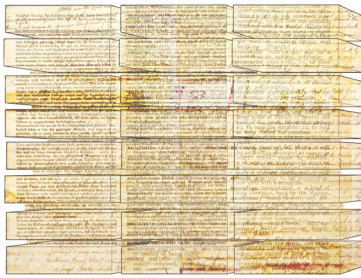
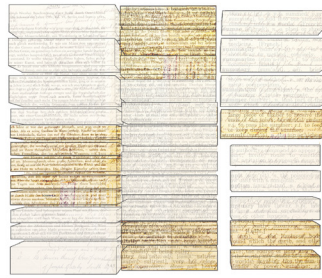


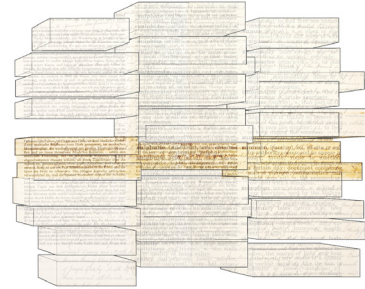
*Literary Censorship in Imperial Berlin*  
*re-inclusion into the literary tradition*



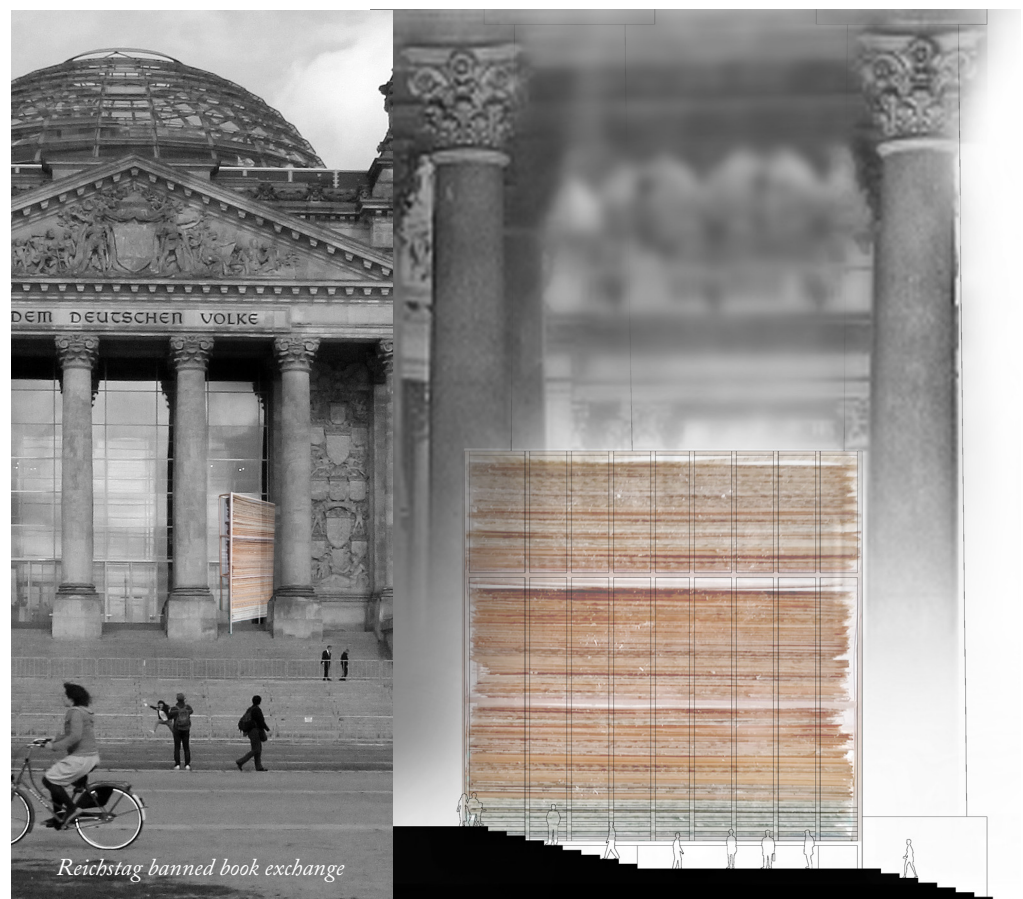
*original arrangement*



*old and new texts*



*predominately new texts*

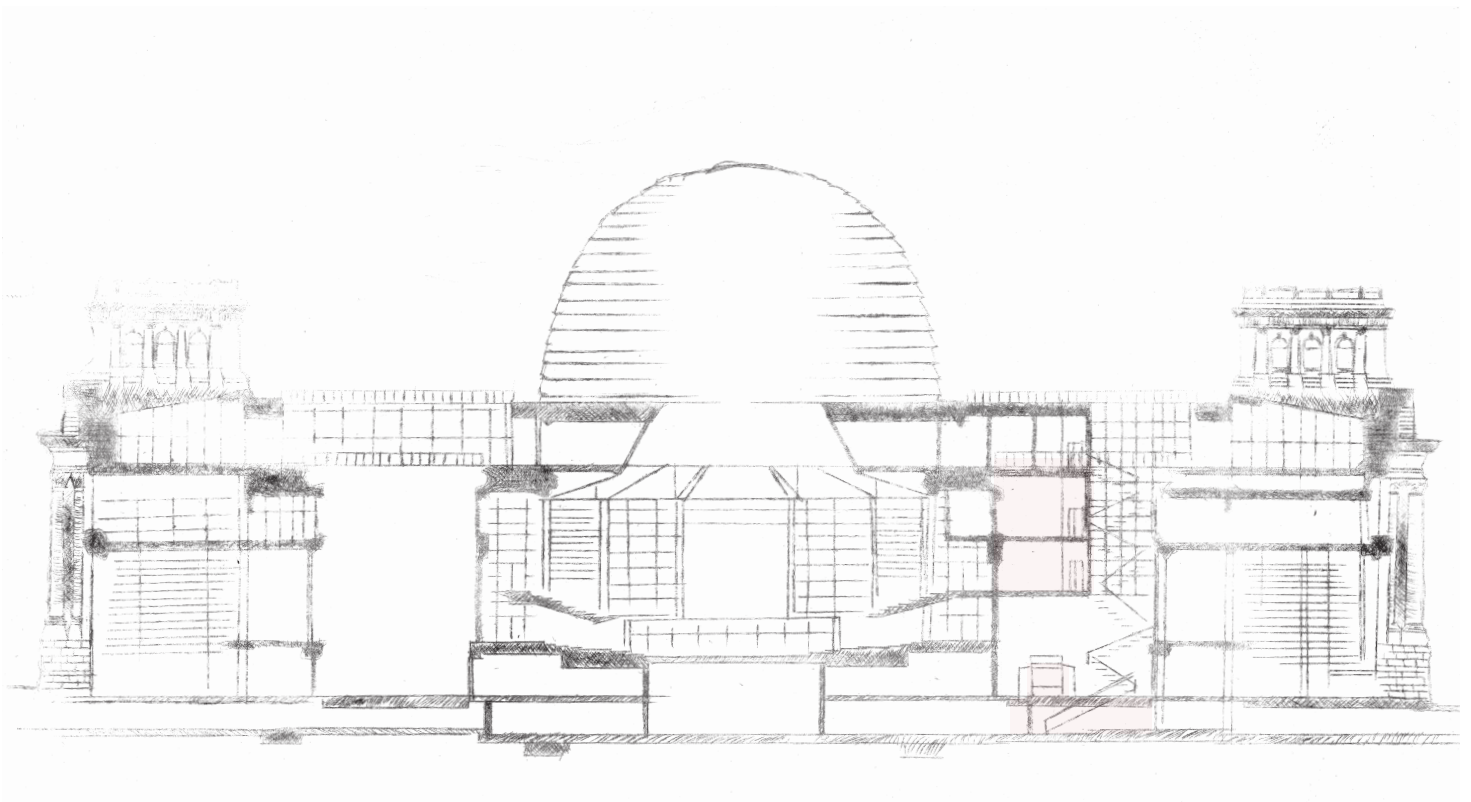
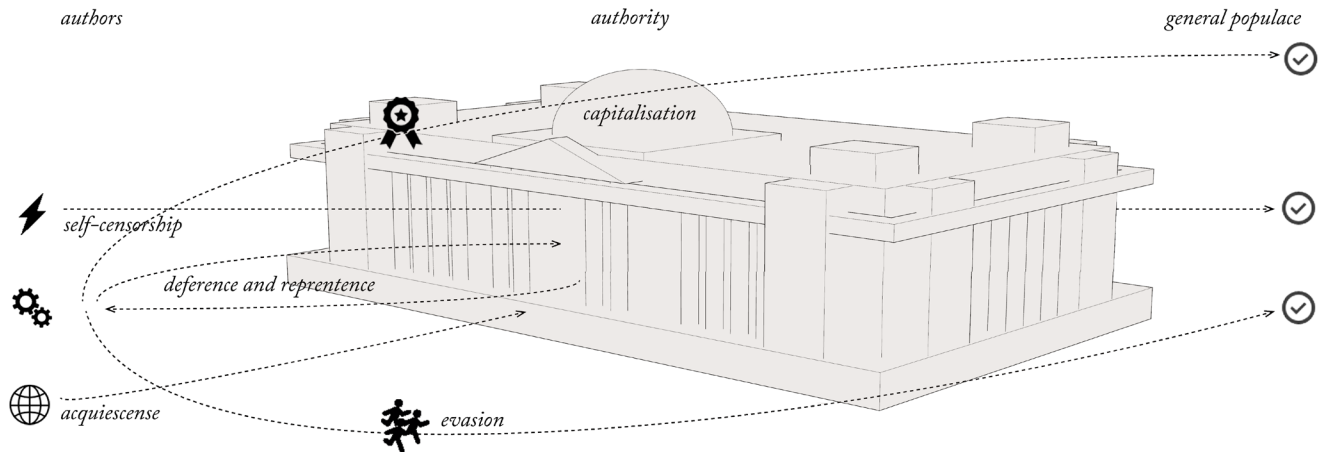


*Reichstag banned book exchange*

The program is an installation of censored and banned books as well as a 'banned book exchange' as an attachment to the Reichstag veranda. Built during this period, The Reichstag held the authority from which these decisions of cultural inclusion or exclusion would be handed down. By implanting the exhibition of banned books at the front of the Reichstag, these books are reintegrated within the cultural gamut. Moreover, shelving at the bottom of the installation offers a book exchange allowing visitors to exchange books from their home library for a copy of a banned book. The aluminium-framed glass structure uses the exhibition's contents to communicate its message: copies of the banned books are installed, pages facing outwards, remaining anonymous to the public.

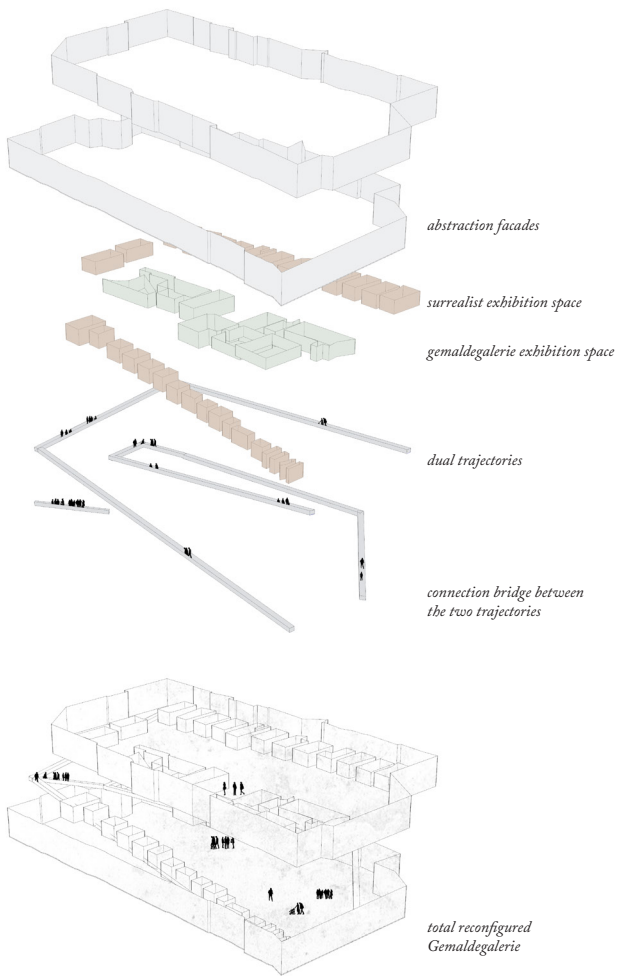
*Literary Censorship in Imperial Berlin*

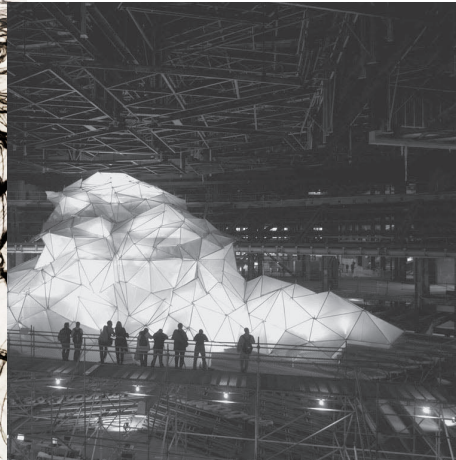
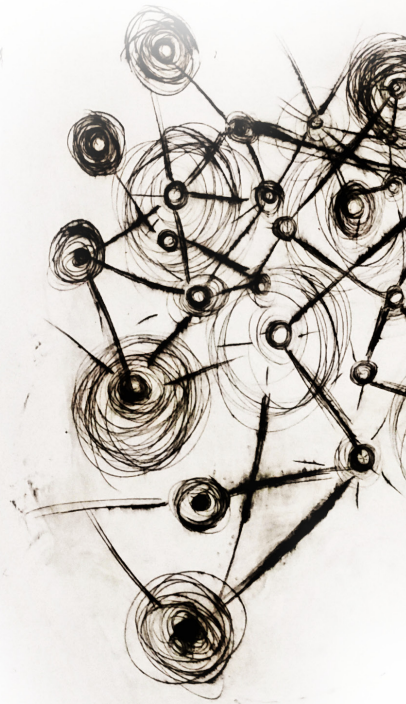
*responses to cultural exclusion by writers*



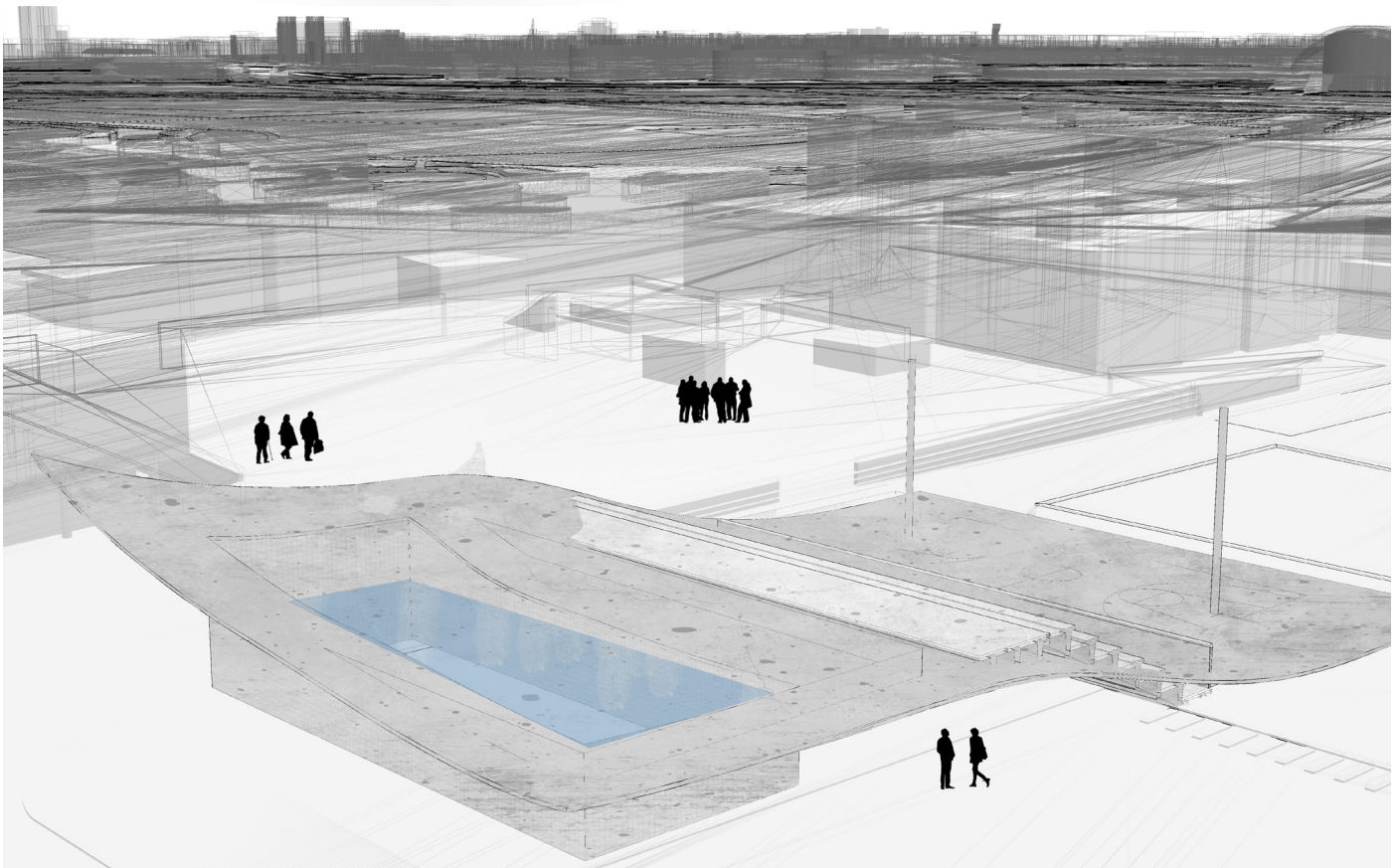
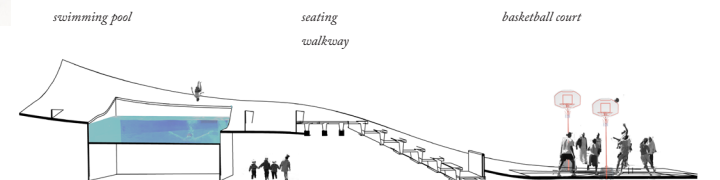
Offices and printing rooms for Berlin's street paper, Motz, as an attachment into the Reichstag's courtyard. The diagrammatic design attempts to utilise the methods of aversion identified in the original esquisse; particularly evasion and capitalisation.

Medium: Drypoint etching with black ink.

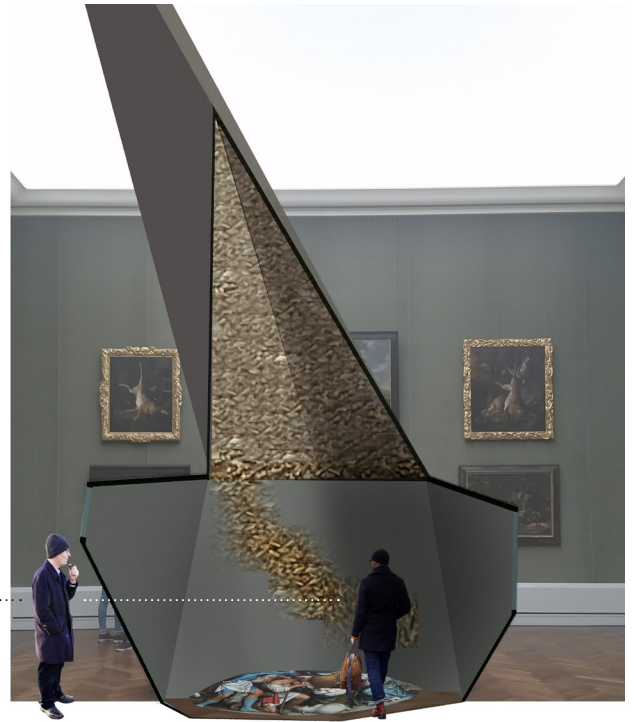




l-r: ink diagrammatic etching, Volkspalast 2004



Due to asbestos and more predominately the pervading political situation at the time, the building was abandoned in 1990 and closed for demolition. In 1998, it was reduced to its steel concrete skeleton as a structural shell, yet still available for organised public entry. Between the years 2003 and 2006, the space, now removed of its political sheen, housed the Volkspalast, translating to 'The People's Palace,' was composed of a series of installations. Its use was secondary to the practice of 'devaluating symbols and de-ideologising through play.' In addition to this, the building served to revive and question in a modern sense the relevance of the former Palast's mixed program.



*implications of parallel programming*

GEMALDEGALERIE  
*love hotel*



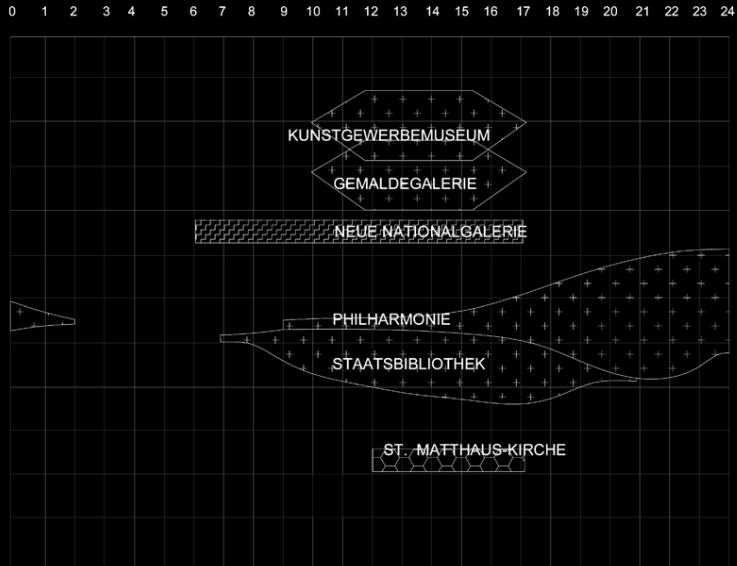
*section b-b  
scale 1:100*



*orientation towards and reflection of artwork*

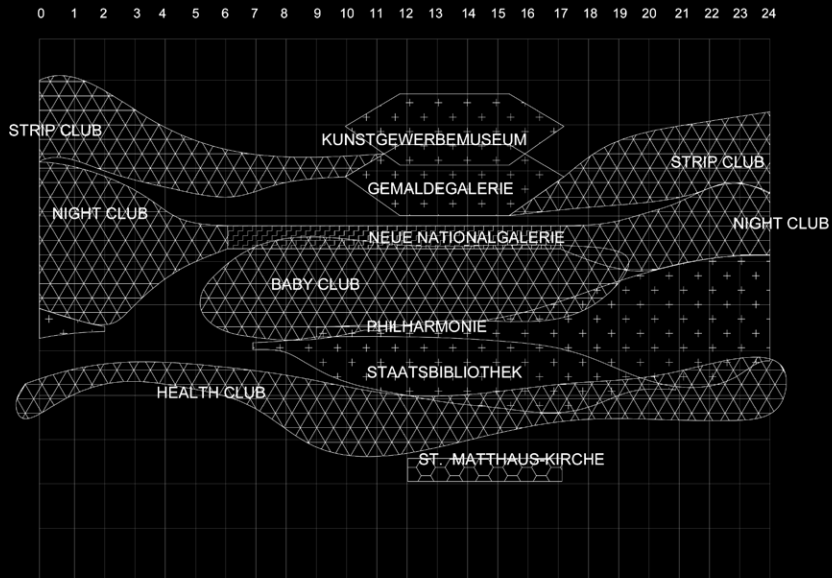
GEMALDEGALERIE  
*love hotel*

*existing programmatic layout*



*a glut of activity during midday to afternoon, no evening activity save for the philharmonie.*

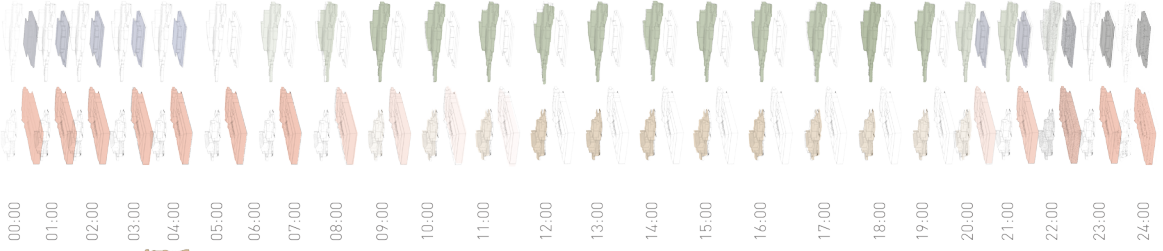
*proposed programmatic layout*



*my investigation: to make strategic programmatic interventions into the Kulturforum, turning it into a 24-hour destination.*

DAPHNE SPANOS 541 648  
 UNLIVEABLE BERLIN  
 MICHAEL ROPER AND CATHERINE DUGGAN

ACTIVATION PERIODS



PROGRAMMATIC COMBINATIONS



*The Palast Der Republik as the precedent  
 for these programmatic combinations.*

INVESTIGATION

*The current state of the Kulturforum is a concentration of a single cultural program operating within limited day time hours. Inherent to this problem is the opportunity of a suite of empty institutional buildings and surrounding outdoor spaces that go wholly unused in this downtime. Thus, the investigation is to make strategic programmatic interventions into the Kulturforum that turn it into a 24-hour destination that fits the present moment.*

scale 1:1000

URBAN PLANNING GESTURE  
 Kulturforum U-Bahn Station

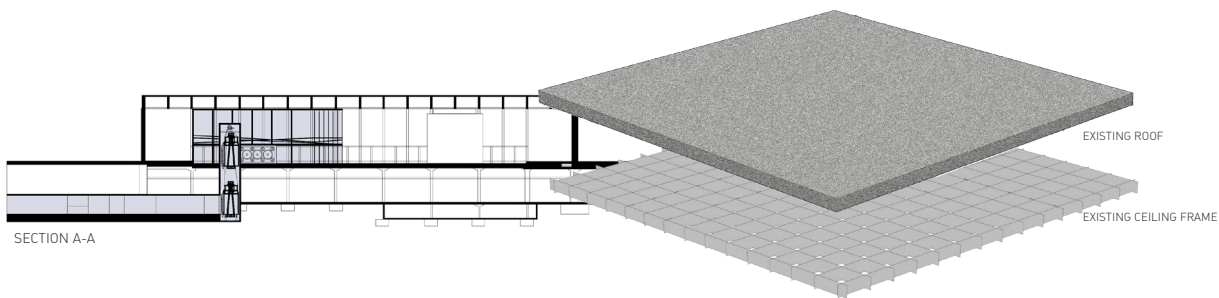
APPROACH

*Using the now-defunct Palast-Der Republik (right) as a case study of a round-the-clock complex whose leisure, institutional and political assembly of program offers clues on the injection of program that fits the present political and cultural moment of Berlin. By employing Situationist thought to direct the nature of the interventions, the transformation of the existing architecture and its subsequent dual occupation serves as a two-way spectacle. The programmatic pairings are were chosen principally because they all centre around person to person interaction. In doing so, this investigation also captures the conventions of the respective institutions that they are based within.*



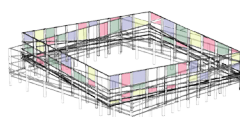
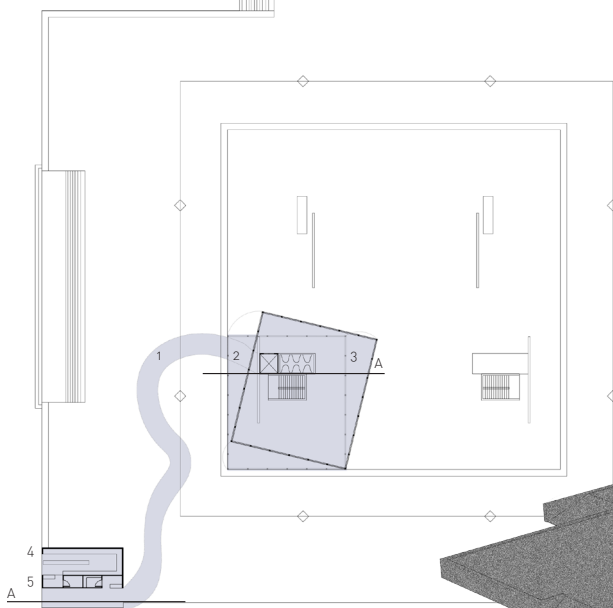




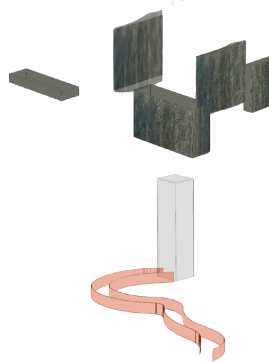


SECTION A-A

- PLAN
- 1\_PLINTH LEVEL: PATHWAY TO LIFT
  - 2\_INTERVENTION, POSITION FOR DAY USE
  - 3\_INTERVENTION, POSITION FOR NIGHT USE
  - 4\_PLINTH LEVEL: MINI MART
  - 5\_PLINTH LEVEL: CLUB ENTRY



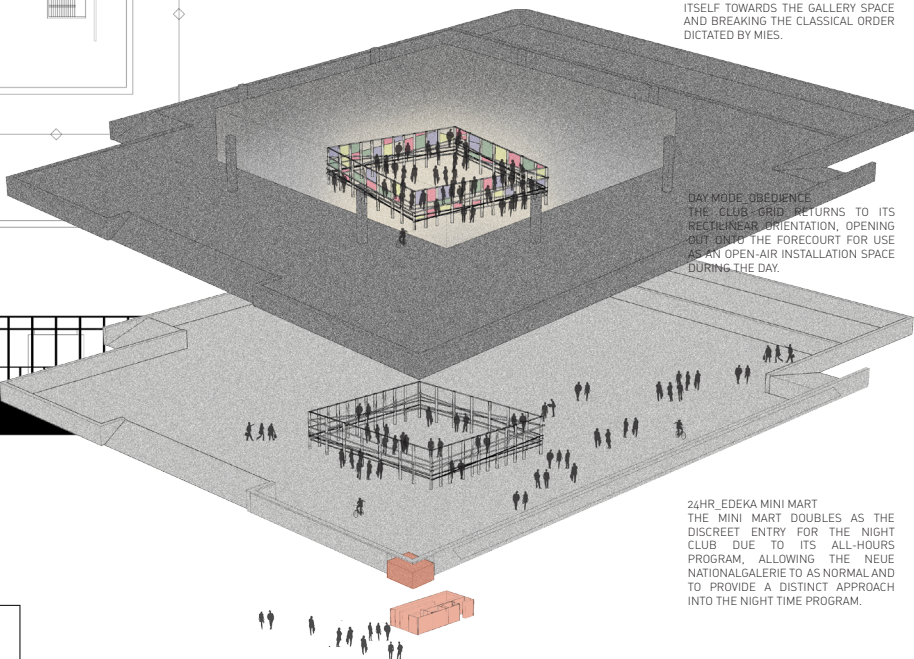
INTERVENTION\_STRUCTURE  
 THE RECTILINEAR FRAME STRUCTURE IS FRAMED WITH GLASS THAT ILLUMINATES AT NIGHT. IT IS CONNECTED TO THE EXISTING ROOF FRAME. THE FRAME MOVES FROM DAY USE TO NIGHT USE.



EXISTING COLUMNS AND WALLS

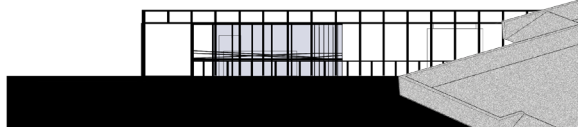
NIGHT MODE\_APPROACH  
 ENTRY TO THE NIGHTCLUB IS VIA AN UNDERGROUND PATHWAY THAT WINDS AROUND THE FOUNDATIONS OF THE NEUE NATIONALGALERIE, LEADING TO A LIFT THAT TAKES YOU INTO THE CLUB SPACE.

NIGHT MODE\_DISOBEDIENCE  
 THE CLUB TURNS INWARD, ORIENTING ITSELF TOWARDS THE GALLERY SPACE AND BREAKING THE CLASSICAL ORDER DICTATED BY MIES.



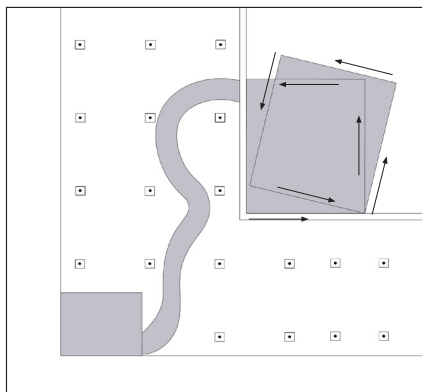
DAY MODE\_OBEDIENCE  
 THE CLUB\_GRID RETURNS TO ITS RECTILINEAR ORIENTATION, OPENING OUT ONTO THE FORECOURT FOR USE AS AN OPEN-AIR INSTALLATION SPACE DURING THE DAY.

24HR\_EDEKA MINI MART  
 THE MINI MART DOUBLES AS THE DISCREET ENTRY FOR THE NIGHT CLUB DUE TO ITS ALL-HOURS PROGRAM, ALLOWING THE NEUE NATIONALGALERIE TO AS NORMAL AND TO PROVIDE A DISTINCT APPROACH INTO THE NIGHT TIME PROGRAM.



NORTH ELEVATION

scale 1:500



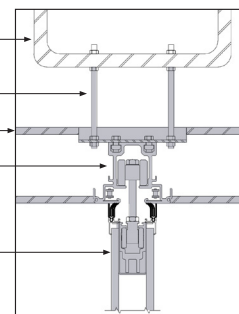
STRUCTURAL RESOLUTION\_UNDERGROUND TUNNEL

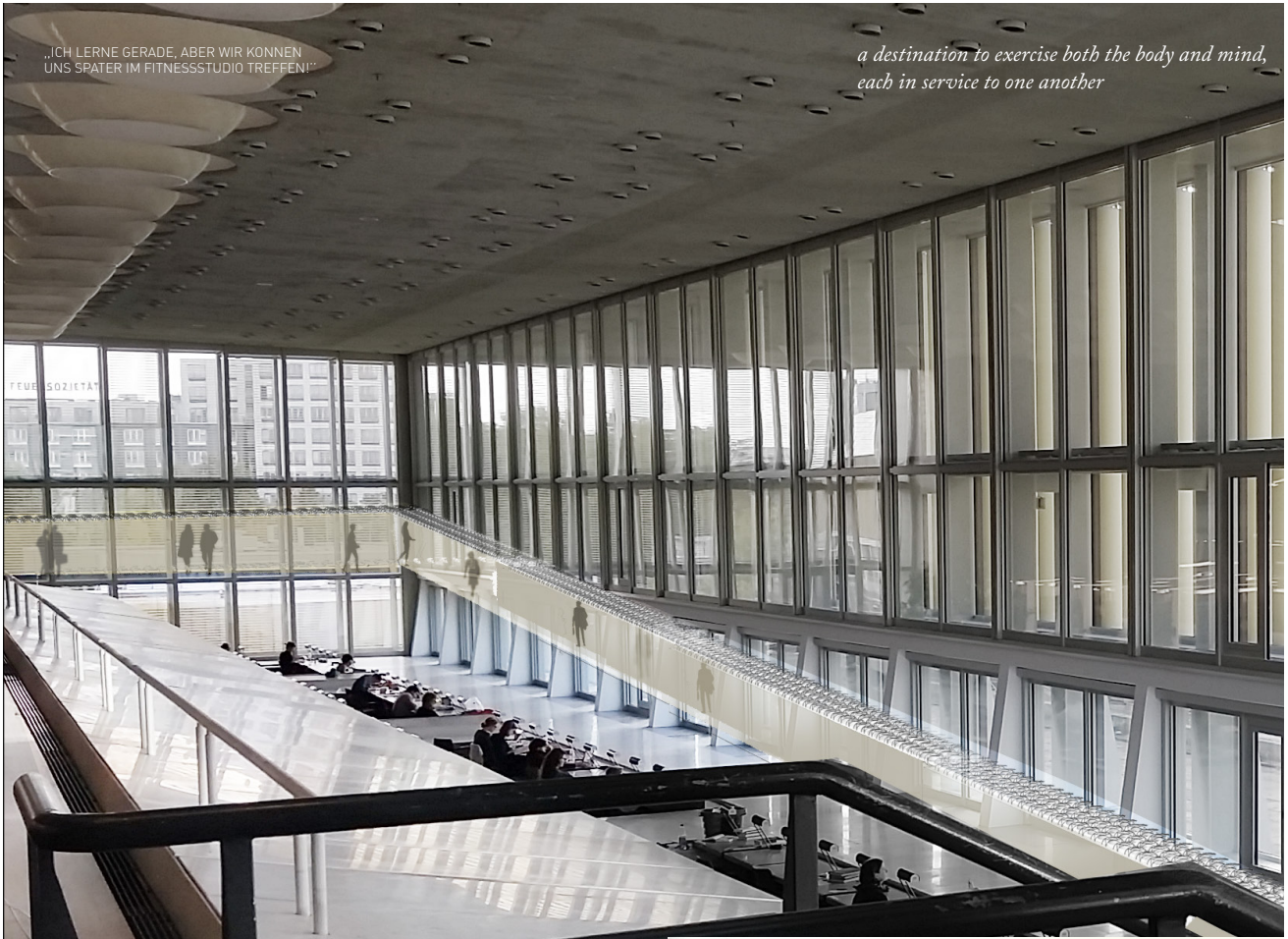
THE DISOBEIDENT CURVING FORM OF THE UNDERGROUND TUNNEL IS INFORMED BY THE EXISTING FOOTINGS OF THE NEUE NATIONALGALERIE PLINTH.

STRUCTURAL RESOLUTION\_MOVEABLE PANEL TRACK SYSTEM  
 1:5 DETAIL

A SELF-SUPPORTING TRACK (REFER TO LEFT) IS CONNECTED TO THE STEEL SQUARE HOLLOW SECTION OF THE ORIGINAL COFFERED CEILING. THE PANELS OF THE FRAME MOVE ACROSS THE TRACK IN THE DIRECTION INDICATED (AT LEFT).

1. ORIGINAL SHS
2. HANGER RODS
3. STEEL FRAME
4. HUFCOR SUSPENSION BRACKET
5. SUSPENDED FRAME PANEL

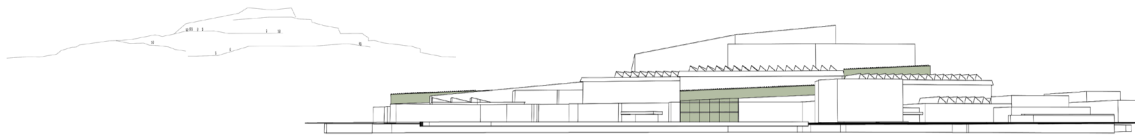




STAATSBIBLIOTEK  
*gymnasium*

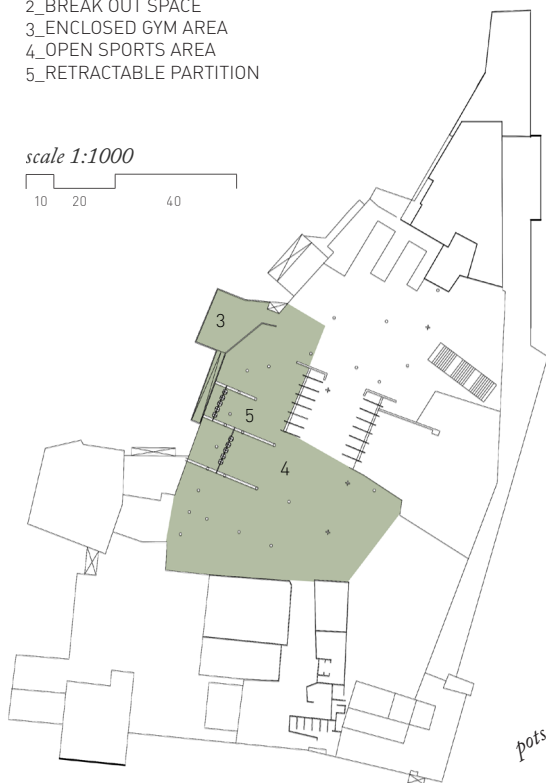


EAST ELEVATION



- PLAN
- 1\_RUNNING TRACK ENTRY
  - 2\_BREAK OUT SPACE
  - 3\_ENCLOSED GYM AREA
  - 4\_OPEN SPORTS AREA
  - 5\_RETRACTABLE PARTITION

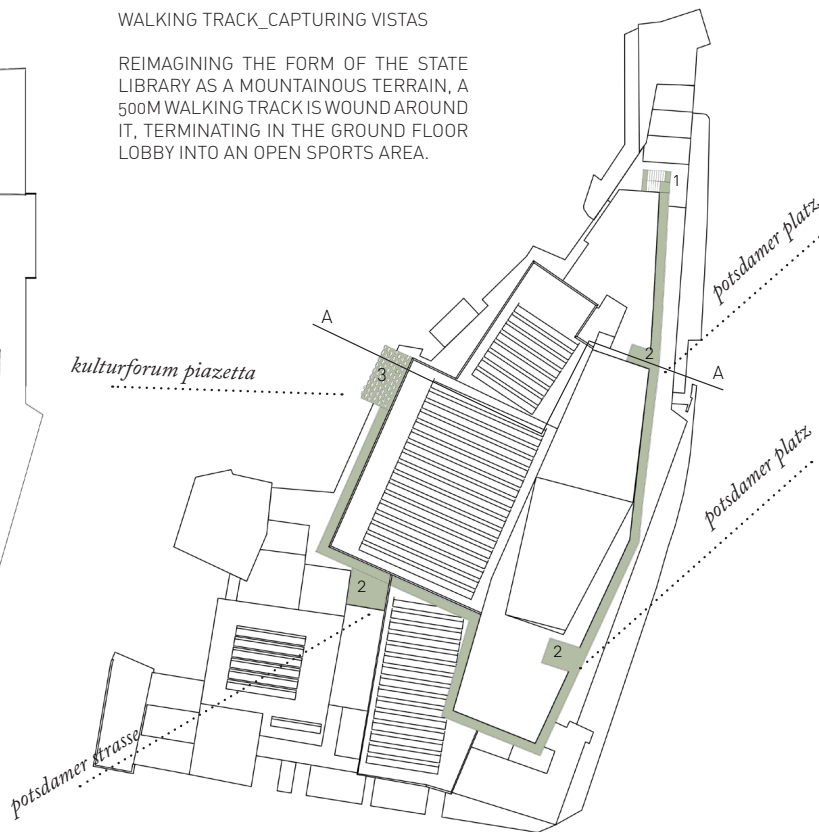
scale 1:1000



GROUND FLOOR

WALKING TRACK\_CAPTUREING VISTAS

REIMAGINING THE FORM OF THE STATE LIBRARY AS A MOUNTAINOUS TERRAIN, A 500M WALKING TRACK IS WOUND AROUND IT, TERMINATING IN THE GROUND FLOOR LOBBY INTO AN OPEN SPORTS AREA.

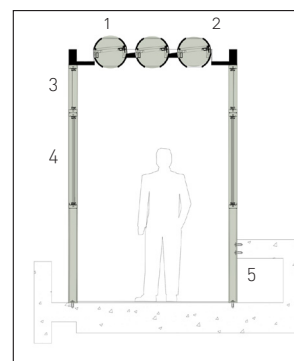


ROOF PLAN

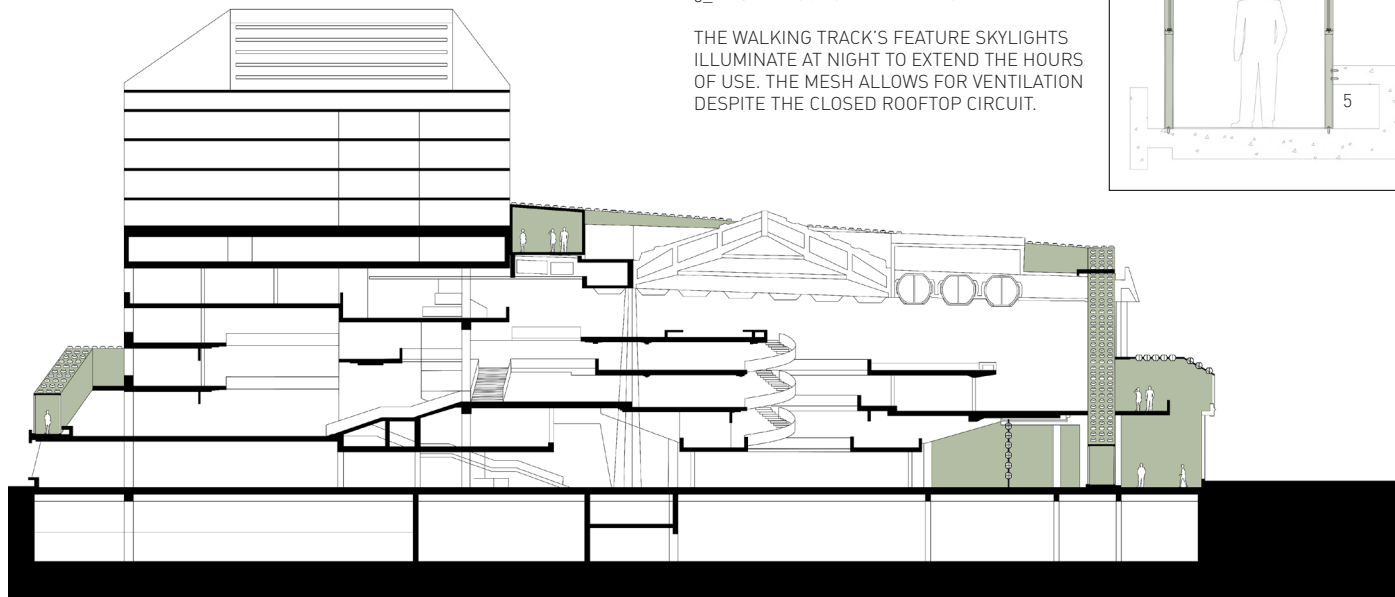
STRUCTURAL RESOLUTION\_WALKING TRACK  
 DETAIL 1:40 SCALE

- 1\_ROUND FEATURE SKYLIGHTS
- 2\_BOX GUTTER
- 3\_PERFORATED MESH SCREEN
- 4\_ALUMINIUM WINDOW FRAME
- 5\_EXISTING CONCRETE TERRACE

THE WALKING TRACK'S FEATURE SKYLIGHTS ILLUMINATE AT NIGHT TO EXTEND THE HOURS OF USE. THE MESH ALLOWS FOR VENTILATION DESPITE THE CLOSED ROOFTOP CIRCUIT.

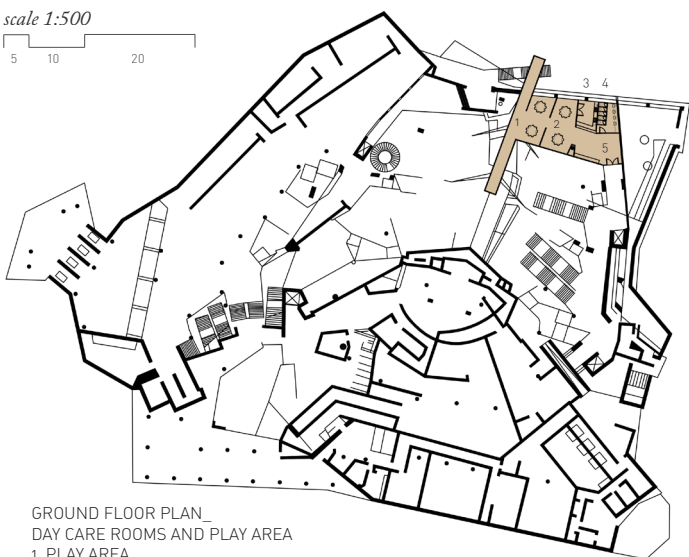


SECTION A-A  
 scale 1:250

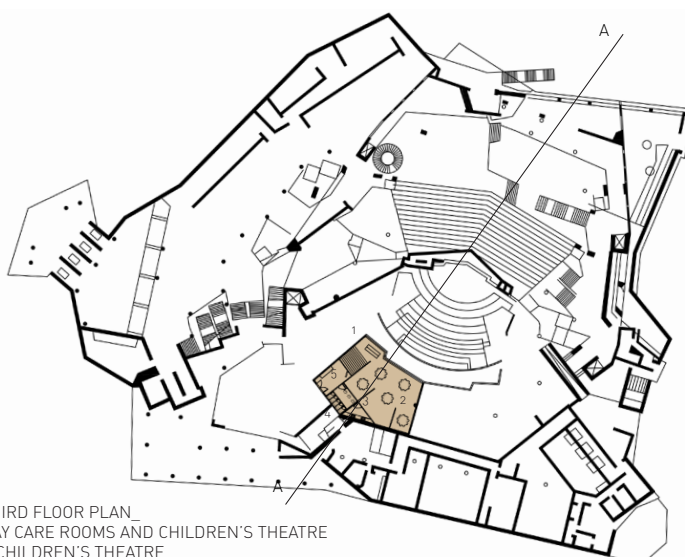




scale 1:500



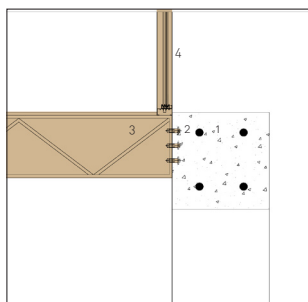
GROUND FLOOR PLAN\_  
 DAY CARE ROOMS AND PLAY AREA  
 1\_PLAY AREA  
 2\_DAY CARE ROOMS  
 3\_FOOD PREPARATION FACILITIES  
 4\_CHILDREN'S TOILETS  
 5\_BAG STORAGE



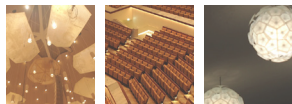
THIRD FLOOR PLAN\_  
 DAY CARE ROOMS AND CHILDREN'S THEATRE  
 1\_CHILDREN'S THEATRE  
 2\_DAY CARE ROOMS  
 3\_FOOD PREPARATION FACILITIES  
 4\_CHILDREN'S TOILETS  
 5\_BAG STORAGE

STRUCTURAL RESOLUTION\_DETAIL 1:20  
 COLUMN CONNECTION TO CHILDREN'S PLAY AREA

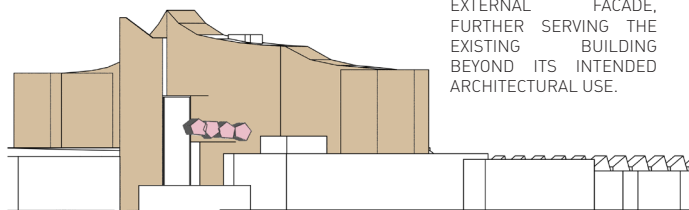
- 1\_EXISTING REINFORCED CONCRETE COLUMN
- 2\_ANGON STEELGRIP M12 CAST-IN FERRULES
- 3\_ALUMINIUM TRUSS
- 4\_DOUBLE HUNG ALUMINIUM WINDOW FRAME



FORM GENERATION AS DERIVED FROM HANS SCHAROUN'S  
 HONEYCOMB MOTIF PRESENT IN THE PHILHARMONIE.



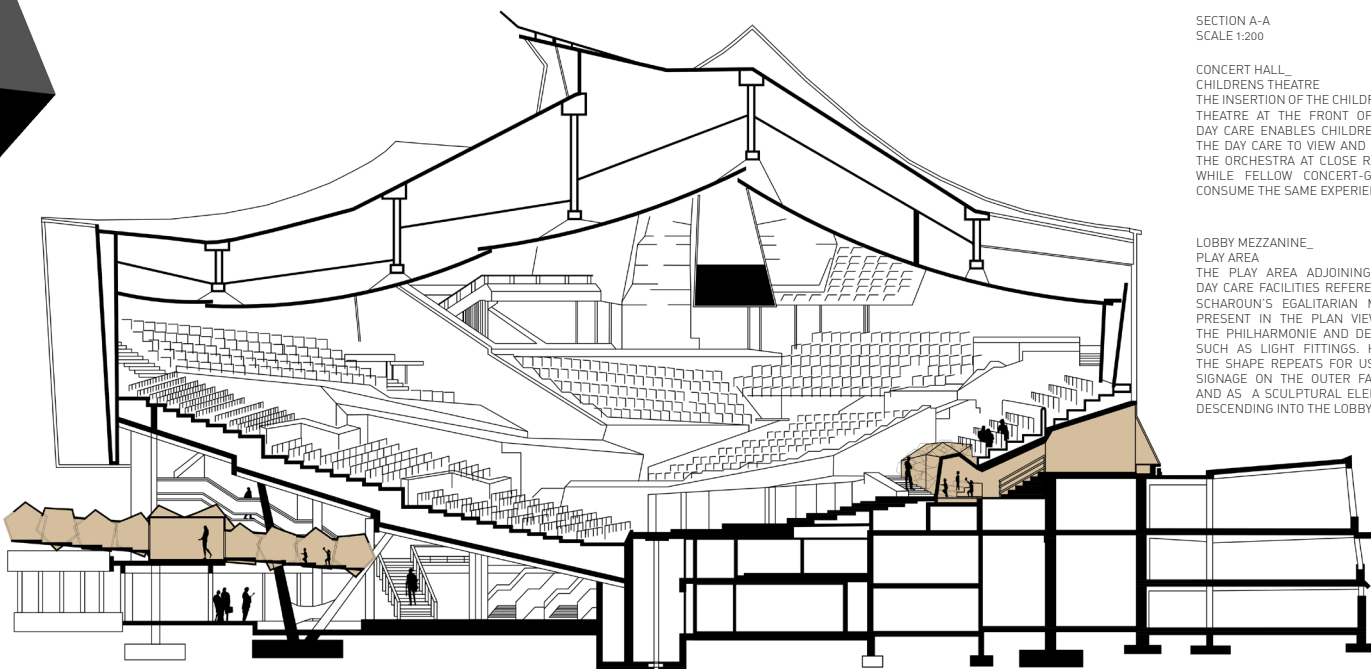
EAST ELEVATION\_  
 THE STRUCTURE OF THE  
 INTERVENTION WORKS  
 AS SIGNAGE ON THE  
 EXTERNAL FACADE,  
 FURTHER SERVING THE  
 EXISTING BUILDING  
 BEYOND ITS INTENDED  
 ARCHITECTURAL USE.



SECTION A-A  
 SCALE 1:200

CONCERT HALL\_  
 CHILDREN'S THEATRE  
 THE INSERTION OF THE CHILDREN'S  
 THEATRE AT THE FRONT OF THE  
 DAY CARE ENABLES CHILDREN OF  
 THE DAY CARE TO VIEW AND HEAR  
 THE ORCHESTRA AT CLOSE RANGE  
 WHILE FELLOW CONCERT-GOERS  
 CONSUME THE SAME EXPERIENCE.

LOBBY MEZZANINE\_  
 PLAY AREA  
 THE PLAY AREA ADJOINING THE  
 DAY CARE FACILITIES REFERENCES  
 SCHAROUN'S EGALITARIAN MOTIF  
 PRESENT IN THE PLAN VIEW OF  
 THE PHILHARMONIE AND DETAILS  
 SUCH AS LIGHT FITTINGS. HERE,  
 THE SHAPE REPEATS FOR USE AS  
 SIGNAGE ON THE OUTER FACADE  
 AND AS A SCULPTURAL ELEMENT  
 DESCENDING INTO THE LOBBY.



„LASS WIS EINEN RUHIGEN ORT FINDEN...“



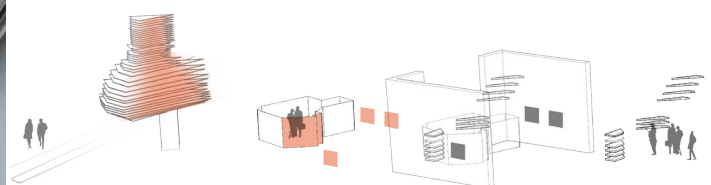
GEMALDEGALERIE  
*love hotel*

*a two-way consumption of the private and the public: an exercise in human wunderkammer*



THE LOVE HOTEL ENCROACHES ONTO THE GALLERY SPACE TO ENHANCE THE EXISTING DISPLAY METHODS OF THE ROOM. MIRRORED WALLS ARE ANGLED TO REFLECT THE ARTWORKS WHILE THE LOVE HOTEL'S SKIN TREATMENT PUNCTURES THE WALL TO CREATE A HUMAN AND OBJECT WUNDERKAMMER.

THE GAZE OF THE WUNDERKAMMER BETWEEN THE PUBLIC, THE OCCUPANTS AND THE GALLERY PATRONS.



**PUBLIC:** DUE TO THE ANGLE OF THE FINS, THE INHABITANTS ENJOY BOTH DIRECT SUNLIGHT AND VISUAL PRIVACY.

**OCCUPANTS:** THE FORM OF THE ROOM IS DICTATED BY THE ARTWORK IN THAT GALLERY ROOM, AFFORDING INWARD-LOOKING VISTAS.

**PATRONS:** THE HOTEL FINS PUNCTURE THE GALLERY WALLS, SERVING AS DISPLAY SPACE.



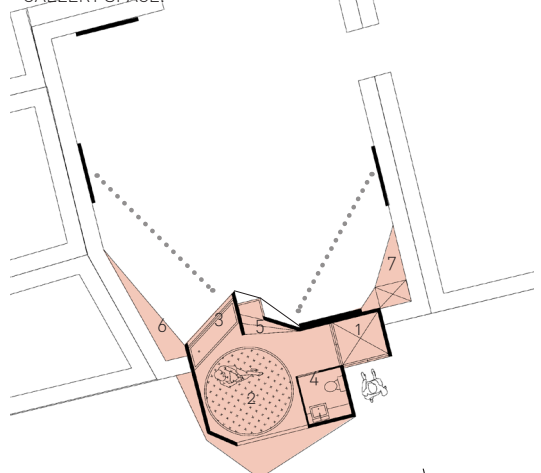
- PLAN
- 1\_LIFT ENTRY
  - 2\_SUNKEN BED
  - 3\_BATH
  - 4\_TOILET
  - 5\_SITTING NOOK
  - 6\_WUNDERKAMMER SHELVING
  - 7\_ENCLOSED CABINET

scale 1:500



THE HOTEL WINDOWS THAT PUSH INTO THE GALLERY SPACE ARE ORIENTED TOWARDS THE ARTWORKS OF THE ROOM, PROVIDING A VISTA FOR THE HOTEL OCCUPANT AND REFLECTING THE ARTWORK IN THE GALLERY SPACE

scale 1:100



WUNDERKAMMER RESOLUTION  
 1:20 DETAIL

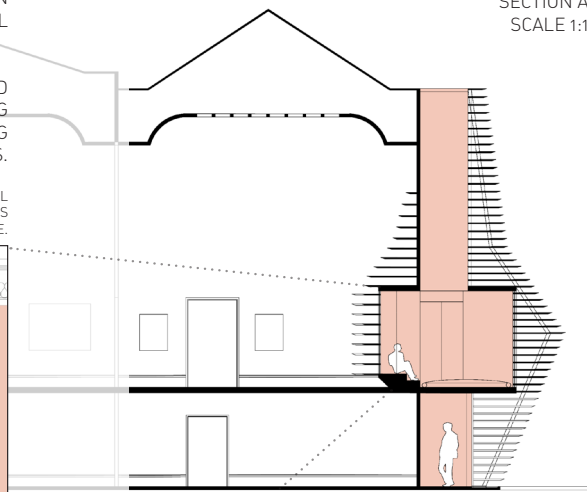
THE WUNDERKAMMER CABINETRY IS INTEGRATED WITHIN THE LOVE HOTEL'S FINS, STILL ALLOWING LIGHT TO ENTER THE SPACE YET MAINTAINING PRIVACY FOR THE OCCUPANTS.

NOTE: THE CONFIGURATIONS OF ONE WAY MIRROR / CABINET / WALL FINS VARY FROM ROOM TO ROOM, THE MOST DETAILED EXAMPLE HAS BEEN DOCUMENTED HERE.

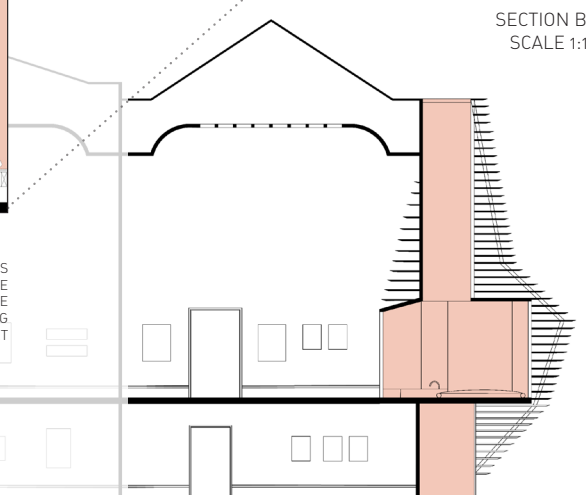


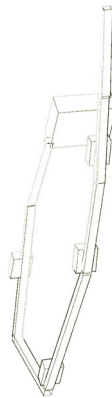
- 1\_ZINC CLAD FINS
- 2\_FRAMELESS DOUBLE HUNG ALUMINIUM WINDOW DISPLAY CASE
- 3\_ANODISED ALUMINIUM WINDOW FRAME
- 4\_ONE WAY MIRROR GLAZING
- 5\_THERMAL INSULATION IN PARAPET

SECTION A-A  
 SCALE 1:100

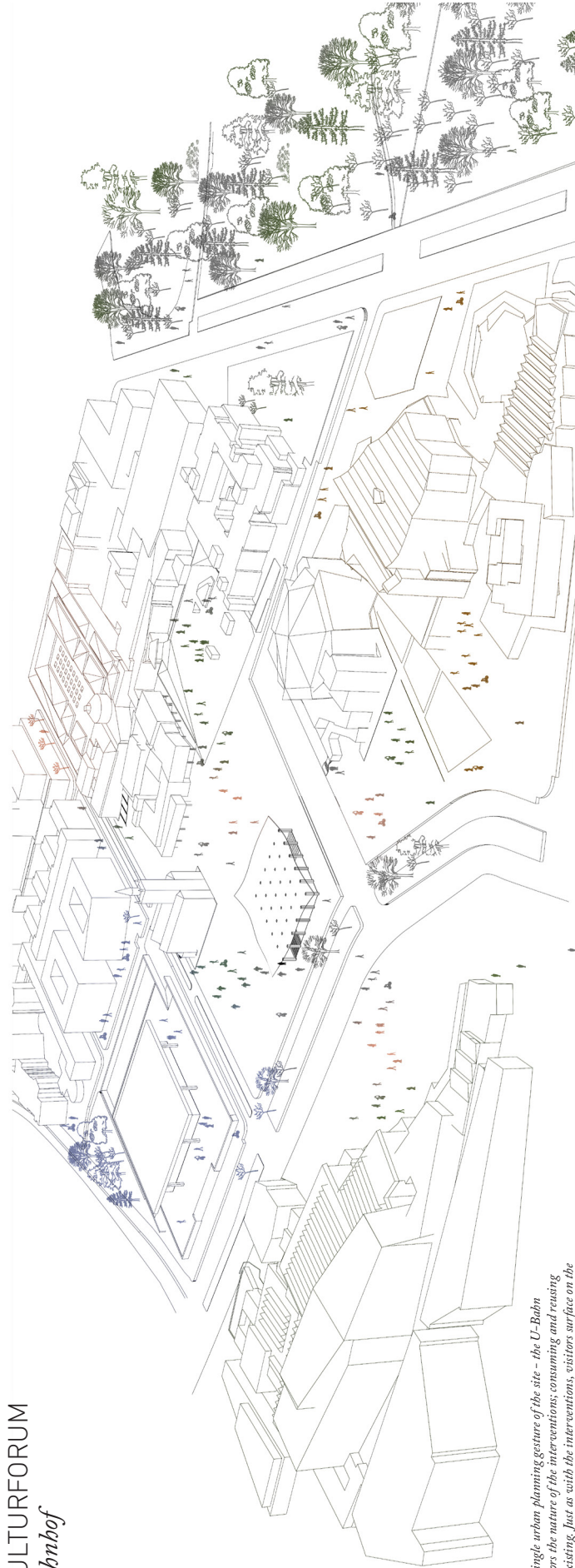


SECTION B-B  
 SCALE 1:100





KULTURFORUM  
*babnbof*



*The single urban planning gesture of the site – the U-Bahn mirrors the nature of the interventions; consuming and reusing the existing, just as with the interventions, visitors surface on the Kulturforum before seeking out the hidden nodes of activation.*

