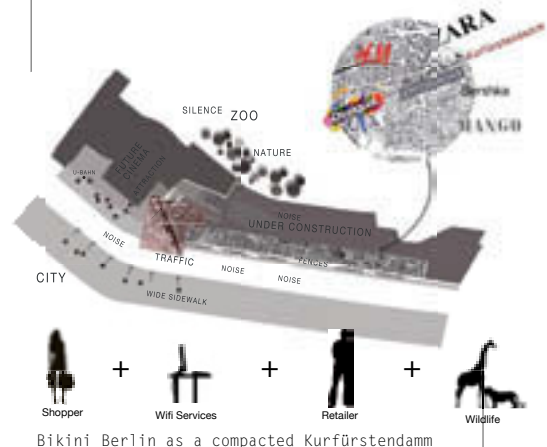
04 CHAPTER
PROGRAM + ATMOSPHERE
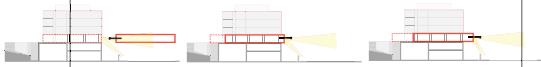
Visual connections between the pavilion and street level.

The entire atmosphere of the pavilion should achieve a balance between green and grey, emphasizing on bringing the green into the city, making the garden visible for all. It is an interesting space as it is going to be a public pace in the future as the roof terrace, but currently is a private space as it is still a construction site. However, we fooled with the irony and created a semi public space that is exposed to the surrounding, but enclosed and restrained.

Analysis of different type of window display shows how the depth of window display directly influences the active spaces in the retail store. Thus our pavilion focuses on window display that is defined as space instead of just an inactive display. We also concentrated on extending the depth of an ordinary window display to maximize and encourage shoppers to create an open interactive space.
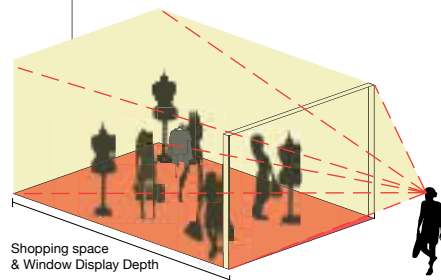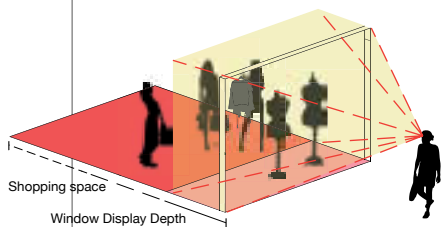
Shopping space and window display.

05 CHAPTER
SPATIAL PROTOTYPE

The new experience of shopping involves different interactions between people and merchandise, happening spontaneously on every available space. These spaces indirectly become a new type of window display.
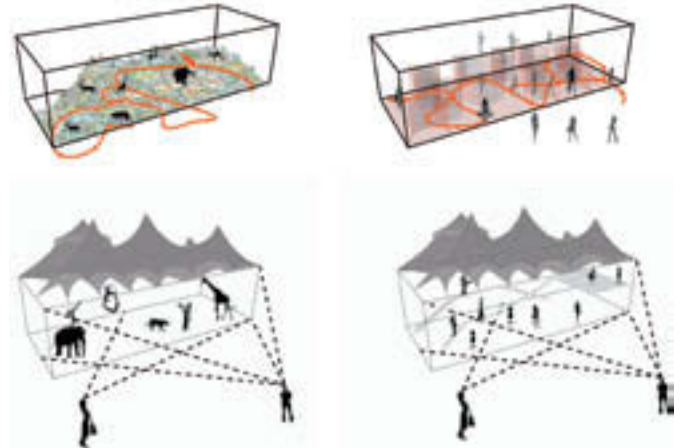
Our pavilion achieves an environment that reminds shoppers of the surrounding jungle: the green jungle of the zoo and the urban jungle of the city. All these characteristics will be projected onto the sectional facade as an announcement screen of the new Bikini Berlin. Its a circus in the human zoo: the animals perform the rituals of hunting, gathering, undressing, and plumage display from behind the glass for the voyeurs on the street.

The new experience of a window shopping that we are introducing also involve people becoming the window display instead of the mannequin. People interacting with the outside world through a series of changing room prototype, by pulling up or down the curtains testing their merchandise, when people from the external surrounding is seduce and attracted to watch it as if it is a announcement screen. We filled the entire floor space of the pavilion with 3 different prototype of changing room to create a "jungle of changing room" metaphorically forming a "human zoo".

Spatial prototype

1

2a
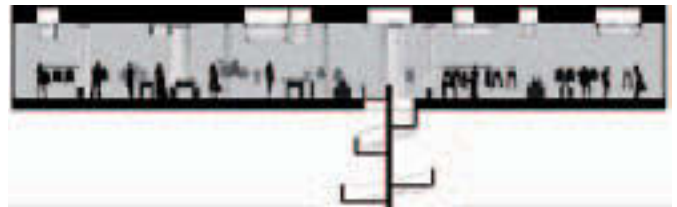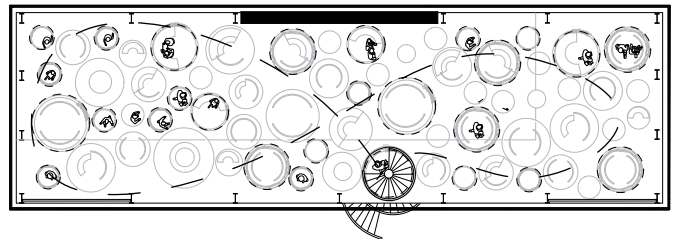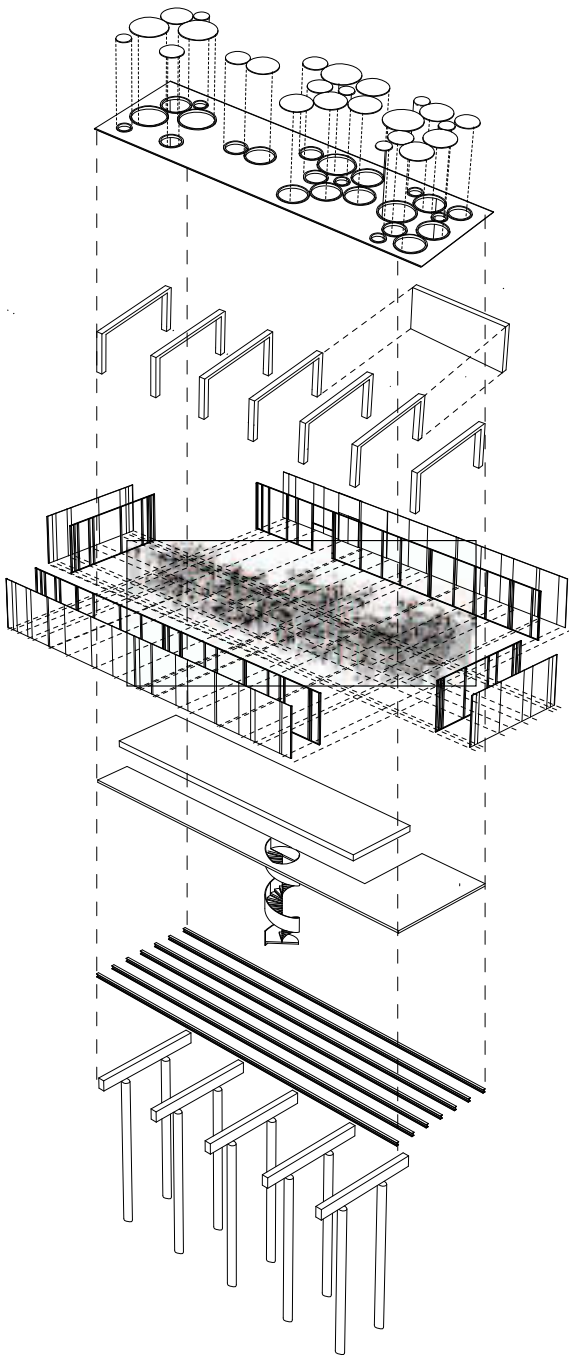
1 Exploded axonometry showing the
  construction.

2 Dressing room situations
  a Empty.
  b Half.
  c Full.

3 View from the street up to the
  pavilion in between the current
  construction site.

2b

2c

3
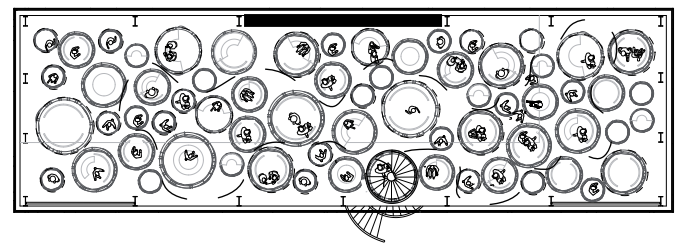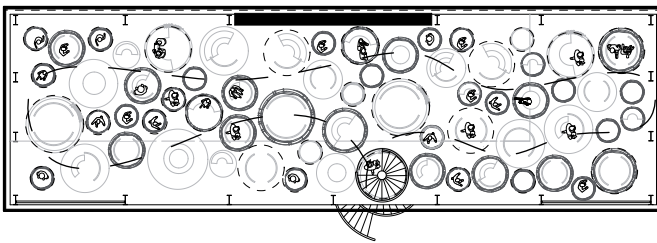
Panoramic view into an abandoned outdoor pool in a park next to Hauptbahnhof.


Green spaces, buildings and roadways in the area.

The frame structure of the pavilion allows to have different levels of permeability of the façade.

ISA NETO, MARIANA MATIAS

Through the analysis of the previous chapters, it is perceptible that the mentality of the people, in general, has to change in the future and because of that, we've created one pavilion, which challenge the actual society of Berlin. The most important social concept in our project is the idea of intimacy. The structure is based on several frames, which overlap at times. Each overlapping of frames creates an individual space. There is a clear route through the pavilion - from the main street we are guided through a path with visual connection to the pool or to a stairs that lead us to the middle of the pavilion in the first floor without entering in it. We´re in the exterior but „inside" the frames of the structure. The sequence of spaces leads the visitor to the two key spaces of the pavillion - the dressing room and steam room. Because they are positioned toward the street, they are the first things you see when you enter the building, but the last spaces you can reach if you pass through the building. It's proximity to the public street creates a disturbing and yet intruiging relationship to its innermost private fuction. The pool is in the middle of the pavilion and perceivable from almost everywhere. We've also integrated the real path from the park through the pavilion, capturing some attention.

PH 06 SPA

02 CHAPTER
SOCIAL INTERACTIONS
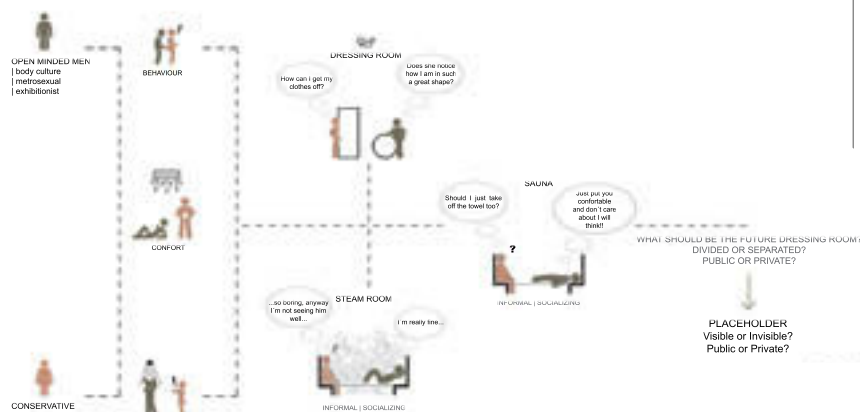
Prude or open minded social interactions?
Secrecy or intimacy?
Approiate or inappropriate?

What are the limits of social interactions in
the fufuture?

03 CHAPTER
PROJECT BRIEF

Intimacy, in contrast to publicity, would be most interesting in a spa. The dressing room is challenges social behaviors through the act of dressing and undressing. The steam room offers spaces where people constantly see and don't see.

We believe that transforming the dressing room as a common space and not separated for men and women, could change the behavior of the placeholder's users. Then the people have to deal with each other at some "embarrassing situations", as well as get dressed and undressed. The current concept of dressing rooms will be completely modified when we offer a public space with the main purpose of "dressing and undressing", when we combine it with the steam room.

Scenarios of social interactions.

04 CHAPTER
PROGRAM + ATMOSPHERE
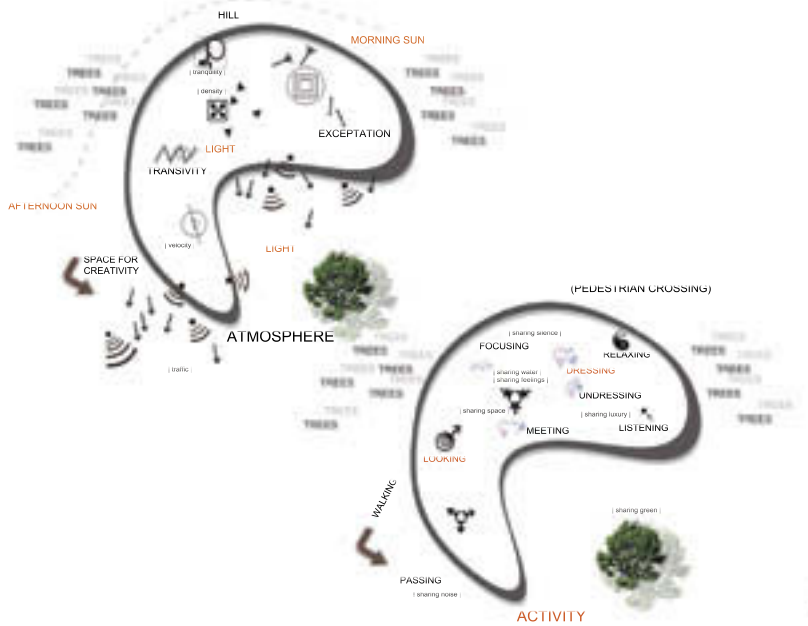
Atmospheric influences on the building and the activities of the visitors.

Nowadays, it's supposed that the dressing room and the steam room are hidden and closed. In the placeholder they will be open and exposed with direct perception from the main street.

How could people's behavior change when changing clothes in front of each other? How could they act or think with all the permeabilities and impermeabilities in the placeholder's atmosphere?

05 CHAPTER
SPATIAL PROTOTYPE
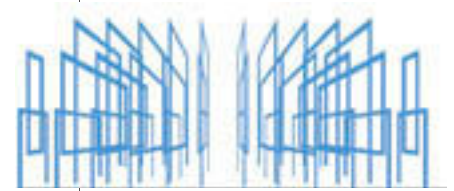
Cinematic structure: Micro-ambiences inside a single volume, depending on where we are and how we move throught the building.

PERMEABILITIES

SENSATIONS

ACTIVITY

ATMOSPHERE
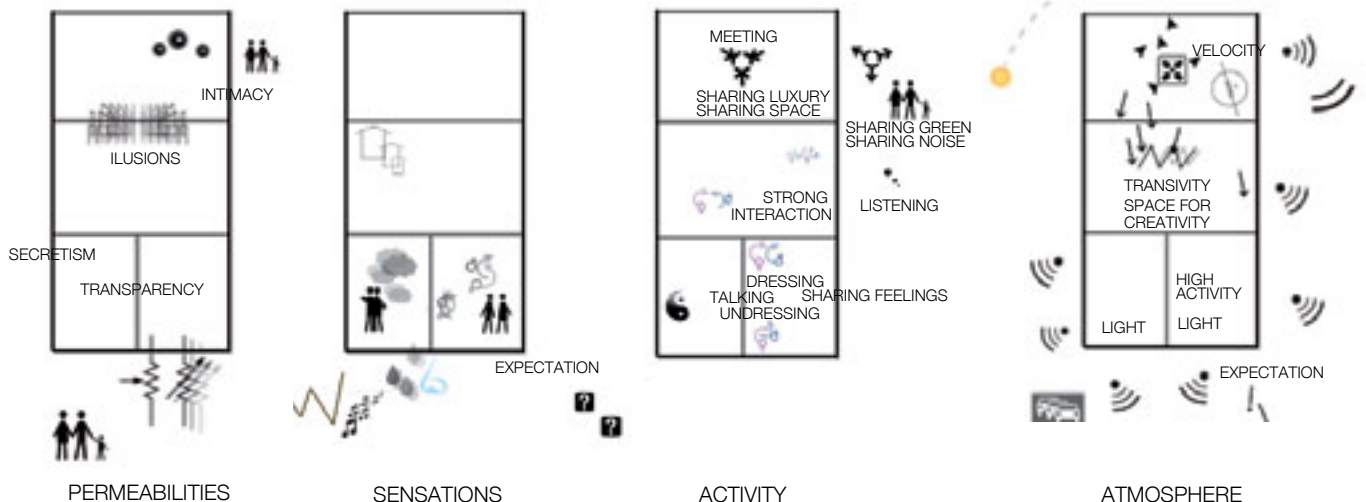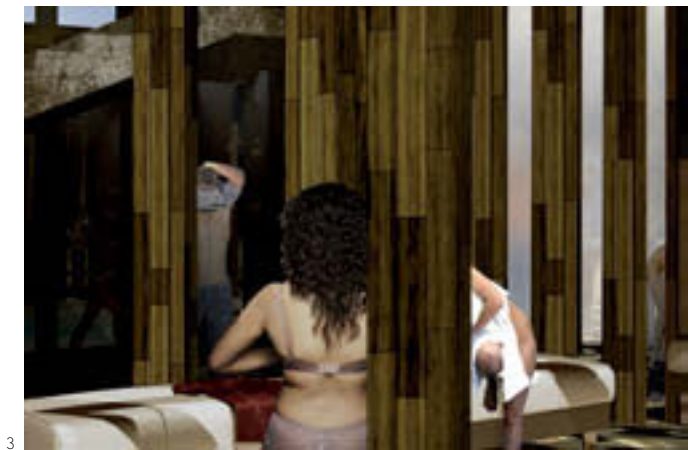
1 The pavilion opens up to the
   main street using transparent
   materials and dissolving walls.

2 Social interactions inside
   the pool and related to the
   dressing room.

3 Social interactions inside the
   dressing room.

4 Front elevation.

5 Sections.

6 Ground floor and first floor.
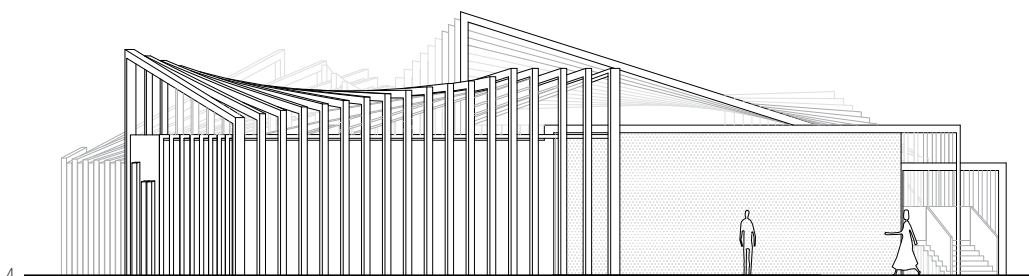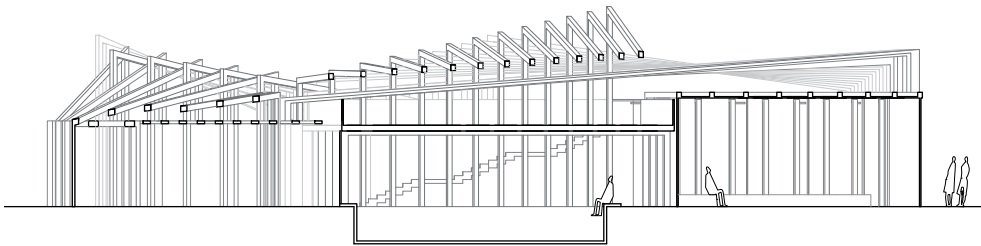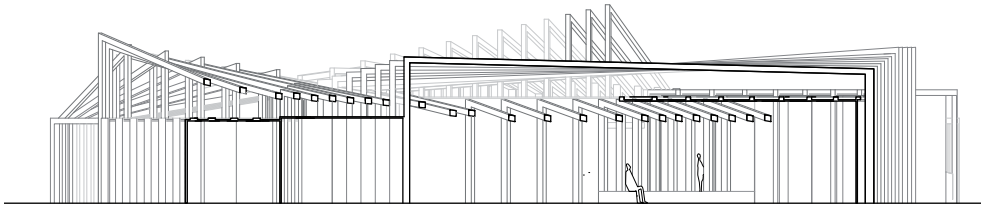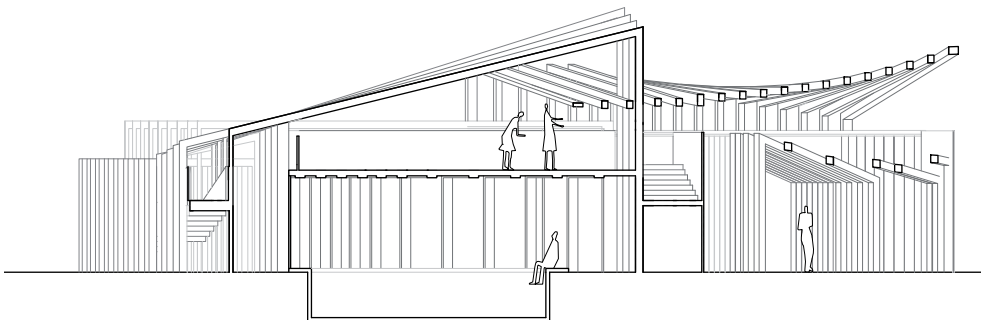
5
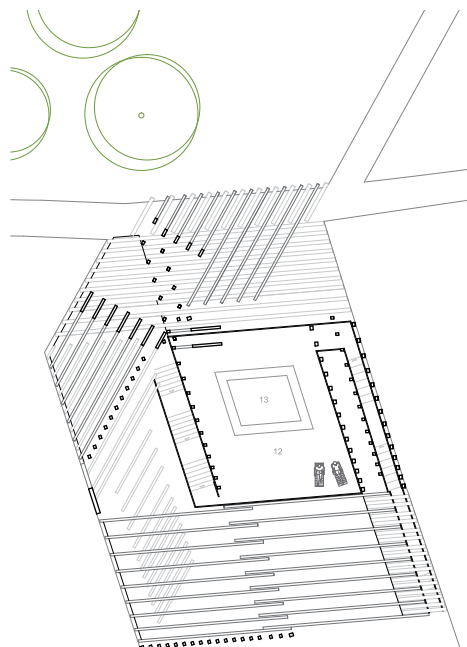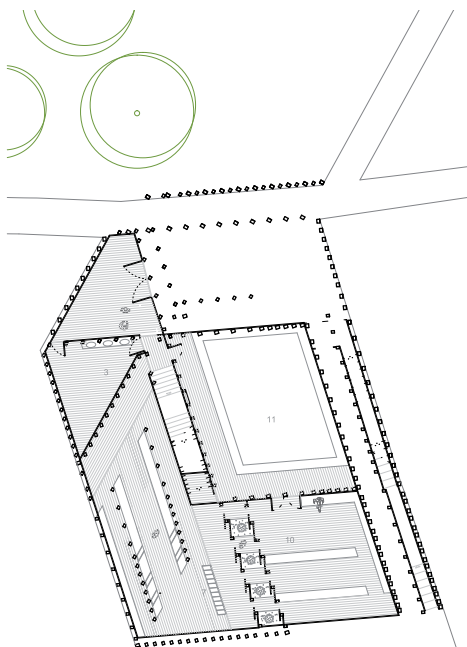
6

The area is dominated by wasteland. Due to the construction works on a future administration building it is fenced wasteland at the moment.

The site of the future Bundesinnenministerium (The Federal Ministry of the Interior) is located on the island Moabit which is part of the district Mitte in Berlin. The area is mainly owned by the government which plans to extend the already existing governmental district. About 400 m away from Berlin Central Station the site is situated along the viaduct of the south bound railway track within sight of the Chancellor's Office to the east past the river Spree. Past the railway track in the west the govern- mental area ends and residential buildings take precedence. The site is in parts surrounded by public recreational areas. In the south the large public park Tiergarten spreads out.

The site is a 31,000 m2 sandpit that up until the start of the construction was being used as a coach park by the federal government. The site is a remarkably isolated place within the central part of the city of Berlin. It is bordered by the railway track, in the north by a about 4-5 m higher street. Only a few passages in the west and north permeates the isolation.

The most distinct impression of the site on arrival is rejection. The whole project is surrounded by a physical wall through which hardly any observation is possible. An overwhelming number of surveillance cameras and perpetually passing policemen watch over the site. Mere presence in the vicinity seems unwelcome. All this seems to reflect the identity of the ministry itself. This place should operate in silence, without giving or receiving any input.
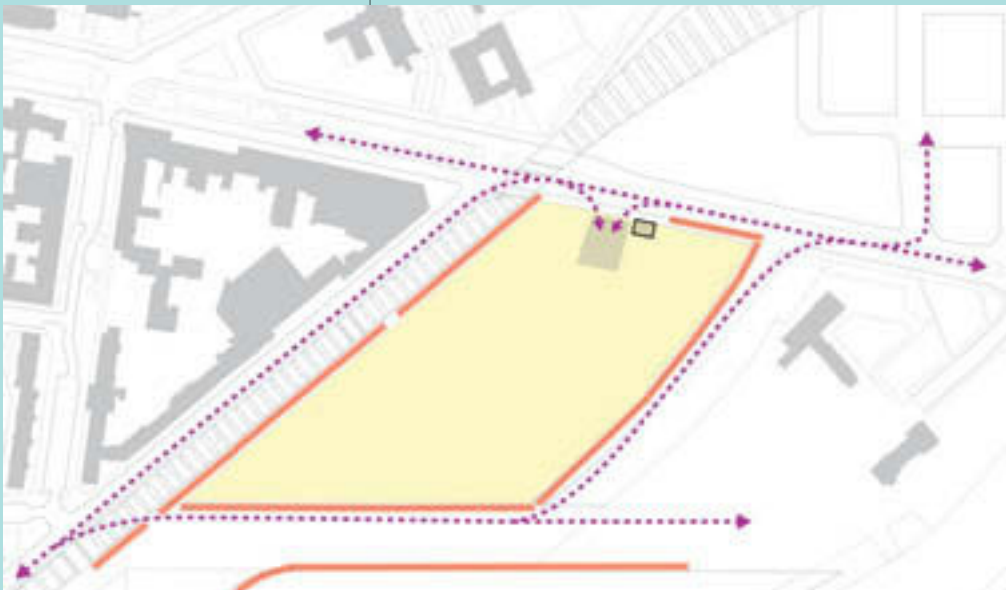
The huge site is completely disconnected from it's surrounding.

SVANTE KARLSSON, JOHAN TALJE

The Placeholder focuses on challenging and rearranging the hierarchy of an administrative building. What is true transparency that reaches beyond window-shopping for empowerment?

The common waiting room in a bureaucratic building is often very isolated from the actual bureaucratic procedures taking place within the building. By breaking up the boarders and interviewing the two spaces, our pavilion puts into question the difference between 'the citizen' and 'the government'. Which role do they play in our lives? How do they influence each other in our everyday lives and in a broader political spectrum? Does one rule the other? Are they even separable?

The pavilions' form interviews the waiting space and the bureaucratic office space in a continuous onion-like layers that merge and separate at given points.

The semi-transparency, given by the pavilions structure and materiality, allows for a certain ambiguity between adjacent spaces. The assurance of privacy within this highly bureaucratic space are constantly questioned. Who is observing who? Are 'the citizens' being observed by 'the government' or are 'the citizens' observing 'their government'? Or are the two not even separable.

PH 07 ADMINISTRATION
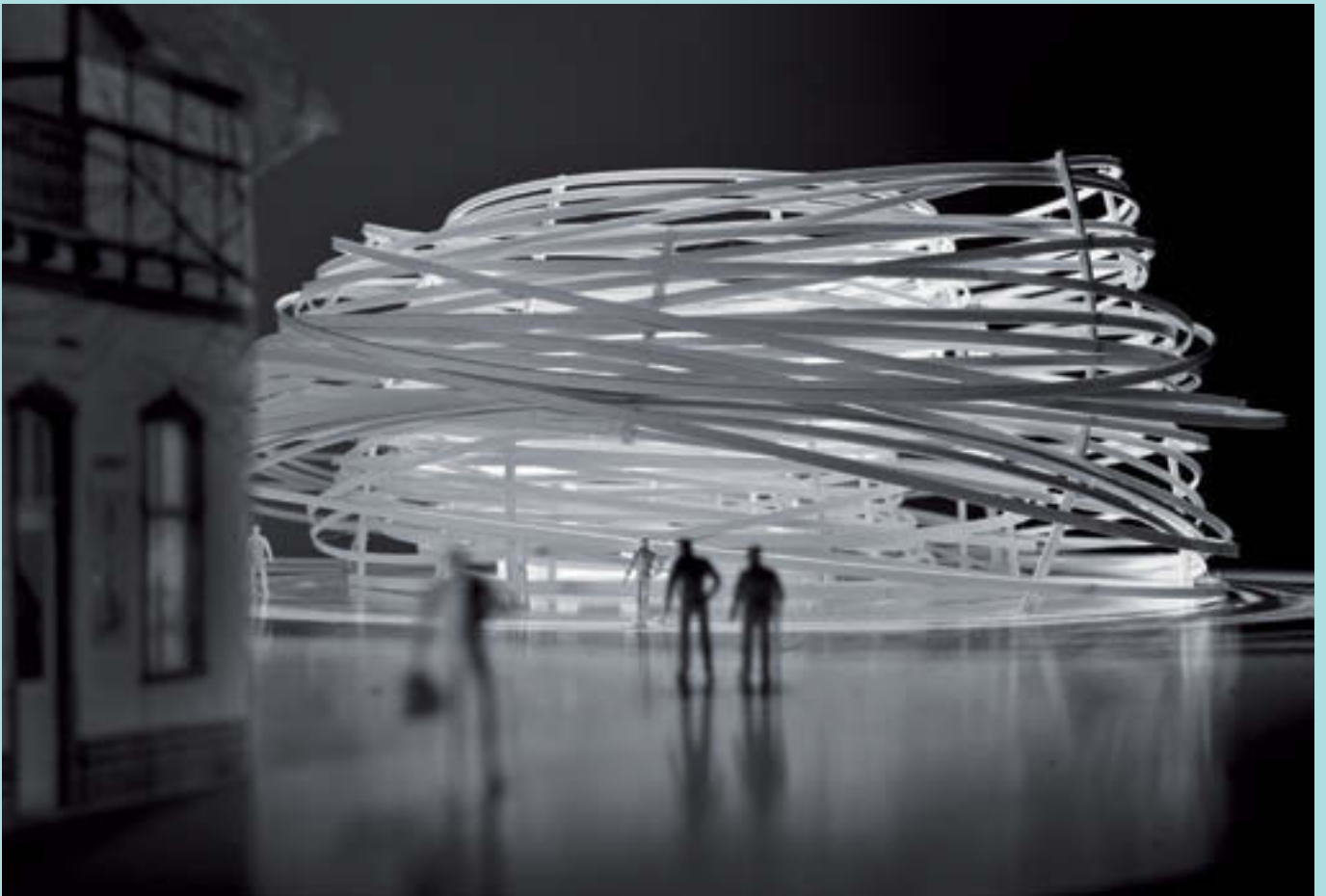
02 CHAPTER
SOCIAL INTERACTIONS

INTERACTION WITH THE DEPARTMENT OF INTERNAL AFFAIRS
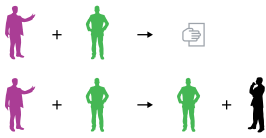
INTERACTION - POTENTIAL
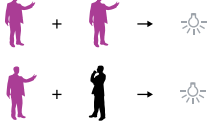
INTERNAL COMMUNICATION

INTERNAL COMMUNICATION - POTENTIAL

Analysis of social interactions

COMMUNICATION

CLOSED
Commoner meets Civil Servant. A paper is files on the matter.

SEMI OPEN
Commoner meets with Civil Servant. Civil Servant meets with Decision-Maker.

OPEN
Commoner meets with Commoner. An Idea is born.

OPEN
Commoner meets with Decision-Maker. An Idea is born.

SEMI OPEN
Civil Servants of department A files a paper which end up with Civil Servants of department B.

OPEN
Civil Servants of Department A meets with Civil Servants of Department B. An Idea is born.

COMMONER
A member of the public with a concern regarding internal affairs.

CIVIL SERVANT
Administative staff, without immediate power to decide.

DECISION-MAKER
Elected official with the power to pass laws.

A paper is filed

An idea is born

Closed Communication

Semi open Communication

Open Communication

Level of social connection
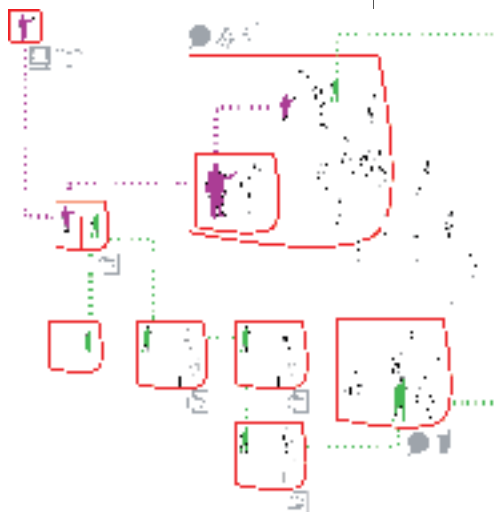
Social connections

THE COMMONER
45 Year old male.
Found the governments plans outragous and decides with naive entusiasm to do his civic duty and contact the department about.it.

THE CIVIL SERVANT
55 Year old female.
25 Years at the department of internal affairs. Feels strongly for the system and the democratic values it represents. But feels bad about filing a complaint knowing that in most cases it will be filed in the bottom of and endless pile it.

Internet

A document is passed on

Search for information

Discussion

An idea is born

Listen

Break

03 CHAPTER
PROJECT BRIEF

The pavilion should disturb the balance by creating a dialog between people and those in power. The placeholder should work with a transparency within itself as well as towards the administration. A playfulness in the architecture should entice action and participation.

As opposed to the plans for the new ministry, the pavilion should regard human scale and establish common ground where everyone interacts on the same terms. A variety in space should allow for spontaneous meetings.

It should crack isolation with intent to re-evaluate the closed off concept of the future ministry by encouraging meetings with others of the public as well as those in a positions of power and even encourage interaction within the ministry as well.

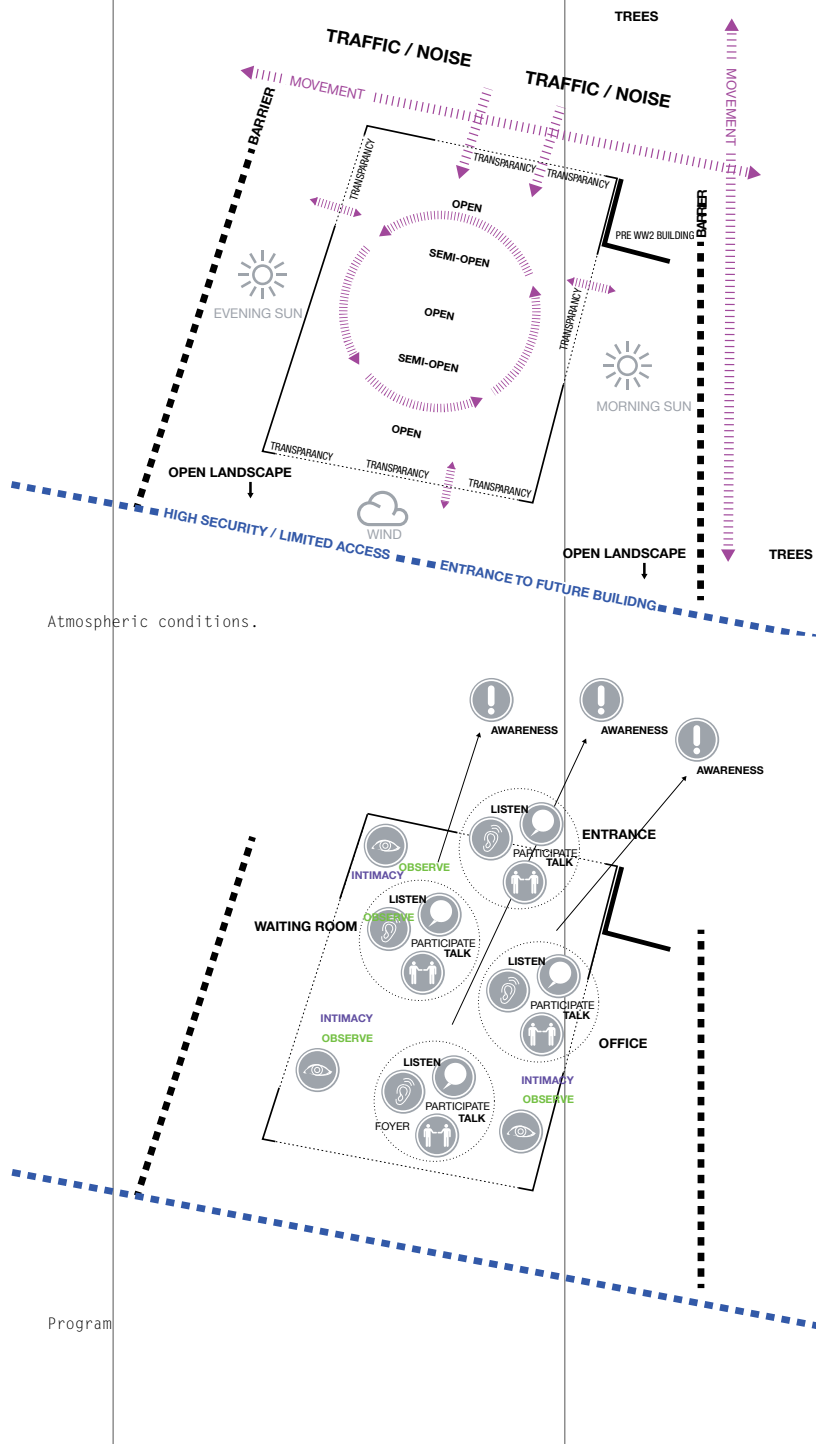It should create a possibility for everyone's voice to be heard.
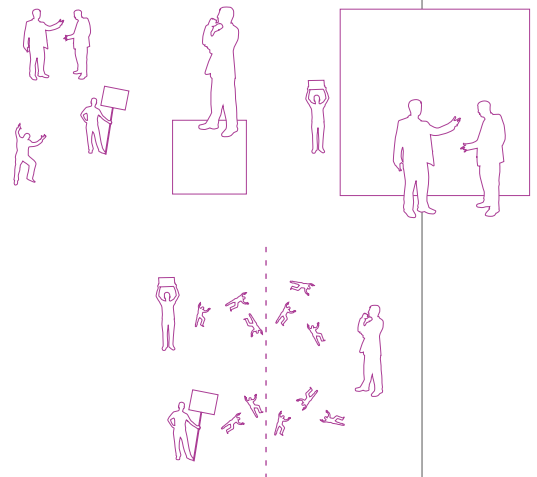
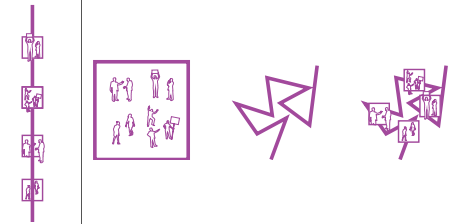Interlocking zones: A visitor is at any moment a part of a bigger whole.

Observation: Visual connections to the whole.

Osmosis: The public in the city levels out the absence of public influence within the administration.

04 CHAPTER
PROGRAM + ATMOSPHERE

TRAFFIC / NOISE

TRAFFIC / NOISE

TREES

MOVEMENT

BARRIER

MOVEMENT

TRANSPARANCY

TRANSPARANCY — TRANSPARANCY

TRANSPARANCY

BARRIER

PRE WW2 BUILDING

OPEN

SEMI-OPEN

OPEN

SEMI-OPEN

OPEN

EVENING SUN

MORNING SUN

TRANSPARANCY   TRANSPARANCY   TRANSPARANCY

OPEN LANDSCAPE

HIGH SECURITY / LIMITED ACCESS

WIND

ENTRANCE TO FUTURE BUILIDNG

OPEN LANDSCAPE

TREES

Atmospheric conditions.

AWARENESS   AWARENESS

AWARENESS

LISTEN

OBSERVE

INTIMACY

PARTICIPATE

TALK

ENTRANCE

WAITING ROOM

LISTEN

OBSERVE

PARTICIPATE

TALK

LISTEN

PARTICIPATE

TALK

INTIMACY

OBSERVE

OFFICE

INTIMACY

OBSERVE

LISTEN

PARTICIPATE

TALK

INTIMACY

OBSERVE

FOYER

Program

05 CHAPTER
SPATIAL PROTOTYPE

Sequential experience; one coherent space
+ circulation; folded sequence; non-linear
narrative
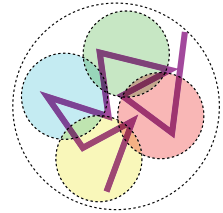
Interlocking zones: Previous unrelated spaces
interconnects and creates new possibilities.

Spatial prototype

Entrance

Waiting
Room
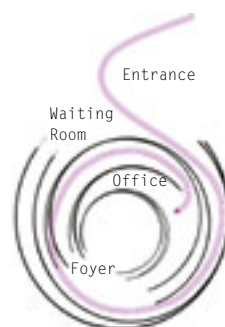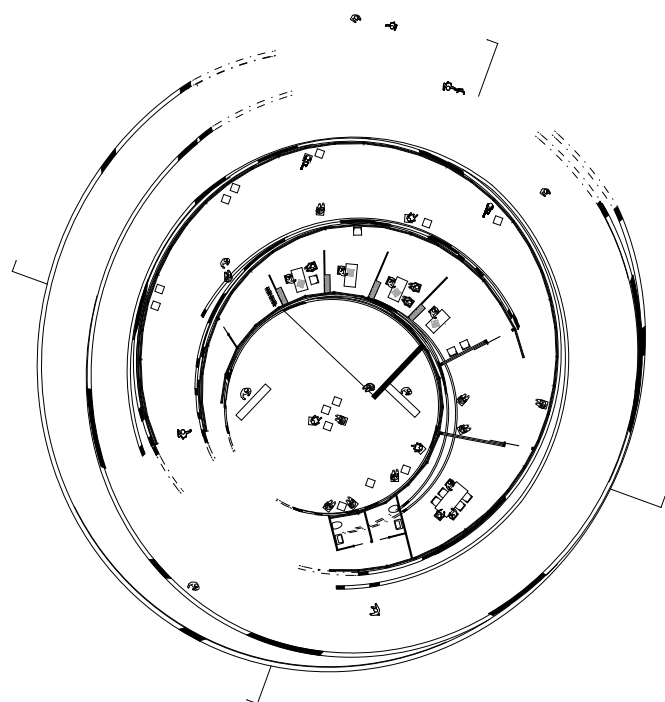
Office

Foyer

1 The pavilion opens up in the
  foyer.

2 The waiting room and offces
  intersect.

3 Ground floor plan.

4 Structural model.

5 Sections.

6 East elevation.

4

5

6
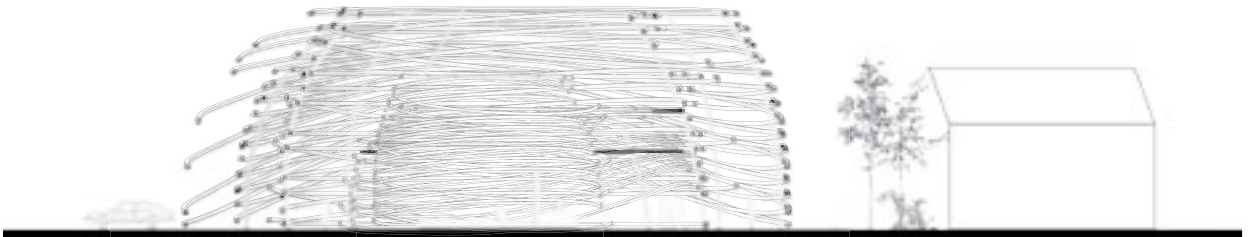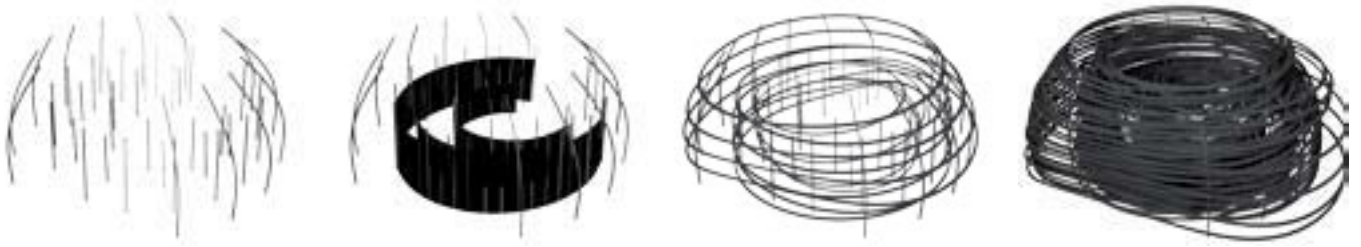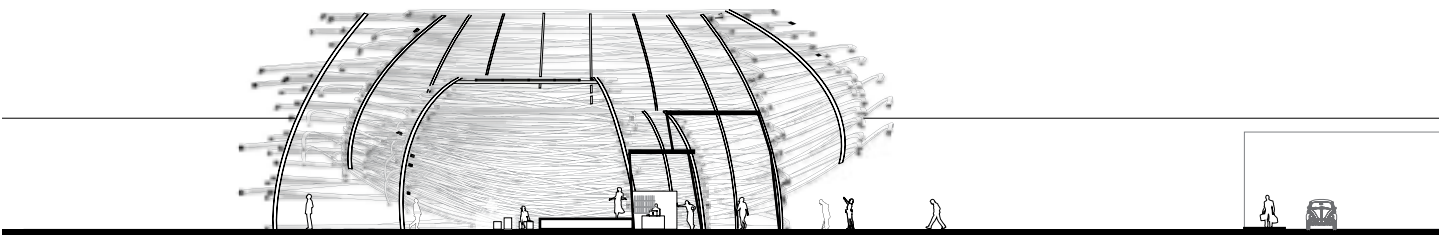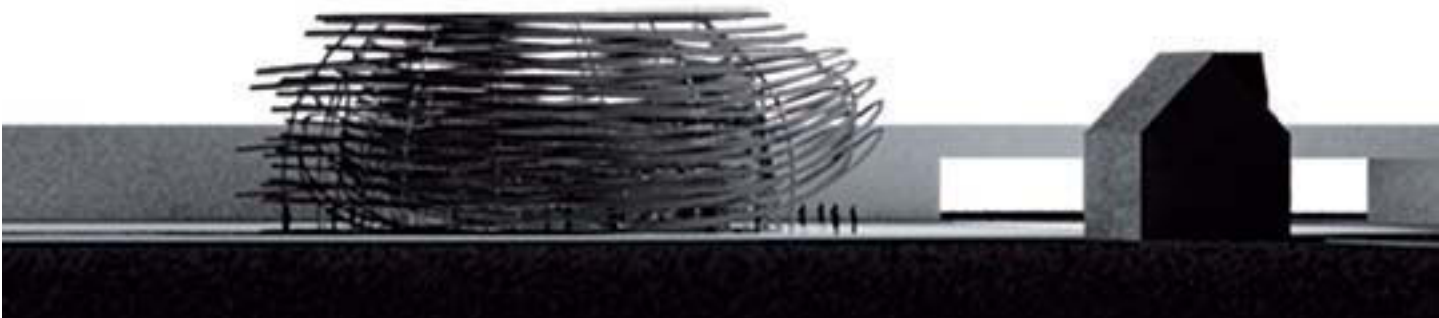
PH 07 ADMINISTRATION

Connections on the site with the existing local library.

GOALS

* Position along existing movement paths.
* Connect existing library to proposed.
* Address existing public spaces.

student
- age 24
- physics at technical uni
- writes term paper
- talkative, social
- struggles to concentrate

housewife
- age 48
- turkish
- comes to the area for groceries
- wants to broaden her social circle
- conservative, cautious, shy

- age 7
- Attends Erika Mann Grundschule
- Lives in the area
- Loves storybooks and games
- Shy, playful, easily distracted

Legend: activities | prominent views | public transport | major access routes | technische hochschule | commercial strip | schools/kindergartens

Urban context and integration of the library into the local community.

EUGENIA ZOUBTCHENKO, ANDREAS WOYKE

This placeholder is a marketplace for knowledge, allowing people to socialize with and learn from diverse members of the community. It is an open, active public urban space that encourages interactions between all users. This is achieved architecturally by three strategies.

Soft Edge: The placeholder is formally open to the surrounding public space; it is a penetrable 'field' that fits into existing patterns of use and circulation, giving shelter and seating while allowing the general public to walk through or to loiter. Causal by-passers become aware of the activities inside the placeholder. Crossing movement paths increase the probability of chance encounters.

Multiply: Spaces for congregation ('play space' or 'social space') are created between clusters of individual computer pods. Different user types can be close without disturbing each other.

Define: Different zones are not separated with hard barriers but are simply defined through topography, light quality, spatial proportions and circulation paths. Cozy, low social spaces make it easy to communicate. Users can see other users at any time.

After the construction of the proposed library the placeholder will provide a celebrated entrance and a connection to the existing library. It provides a connection between the proposed library and the active, busy public spaces of the Rathaus and Leopoldplatz and draws the successful urban aspects of these into the library complex.
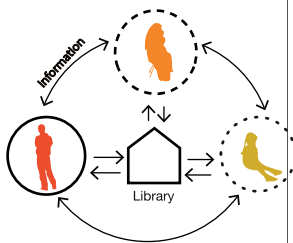

PH 08 LIBRARY
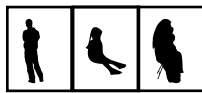
Library

Program: passively receiving information from books.

① Architecture:
Centralised, discrete, 'object' placed in a void

② **Programmatic and spatial isolation of different users**

③ Hard **physical and programmatic barrier between library and outside context**

Programme of the past library.

Library

Program: Marketplace of knowledge:

Learning happens through social interaction. Users become a resource, feeding information back to the library.

① Library becomes a **decentralised Field.** spaces created by relationships between other spaces.

② **spaces defined but not separated,** allowing users of different programs to interact

③ **Blurred edge** between context and placeholder. Library becomes a forum for urban life.

field   **define**   **soft edges**

Programme of the future library.
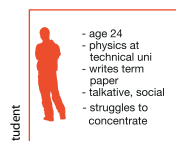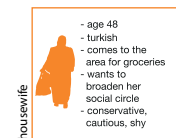
MORE DENSE
MORE PRIVATE
MORE INTENSE QUALITIES
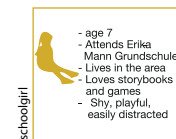
Spatial connections and qualities.

student
- age 24
- physics at technical uni
- writes term paper
- talkative, social
- struggles to concentrate

housewife
- age 48
- turkish
- comes to the area for groceries
- wants to broaden her social circle
- conservative, cautious, shy

schoolgirl
- age 7
- Attends Erika Mann Grundschule
- Lives in the area
- Loves storybooks and games
- Shy, playful, easily distracted

isolation
cubicle

social
intimate

play
permeable

field   **soft edges**   **define**

Social interactions of different user groups within the library.
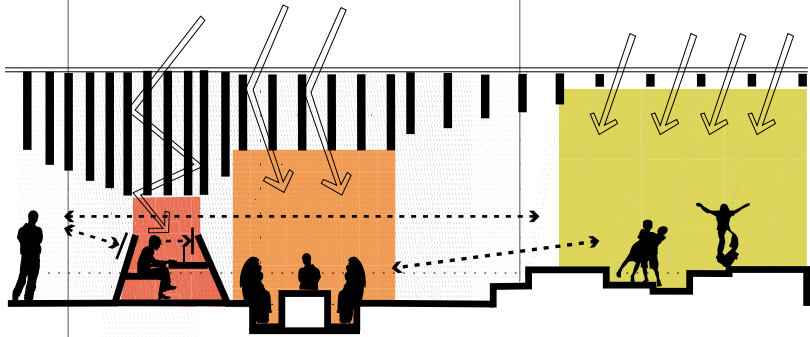
	isolation	social	play
program	allows 1 person to concentrate, to access to digital resources.	group spaces for socialising, group study of community workshops. 10-15 people	entrance hall, informal social space, events or exhibitions. Mingling between different users.
- - ➔ views	views to sky, not to people at close range	views to other users, views out to site	users in concentration and collaboration spaces can be seen
sound	isolated from external sounds	Some acoustic protection to help conversation	no sound barriers
➔ light	indirect natural light, darker for computer use.	diffuse natural light for studying	Bright natural light, Patterns of light and shade
atmosphere	cosy, isolated	intimate but accessible/inviting	diverse: 'hide and seek' quality, encourages curiosity and exploration

Atmospheric settings related to the needs of the visitors.

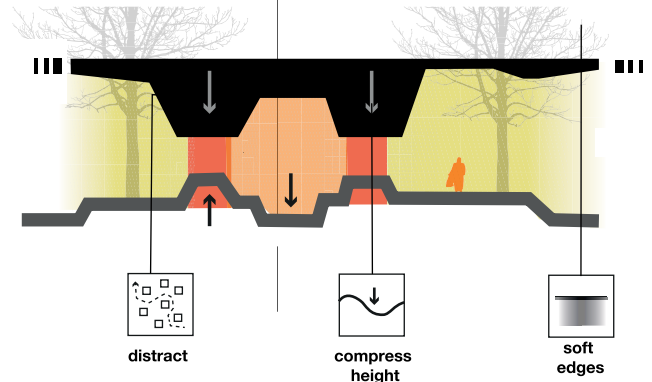Step 1: Setting up the location of the isolated spaces.
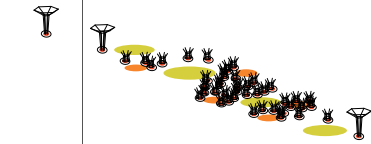
Step 2: Create "study pods".
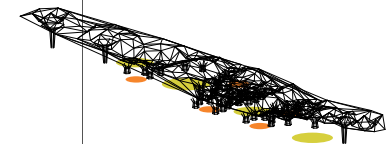
Step 3: Pods act as structural "generator" for the placeholder.
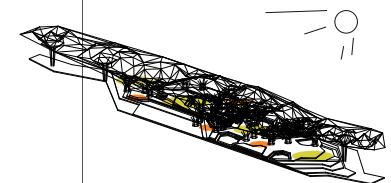
Step 4: The parametrically generated geometry acts as a element for generating different atmospheric values within the placeholder.

distract   compress height   soft edges
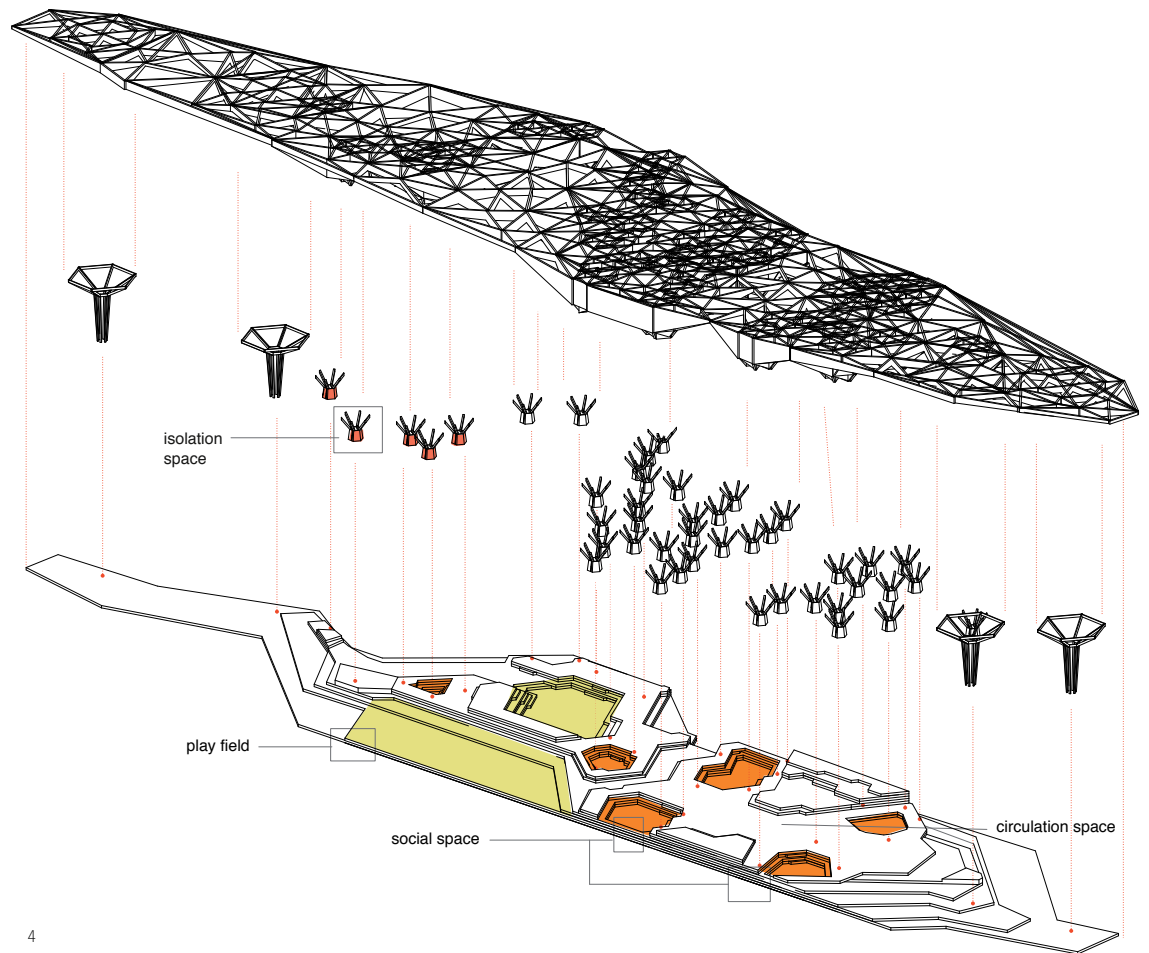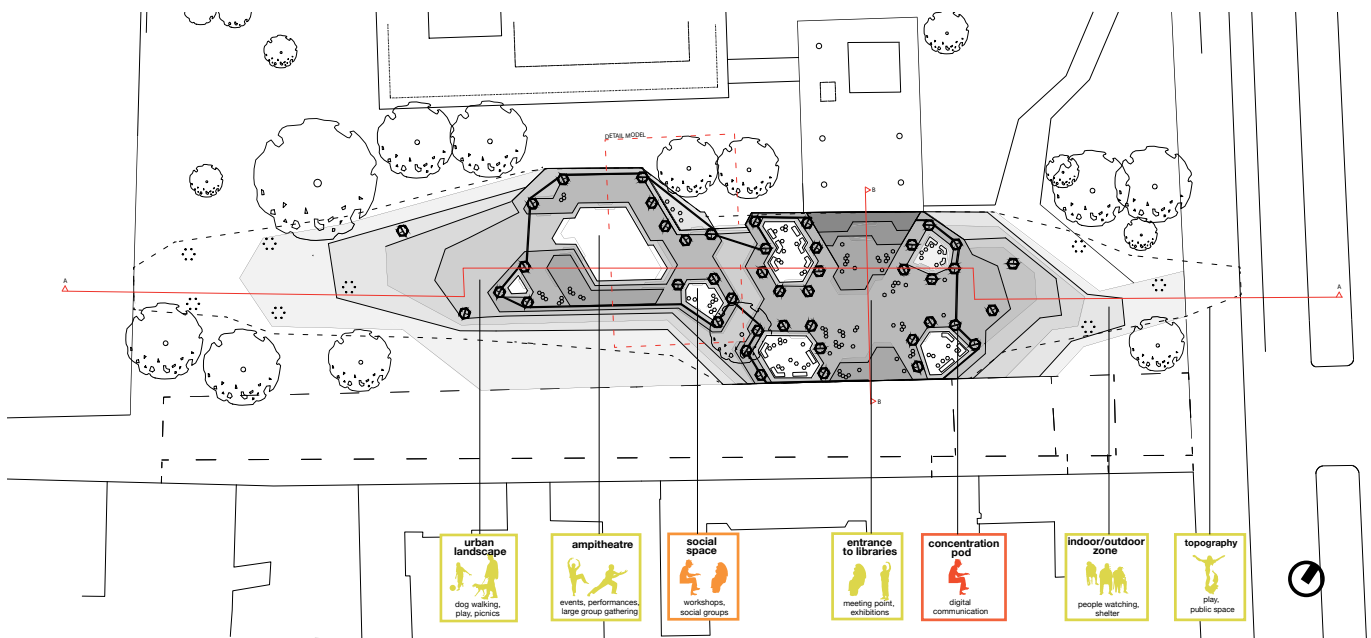
Spatial formulas to create the atmospheric situations.

1 Playspace.

2 Pods.

3 Roof structure.

4 The structural system is generated from the predefined specific spaces.

5 Floor plan.

isolation space
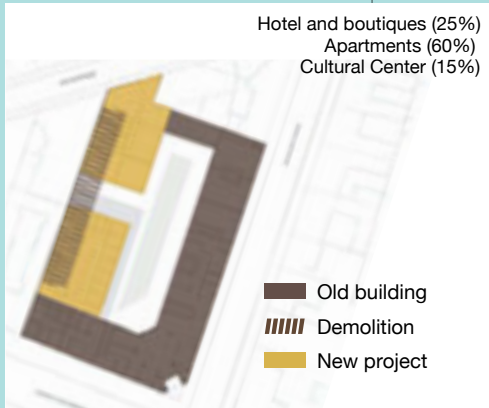
play field

social space

circulation space

4

DETAIL MODEL

urban landscape	ampitheatre	social space	entrance to libraries	concentration pod	indoor/outdoor zone	topography
dog walking, play, picnics	events, performances, large group gathering	workshops, social groups	meeting point, exhibitions	digital communication	people watching, shelter	play, public space

5

PH 08 LIBRARY

Hotel and boutiques (25%)
Apartments (60%)
Cultural Center (15%)

Old building
Demolition
New project

Location in the historical center of Berlin-Mitte.

Postfuhramt is located in a central place of Berlin, in the neighborhood of Mitte and close to the Museumsinsel and Scheunenviertel.

The main entrance is on the corner of Oranienburger Straße and Tucholskys-traße. The back entrance in the August-straße leads to our place of intervention. The courtyard in itself is just permeable to Augustraße, while remaining imperme-able towards the rest of streets.

The future project for this site will be a multi-use complex higher than the his-toric building, limiting views and light. As a critic to this, we proposed to invade the surface where this project would be built, and give an alternative to it more respect-ful with the surroundings.

GOALS
* Attract people!
* Make the back entrance the main point of attraction!
* Invade the existing service building!
* Stimulate social interactions!

minimize impact against old b.

respect the area

ATTRACT

improve ENTRANCE
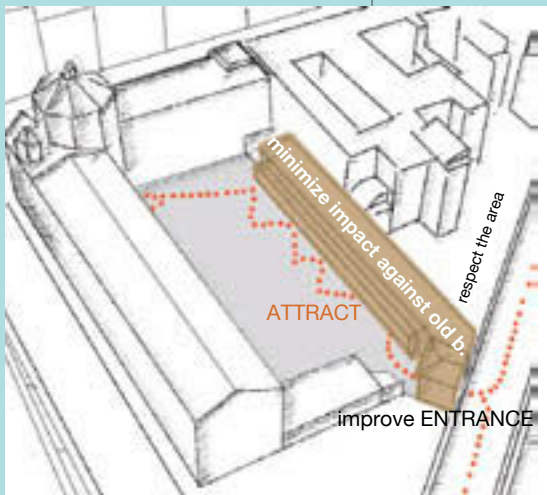
Hypothesis: In between

ODILE CHABERT, RAQUEL RUIZ

The hotel placeholder is an experimental pavilion which results from the overlapping of different spatial situations and sensations extracted from the analysis of the generic hotel. It abstracts these into a combination of spatial options relating and exploring the idea of intimacy in public spaces.

The corridor becomes the main topic of the project. We used it as a tool to find relationships between private, intimate and public spaces, depending on the configuration of the corridor in each sequence. Corridor becomes a labyrinth. The possibility of meeting at certain points of the labyrinth is given by space-time reltion of the different ways. This defines the atmosphere of the interior of the labyrinth and creates the curiosity and surprise of visitors. Space-time sequences and their external parameters such as light, sound, transparency of borders, create different atmospheres inside the corridor.
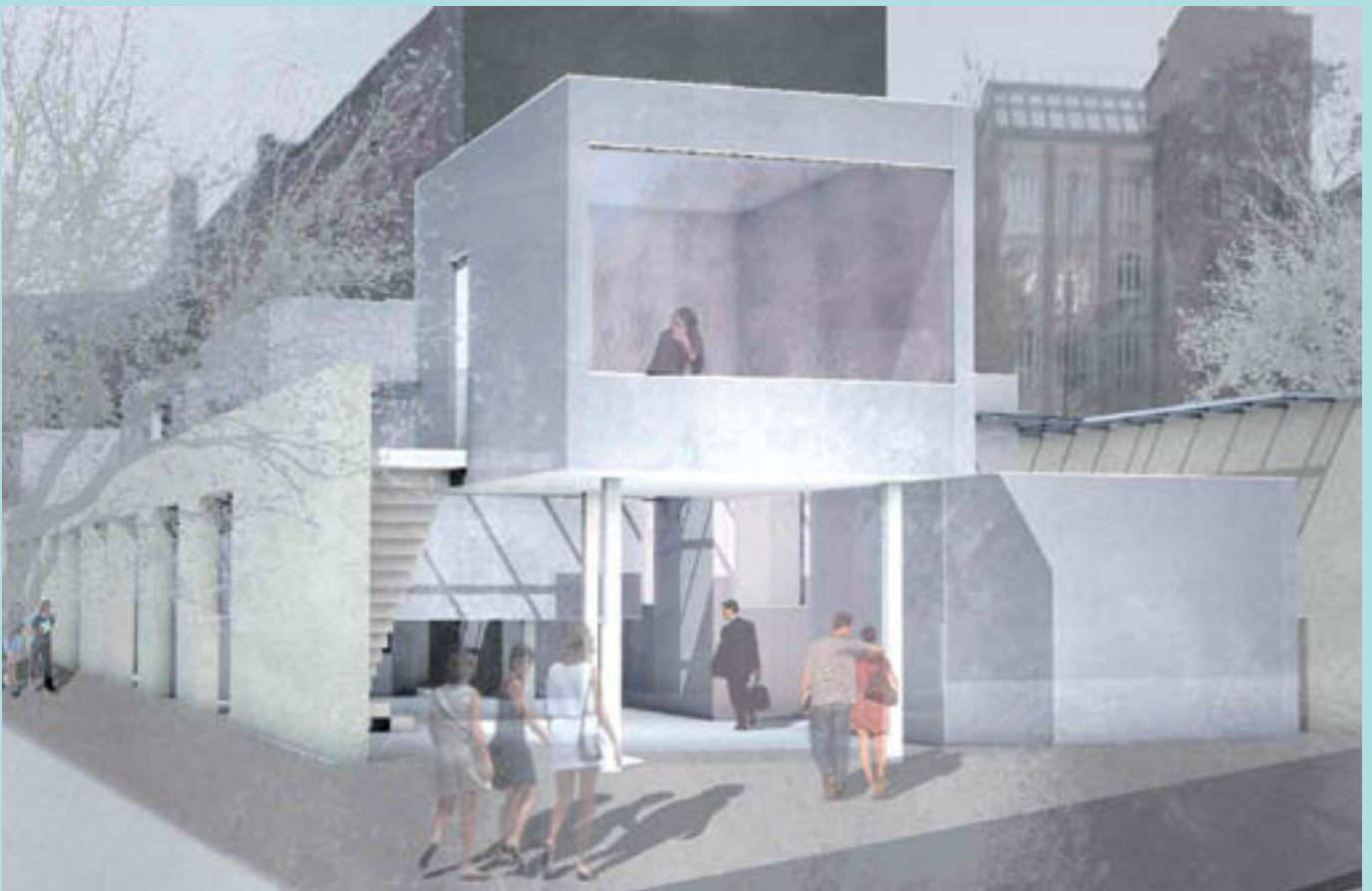
PH 10 HOTEL

02 CHAPTER
SOCIAL INTERACTIONS

Public and private spaces in a hotel.

Hotel. Intimacy. Where is the line between intimate and public space in the hotel? Is a sleeping box more private than a common hotel room? What happens when you cross the line which divides private and public space? Is this space in between defined in hotels?

The corridor. The place in between intimacy and public space?

The scenario: Two actors defined coincide in time and space in the Hotel. In this story there are another guests/employees who interact with the main characters. Tension (spatial and personal) is concentrated in the corridor. It becomes the main stage of social interactions in the hotel. Seduction. In between public and intimate.

03 CHAPTER
PROJECT BRIEF

What would happen if the corridor is not anymore a passageway from one point to another, but a place for interaction itself? How could we make people interact just with small interventions in our corridor? How could we change their attitude towards contact with other people?

Separated PROGRAMS result into separated (or non-existent) interactions. We INVADE the old building on its service (and unused) part. The CORRIDOR becomes necessary in order to connect all of them and make these interactions possible.
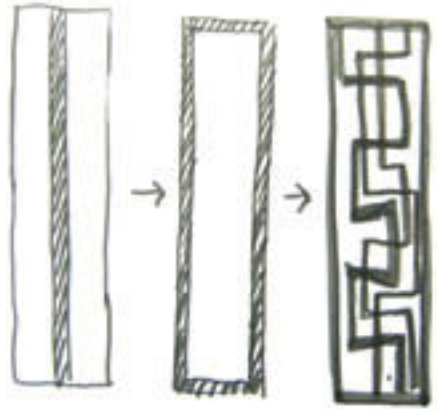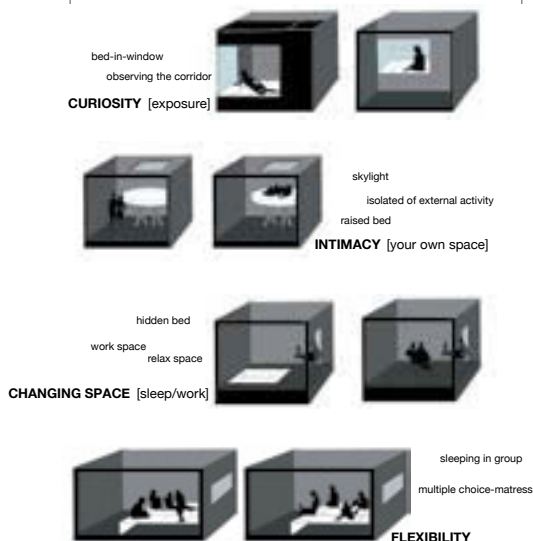

The corridor becomes a labyrinth which serves as a border defining space.

Corridor as a sudden meeting place.

POTENTIAL as a place for encounters

04 CHAPTER
PROGRAM + ATMOSPHERE

tension, compresion

I.

opacity,
darkness

II.

suriosity,
SURPRISE

III.

walk by,
SEDUCTION

IV. distension

Rest,breath
get to know

V.

intuition
SUGESTION

VI.
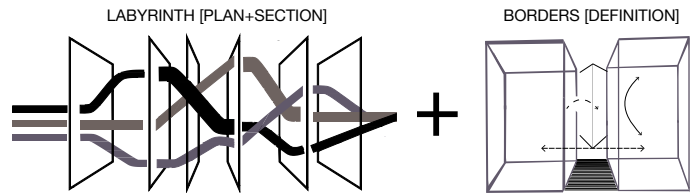
encounters
SURPRISE

VII. watch from distance
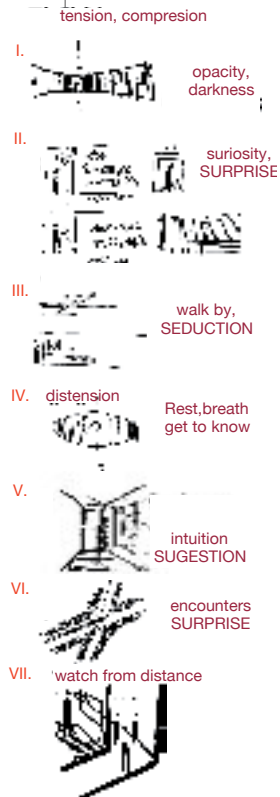
Spatial scenarios of the public corridor.

The labyrinth catalyses social interactions in the pavilion, giving the opportunity of meeting people by chance, walking by without meeting, seeing someone briefly, hearing something happening on the other side of the membrane which separates the corridor and the rooms.

bed-in-window
observing the corridor
CURIOSITY [exposure]

skylight
isolated of external activity
raised bed
INTIMACY [your own space]

hidden bed
work space
relax space
CHANGING SPACE [sleep/work]

sleeping in group
multiple choice-matress
FLEXIBILITY

Ways of sleeping in the hotel rooms.

05 CHAPTER
SPATIAL PROTOTYPE

LABYRINTH [PLAN+SECTION]

BOARDERS [DEFINITION]

An interconnected labyrinth offers lots of sudden chances towards guest interaction.

The spatial prototype for the pavilion should give the opportunity of meeting by chance, walking by without actually meeting, seeing someone briefly, or hearing something happening on the other side of the thin membrane that divides one path from another.

The main aim of the labyrinth is to create curiosity and surprise. The space in between two paths or two membranes will be characterized by the social interactions, catalyzed by the labyrinth itself.

The experience of boarders that divide interior ambiences is defined by space-time sequences (story board) and external parameters as light, sound, permeability of the membranes which define the space (material: isolation, transparency, color) is important.

The change will depend both on our distance from the wall and our point of view. In effect, perception compresses the qualities of the individual surfaces of the deep wall into a rich cinematic image.

Labyrinth's configuration: overlap and cross ways.

PH 10 HOTEL

1

2

3

1 Temporary hotel pavilion in the backyard of the future project.

2 Sequence of situations inside the pavilion showing different situations in public and intimacy.

3 Section.

4 According to the temporary character of the pavilion, the construction system is easy and quick. Each box (sleeping room) is self-supporting, and consists of a steel frame, closed with two polycarbonate panels.
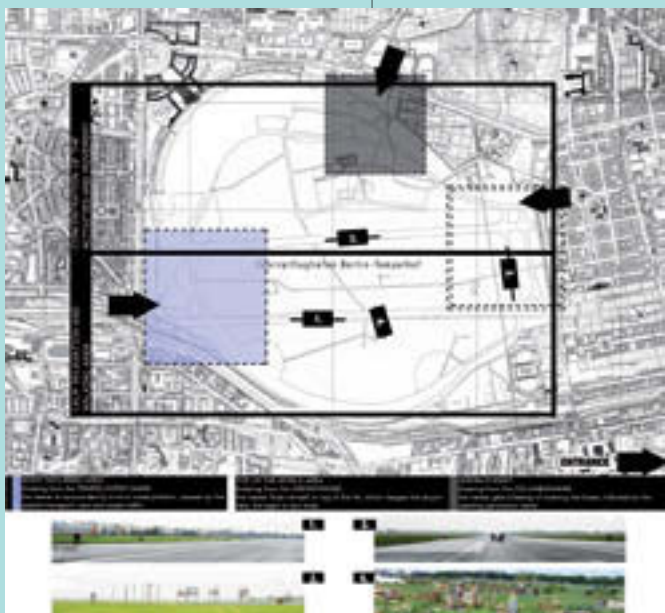
5 Ground floor plan

4

5

PH 10 HOTEL
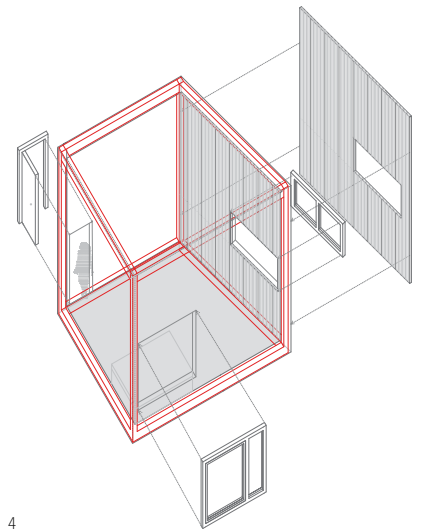
Special site connection and integration on the huge former airfield Tempelhof.

The former airfield is 386 ha big, has a 6 km cycling, skating and jogging trails, a 2.5 ha BBQ area, a dog-playing field covering around 4 ha and an enormous picnic area for visitors.

The site is totally permeable, only a tiny part of the field is covered with trees and presents a difference in altitude. This tiny area is located in the northern part of the field and provides the only visual boundary within the field. A fence is running all around the field, a physical border, and the city itself surrounding the place serves as visual delimitation.

Tempelhof is like a hole in the city. The perfect contrast to density: a naked flat field under the sky. It feels like the country. The weather has a major impact on the atmosphere of the place. A sunny day in Tempelhof is colorful and alive, but as soon as the wind starts to blow or the rain to fall, Tempelhof shows other faces. It can be dramatic, introverted, unwelcoming.

FACTS
* Northern part is protected from traffic noise.
* Close to the most popular entrances and "crossing zone".
* 360° view with different sceneries: the main building, the endless flatness, the mound and its trees.
* Very intimate place where people are already hanging out.

Different local settings and atmospheres on the former Tempelhof airfield.

MADINE DELHOMMEAU, IEVA ZUKAUSKAITE

The placeholder can be understood as a vertical theme park and seen as a landmark standing in the middle of the former airfield Tempelhof. Each floor offers different grilling atmospheres and different conditions for new social interactions.

The horizontal definition of the pavilion leads from the center to the outer skin: fire, tables, circulation. Each grill connect to a large central chimney at the core of the building.

The raw aspect shall not be considered as finality but like a starting point. Different scenarios can be envisaged. The pavilion could extend its present boundaries, new grilling types could be added and spaces could be cut off from bad weather. Surfaces could be dedicated to schools or organizations for workshops. Climbing plants could be introduced. Or, the placeholder could be taken into pieces and it's remains will be covered by nature after some years.

PH 11 PARK & RECREATION

02 CHAPTER
SOCIAL INTERACTIONS
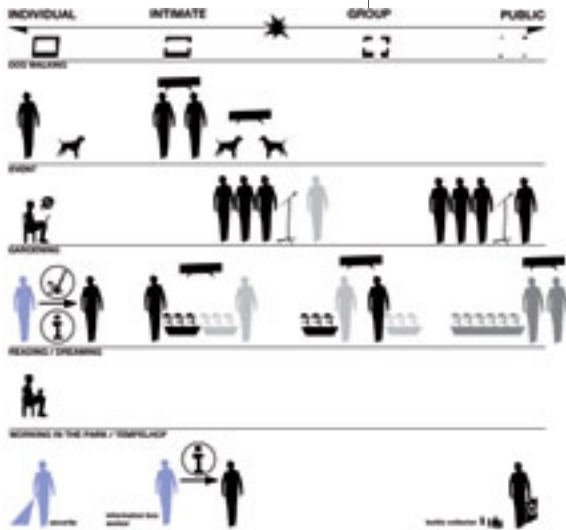
There are almost no social interactions between individuals
from different activity background.

SOCIAL INTERACTIONS ARE INCREASING, WHEN:
* an activity FACILITY is supplied,
* there is the possibility to take part in a PROJECT,
* people are involved in an EVENT.
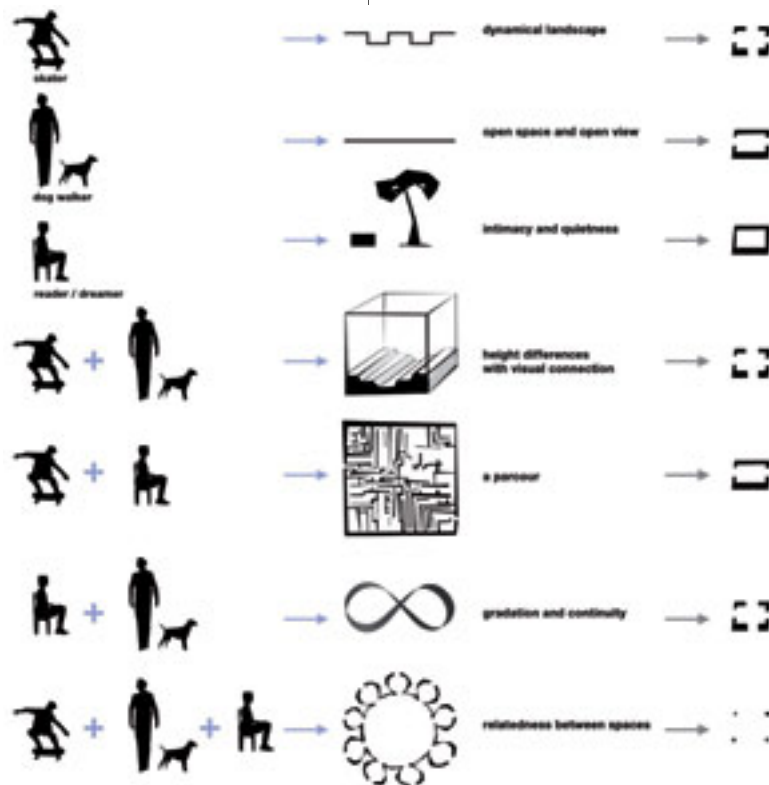
Scenario of new interaction possibilities.

03 CHAPTER
PROJECT BRIEF

The vast flat field has got different faces. The part going from the north to the east is well integrated in the surrounding, on the other hand the south, much louder, seems wild and unfrequented.
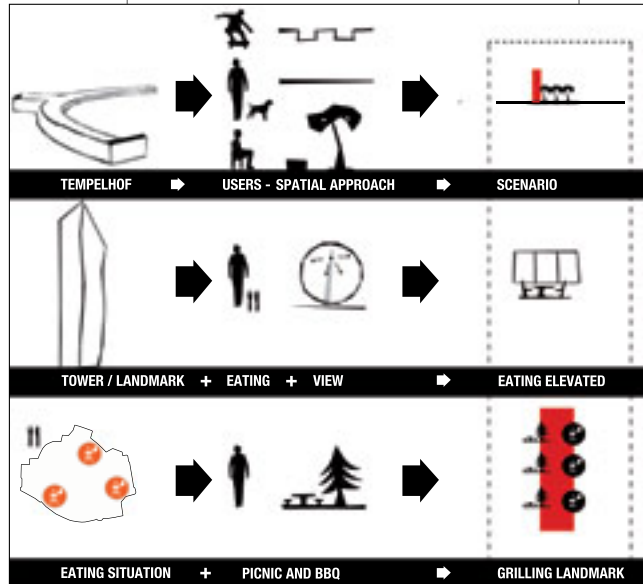
We chose as a micro-location a tiny island of vegetation, the only one, right between a mound, an old airplane and a few "sheds". It is an extraordinary intimate place already used by people as such, located in the north and easy to reach from the main entrances.

The analysis of social behaviors in Tempelhof brought (or draw) the conclusion, that there is almost no social interactions between individuals from different activity backgrounds. We also observed that social interactions are increasing when an activity facility is supplied, there is the possibility to take part in a project, or people are involved in an event.

Our task is to create a space, where people, who normally don't interact with another, would start doing it.
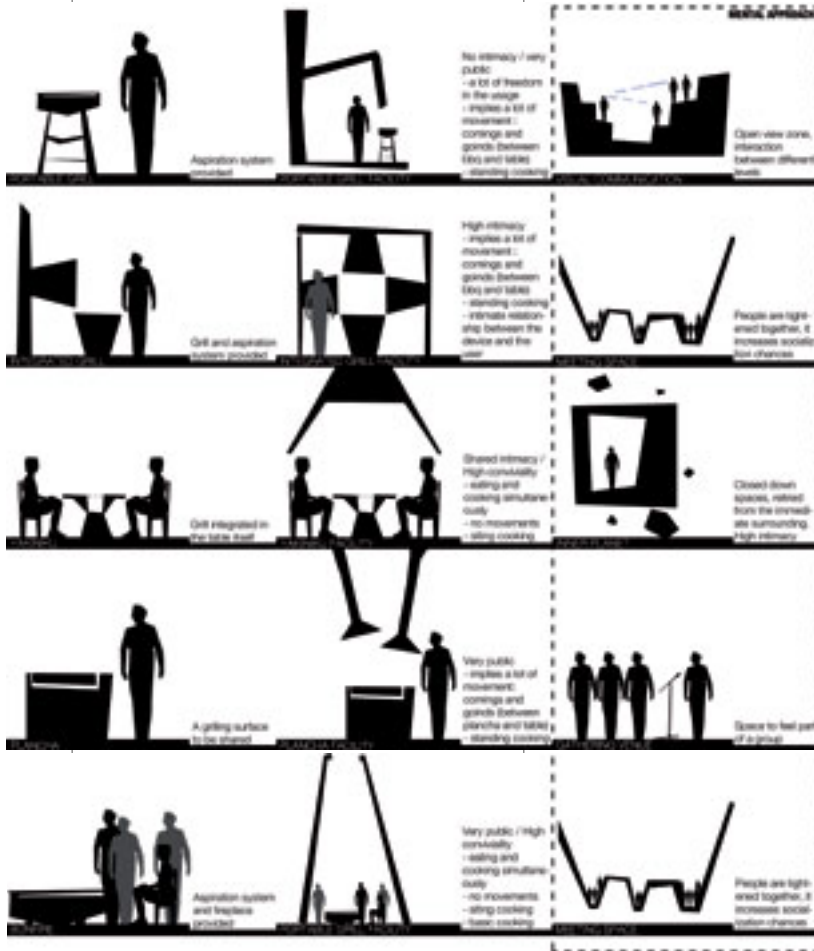
Definition of different grill spaces

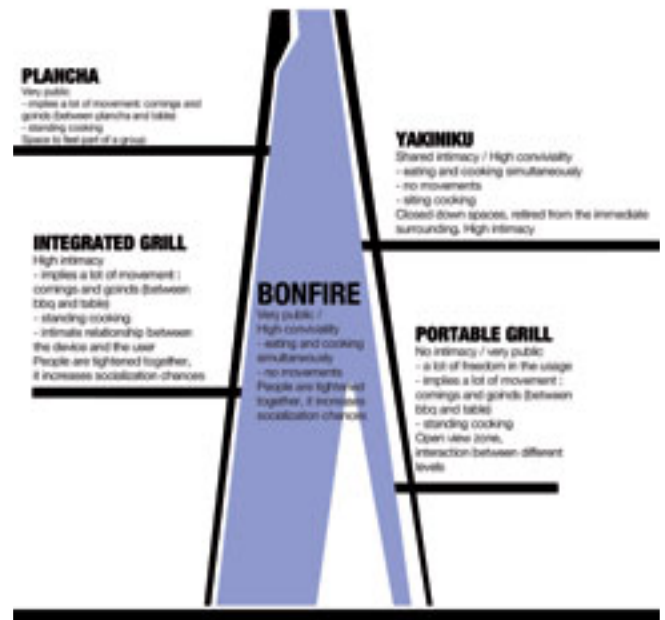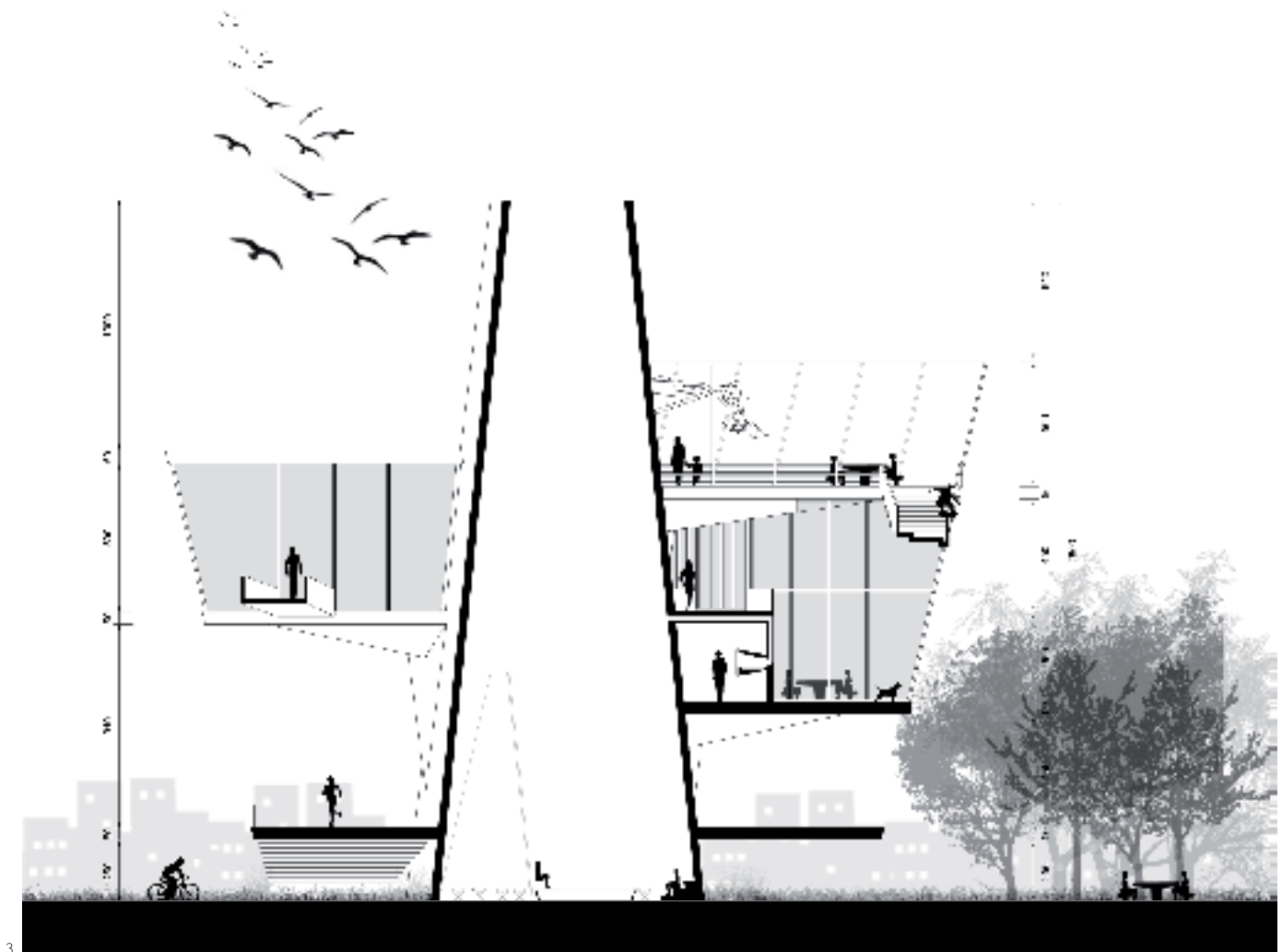Rotating the simplified pyramid upside down. The bonfire is in the main chimney. It's significant function implies a central position.

Spatial prototype models.

PLANCHA
Very public
- implies a lot of movement: comings and goinds between plancha and table
- standing cooking
Space to feel part of a group

INTEGRATED GRILL
High intimacy
- implies a lot of movement : comings and goinds between bbq and tables
- standing cooking
- intimate relationship between the device and the user
People are tightened together, it increases socialization chances

BONFIRE
Very public /
High conviviality
- eating and cooking simultaneously
- no movements
People are tightened together, it increases socialization chances

YAKINIKU
Shared intimacy / High conviviality
- eating and cooking simultaneously
- no movements
- sitting cooking
Closed down spaces, retired from the immediate surrounding. High intimacy

PORTABLE GRILL
No intimacy / very public
- a lot of freedom in the usage
- implies a lot of movement : comings and goinds between bbq and tables
- standing cooking
Open view zone, interaction between different levels

Layering the spaces on top of each other and docking them to the bonfire chimney.

1

2

3

4a

4b
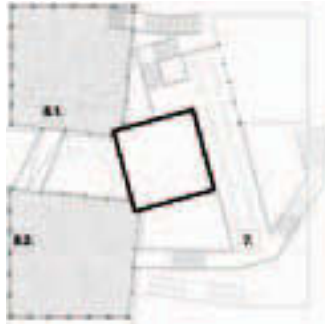
4c
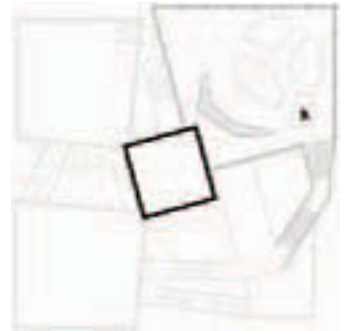
4d

1 Public Plancha with shared grill
  and tables on the roof.

2 The Integrated Grill Passage
  offers intimate grills inside
  and outer collective tables.

3 Section showing the huge chimney
  with attached grill platforms.

4 a Ground: Hanging out (1.2) and
    bonfire (1.1)
  b 2nd: Integrated grills (4) and
    eating zones (5+6)
  c 3rd: Yakiniku grills (8.1+8.2)
    and outside eating zone (7)
  d 4th: Plancha public grill (9)

5 North elevation.

6 Entrance stair and space for
  portable grills.

5

6

PH 11 PARK & RECREATION
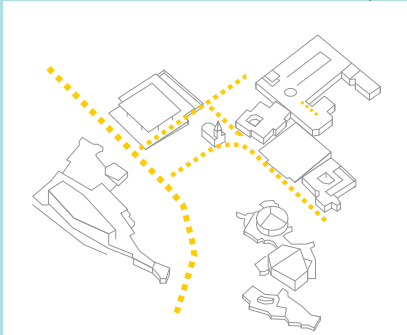
Traffic directions: now.
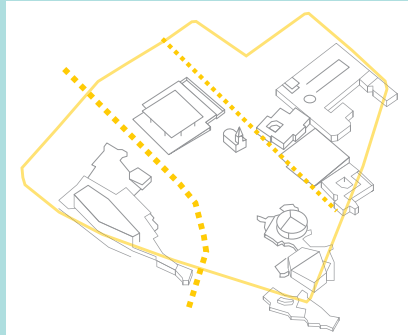
Traffic directions: master plan.

Situation on site: traffic all day.

The Kulturforum is situated in the very center of Berlin next to Potsdamer Platz. Currently it suffers from huge car traffic which also divides the area. Free spaces are used as car parking.

Planned is a new open space design which likes to densify the area and to improve the urban connections.

GOALS
* Unify!
* Overcome borders!
* Create a public space framework!
* Add new programmes!
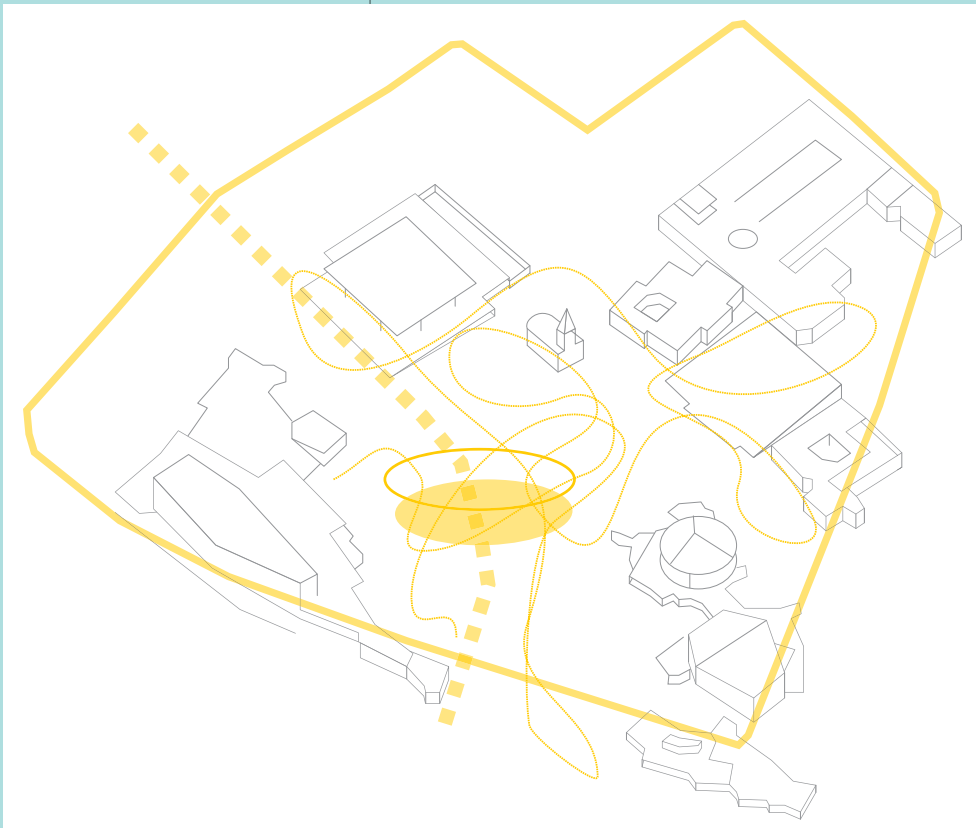
Hypothesis: Traffic and urban connections influenced by the pavilion.

SAMUEL PEREA, FLORINA POP

The placeholder acts as a spatial forecaster of the new social interactions determined by the shift in the relationship between spectator and performer. The interchange between spectator and performer takes place at urban scale and Placeholder's scale.

Considering the urban scale, the pavilion adds what the Masterplan lacks, creating a link between the dissociated parts of the Kulturforum area. It acts like a bridge, connecting the circulation flows between the two sides of the Potsdamer Straße. Simultaneously, it represents a destination, acting irritating on the surrounding environment by its location, but awakening curiosity for what´s happening inside.

The pavilions spatial configuration consists in the combination of three types of spaces for: performing, spectating and circulation. The three situations alternate and come together in order to create a variety of spaces where performance can spontaneously happen.

The pavilions dynamic characteristic, favoring a continuous movement of flows is a performance in itself. In this way, the placeholder offers a special aesthetic, picturesque experience addressing not only to the visual but also to the body and senses.

PH 12 PERFORMANCE & ART

02 CHAPTER
SOCIAL INTERACTIONS

Performers and spectators.

PUBLIC vs COUNTERPUBLIC
What should be the relationship between "performer" and spectator?
working for a public means fullfilling its expectations / enrich its cultural experience through participation / the public is in a constant mobility process / new articulations of social interactions where public plays an active role

SOCIAL INTERACTIONS
Who is the "PERFORMER"? / Which is the new space of performance? / Can a spectator be BOTH observer and performer?
NEW interactions : artist-spectator, artist manager, artist-artist ... / performer (ARTIST) - observer (SPECTATOR) / performer (SPECTATOR) - observer (ARTIST)
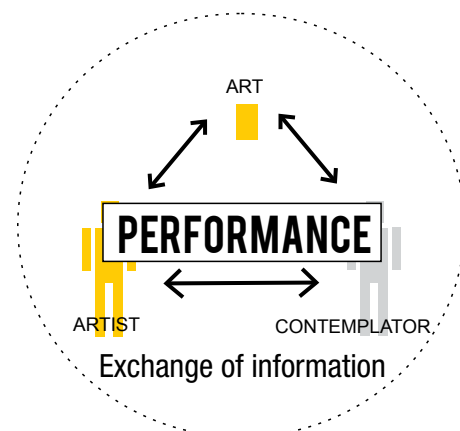
Exchange of information.

03 CHAPTER
PROJECT BRIEF

The space for performance and art requires new articulations as new forms of social interaction for the cultural events. The process of defining new social interactions needs a reinvention of the public as an open system. This system requires an active participation of the public. The trigger for the new space is the relationship between performer and spectator. Participation introduces a system where roles are interchanging. Considering this, a performer can become a spectator of the spectator who has become a performer.
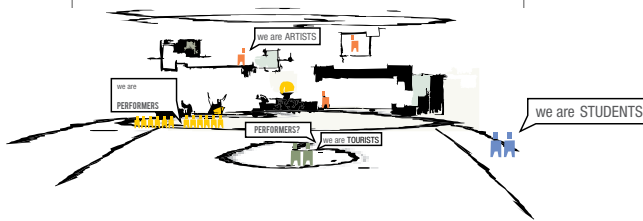
THE NEW SPACE
* for the individual and the collective
* transitory/static – permits passing by/stop and watch
* allows to see and to be seen
* triggers the interchange between performer and spectator
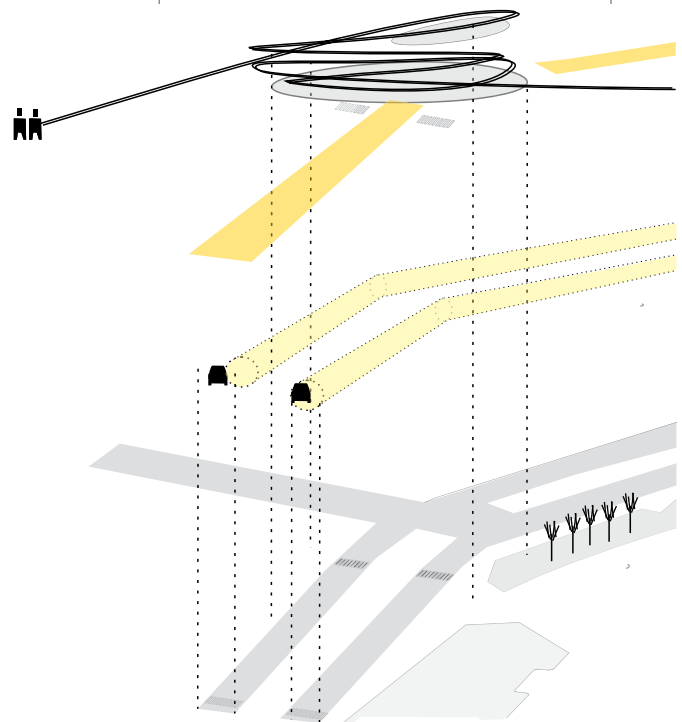
Destination bridge: Superposition of layers

04 CHAPTER
PROGRAM + ATMOSPHERE

Layered user-specific spaces.

There will be specific situations where the accumulation is greater and the pavilion will be a transit space and concentration of performances. If the accumulation is less, the pavilion will act as an exhibition space that will focus on the performer-spectator relationships.
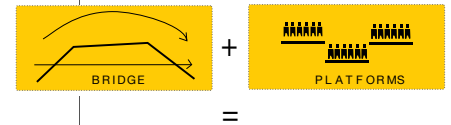
ACTORS AND ROLES
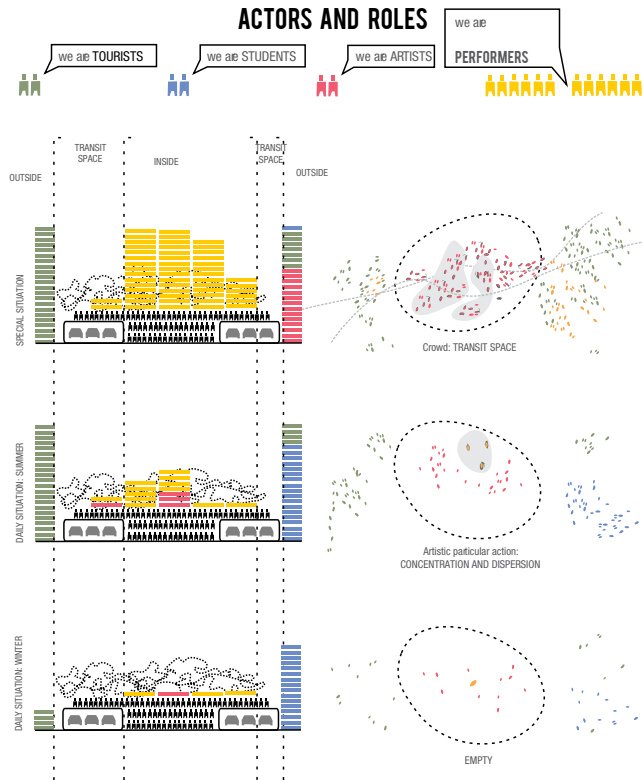
Actors and roles.

CONCLUSIONS
* Protect the performance from the noise of the street.
* BRIDGE – connecting the two sides of the Potsdamer Straße.
* DESTINATION – social incubator where the shift of the relationship between performer and spectator is encouraged.

05 CHAPTER
SPATIAL PROTOTYPE

BRIDGE: unifies the area of the Kulturforum
PLATFORMS: offer different spaces where performances will happen and create a landmark

Depending on the character of the spaces, narrow / wide – covered / uncovered – inclined / plane surface, we imagine a sequence of frames where the shift will happen.

The relationship between performer and spectator does not only change inside of the Placeholder, but also in its relationship with the city, itslef being as well a performer as a spectator!
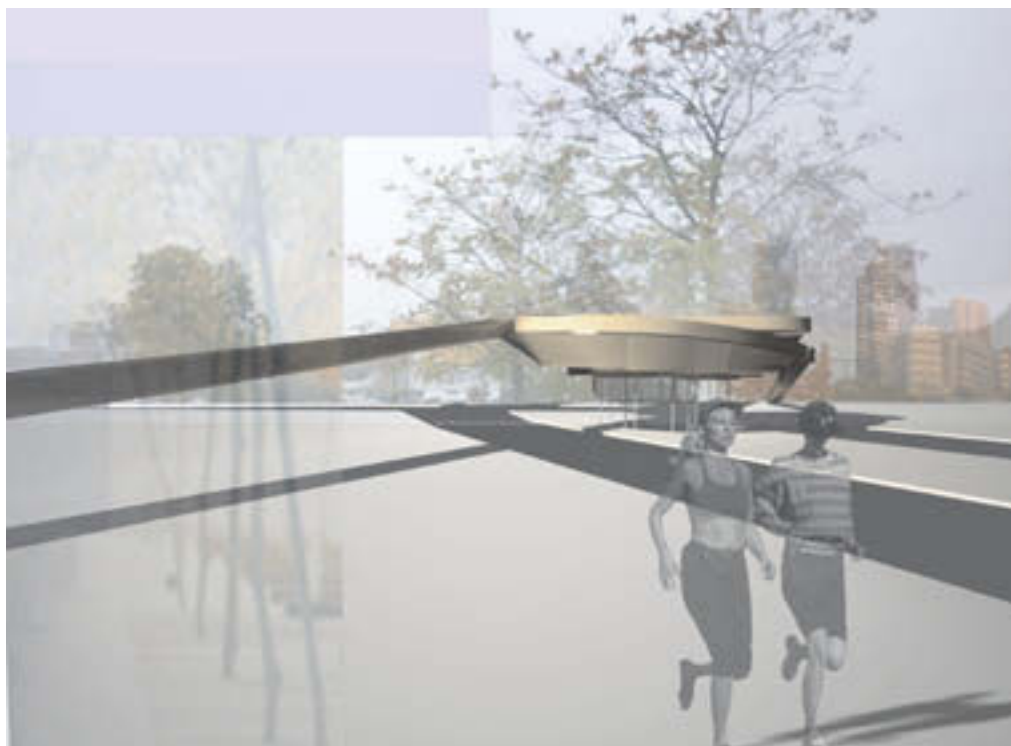

Spatial prototype

PH 12 PERFORMANCE & ART
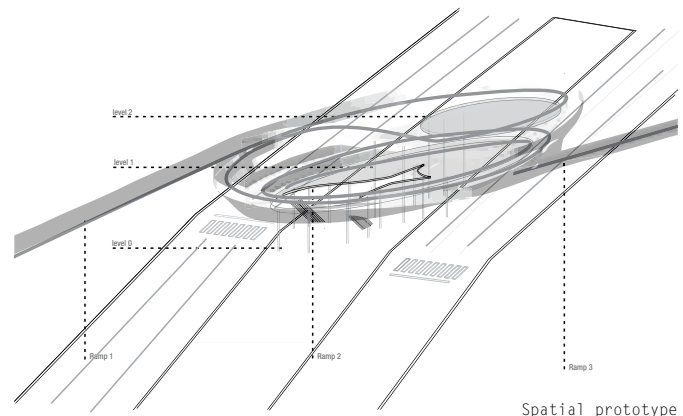
1

3

2

1 The Placeholder connects the
  two Kultorforum areas which
  are devided by a high traffic
  street.

2 The dynamic shape is a
  reference to the high traffic
  below and lead people inwards.

3 Open spaces provide spectators
  and artists a lot of
  possibilities to form the
  space.

4 A spiral gangway provides
  overlappings and visual
  connections between different
  levels and programmes.

5 Performance space spans above
  the street.

4

5
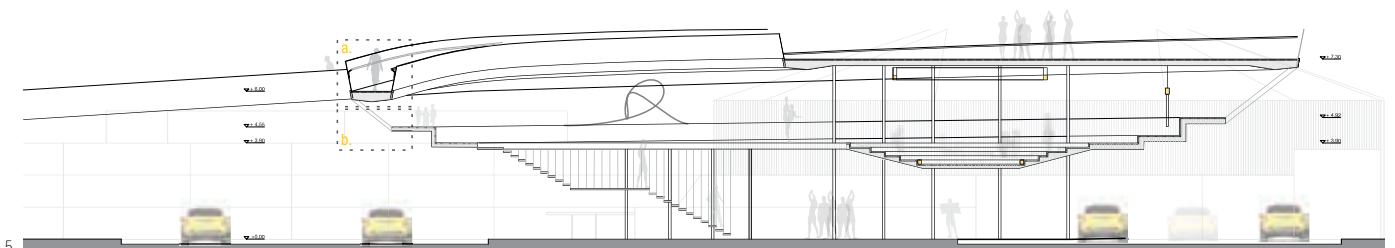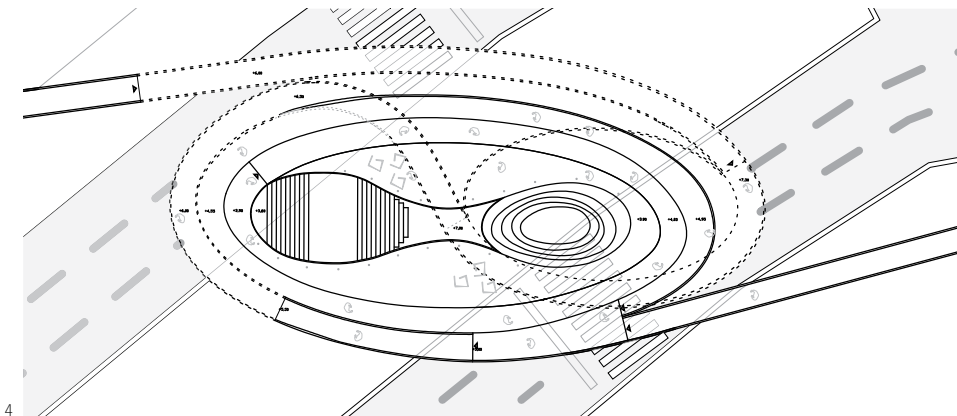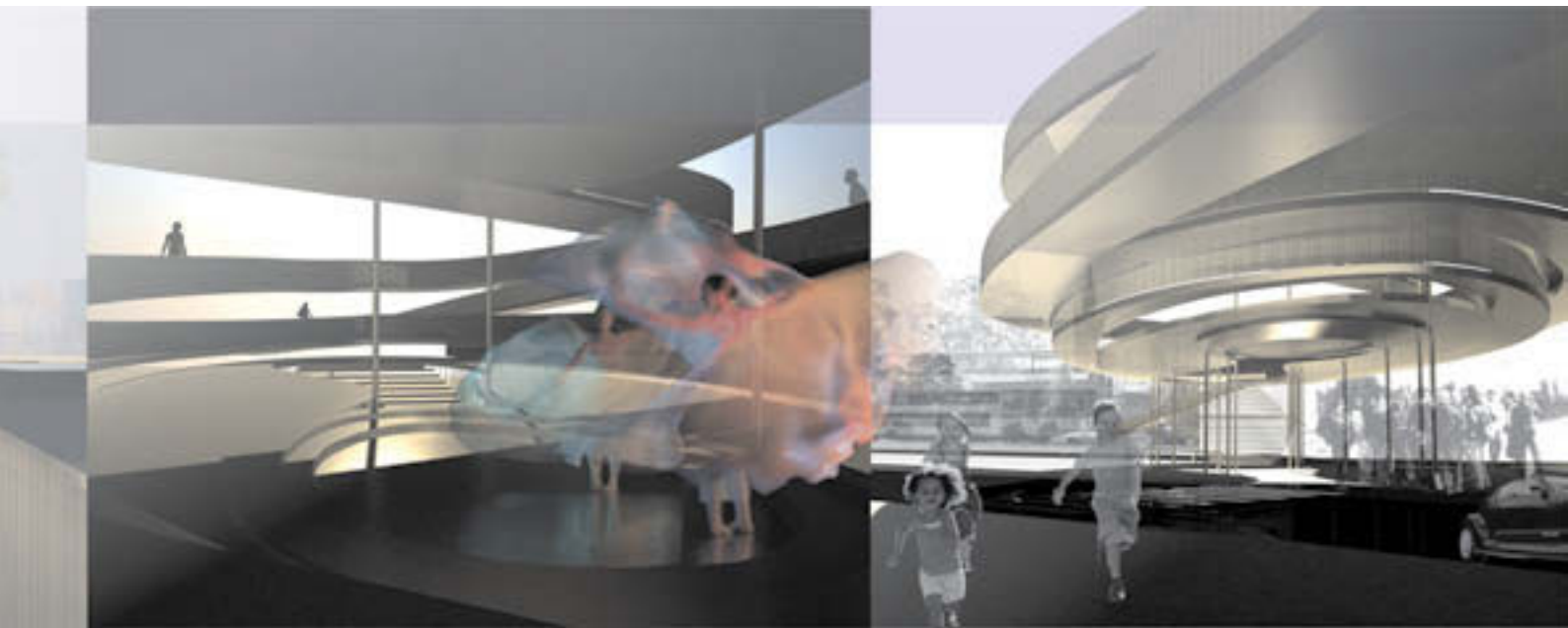
Studio Talks

The ADIP Studio Talks aimed to explore a wide range of architectural strategies, prototypes and theories relating to the concept of 'place-holding'. Unlike lectures, our Studio Talks were held in a more intimate studio space encouraging controversial discussions and challenging the students prejudices of what a placeholder could be. By doing so Boštjan Vuga's outsider view was confronted with Berlin specific insider views.

Some of the addressed topics: What is the relation between image and meaning? How does appropriation develop into a prototype? What is a performative space?   written and compiled by Birgit Klauck

01 / The Decorated Void
by Andreas Ruby

Andreas Ruby highlighted the role of the image (as representation of built or unbuilt architecture) in contemporary architecture - in particular in the context of Berlin. The virtual reconstruction of the Schloss in 1993, a large textile print of the building's historic facade, introduced a prototype of a new urban typology: the textile curtain wall. Since then, giant high-tech textile foils wrap the void spaces of many unoccupied lots. The most dramatic expression of this development so far is to be seen at Leipziger Platz with its deceptively realistic replicas - showing the buildings to come. By doing so they reveal the failure of an urban policy aimed at restoring the city's past.

02 / Formulas
by Boštjan Vuga

Boštjan Vuga highlighted the expression 'Formula New Ljubljana', by which he sees the city's development as a constant dynamic process leading to a new image of Slovenia's capital. Rather than a state of frozen identity, this is a dynamic principle in our society and our city that will inspire new visions, time and time again.

Formulas state concepts or 'main ideas', applied to their architectural products. SADAR+VUGA use them as the communicational tool in the office while developing a particular product, in discussions with the client and presentations to the public.


03 / Alles Paletti – Das Temporäre in der Stadt
by Raumlabor Berlin - Markus Bader, Benjamin Foerster-Baldenius

Planning for a city that evolves not only through abstract rules and financial interests, but through the participation and joined activities of its inhabitants - this is the work of Raumlabor and its many protagonists. The talk of Markus Bader and Benjamin Förster-Baldenius turned out to be a vivid illustration of their philosophy. Instead of a talk we witnessed a performance, a critical roundup of Berlin's aim to control its urban transformation. Their latest project, a World fair on the field of the former Tempelhof airport thematised our conception of the world (giving a critical account on the relationship between the first, second and third world) will be part of the pioneer projects on these one-time airport grounds.
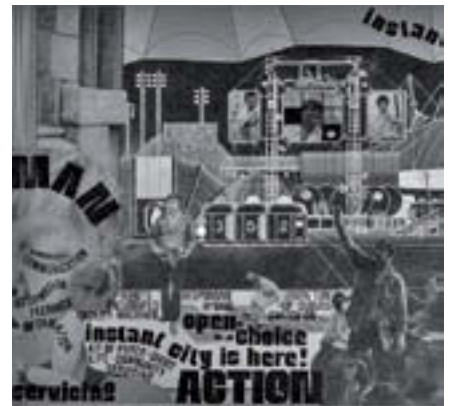
04 / Placemaking
by Dr. Stefanie Bürkle

This talk highlighted "Placemaking", a strategy of appropriation of space in the focus of migration and the fall of the Berlin wall.

Stefanie Bürkle introduced her interdisciplinary art project "Migration of Spaces" in which she studied brought in and self-created spaces of migrants – between arrival country and home country. Her assumption and field of research: the need for urban redevelopment on the one hand and the conservation trends of migrants on the other hand led to conflicts of giving way to a new Berlin and making places by the very same migrants.

05 / Program
by Carson Chan

Carson Chan came to Berlin to further explore the idea of performative space in architecture which he started with his thesis project at Havard. Especially in the recent past Berlin offered ideal economic conditions to test and verify performative spaces in action. Thus, in 2006 Carson Chan implemented Program, a discursive platform.

Are architects the new moderators of change? This question was a key issue of our design studio and Carson Chans talk exemplified his experiences so far. The talk addressed performative spaces and their potential to actively contribute to society and therefore contribute to an inspiring urban life.


06 / Stupid But Smart
by Markus Emde

"Raumrohlinge", a shell with temporary cover, describes an architectural strategy which was developed from the practice of appropriation and then turned into a sort of architectural prototype. These prototypes cannot be "finished" nor associated with clear typologies. Instead they want to be raw and imperfect - expressing a brutality which relates to the spirit of Berlin. Furthermore, these blank spaces have the potential to program and develop flexibly, according to the needs of people and through certain imaginative moments.
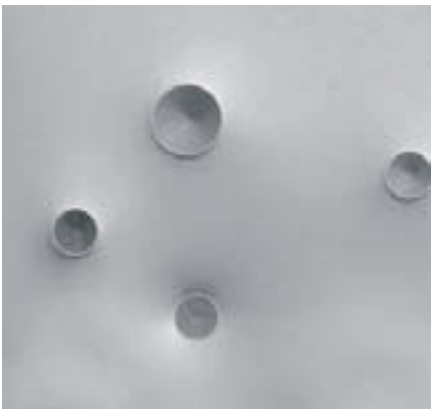
07 / Eternally Temporary
by Martin Ostermann

The design of magma architecture is often driven by their desire to evoke an experience that relates to the program of the building - regardless of temporality or permance of the building.

Exemplary the skin of the olympic shooting venue refers to the flow and precision inherent to the shooting sport. Although on the first glance this building seems to be a perfect example of the new prototype (high tech foils manipulating surface expressions) which Andreas Ruby introduced in the first talk, many of magmas buildings illustrate a correlation between surface appearance and meaning.

Technische Universität Berlin