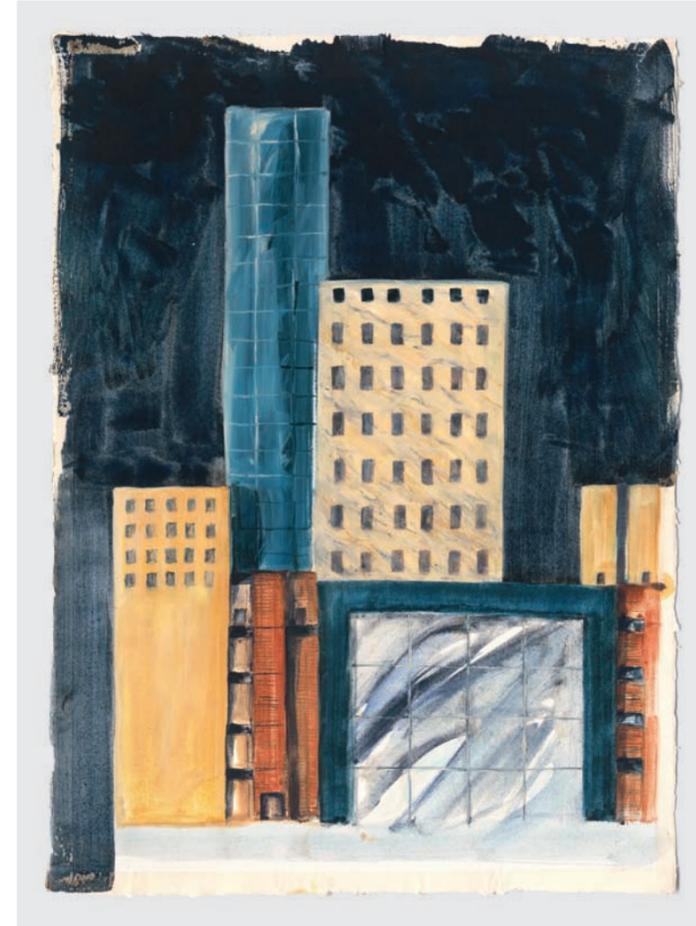
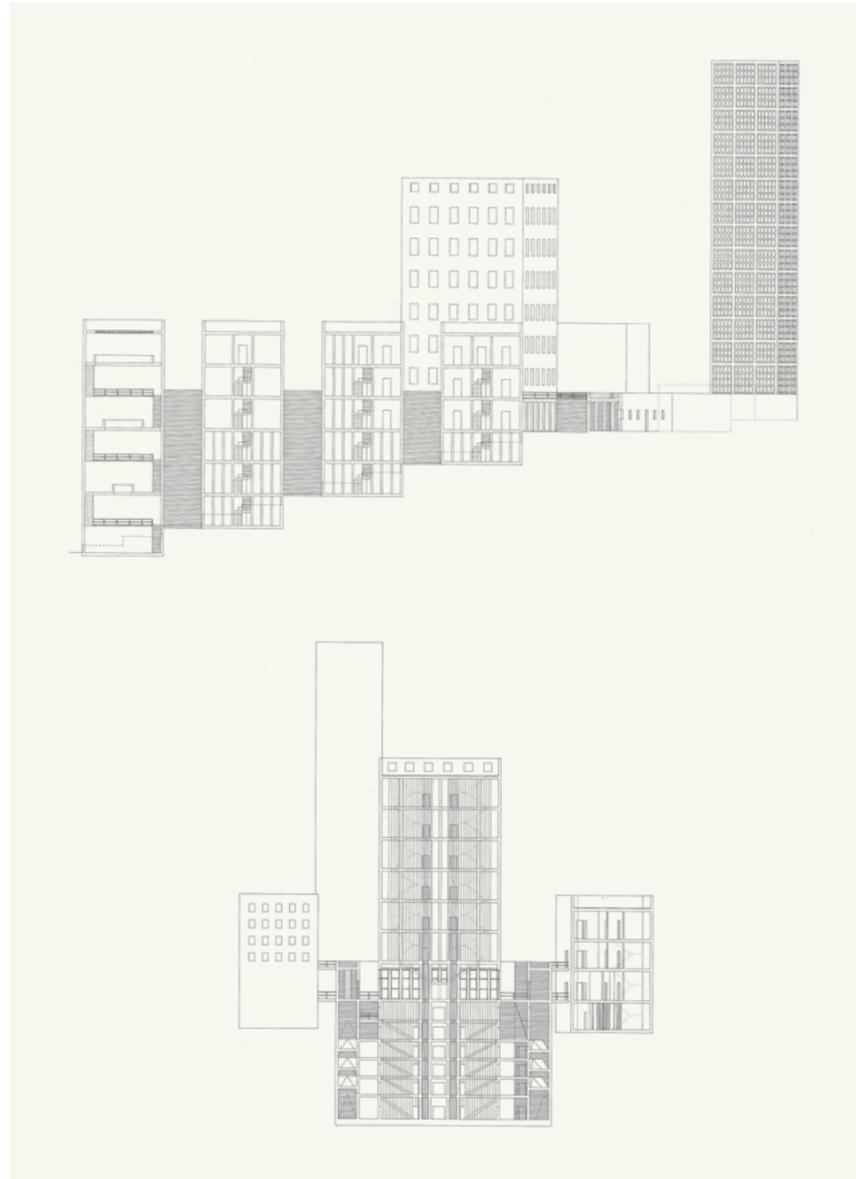
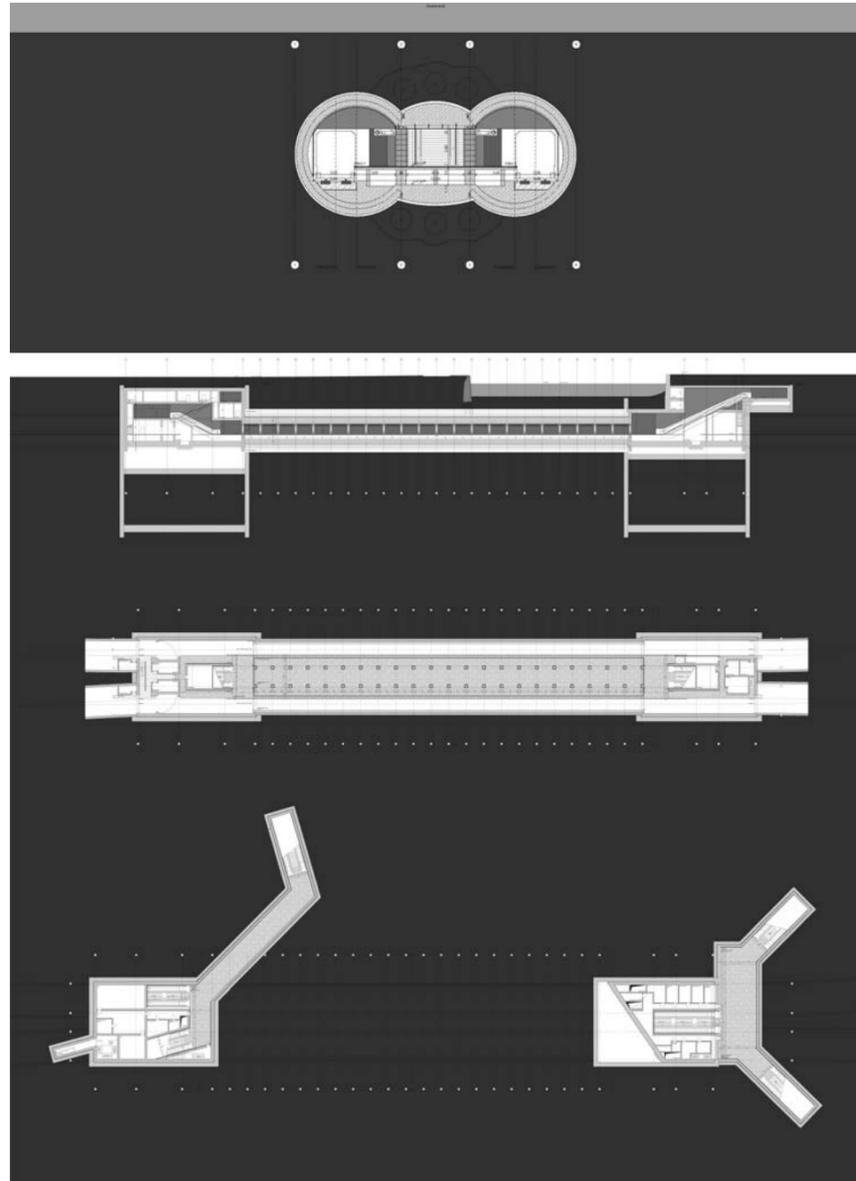
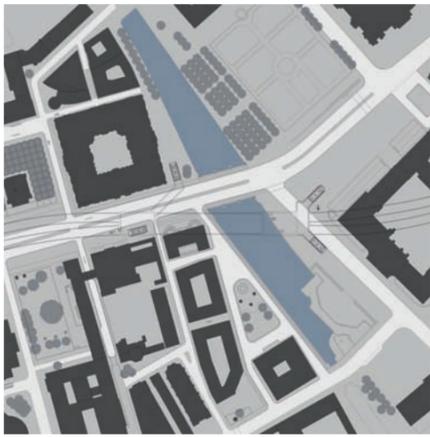


In the 1930s, Campione was a typical fishing village on Lake Lugano. Today there are a few old houses and streets, several beautiful Lombard villas, a cemetery, and next to it, the pilgrimage church of Madonna dei Ghirli. From the 1950s, a vast assortment of buildings has been added to the town. The casino, realized in 1951, is part of this phenomenon.

The theme of the design was the idea of Campione as the stage for the performance of a "social games" spectacle: beginning with the banks and then moving from the casino to recreational games in the park. The goal was a spatial performance of these functions as a many sided whole. From the waterfront park, you stroll to Piazzale Milano to a gate through which a flight of stairs leads to the casino. The situation resembles an arena, with the gate as stage, and the park and lake as backdrops. Two arcades border the square; they serve to develop a row of towers which are based on the proportions. A high-rise bank is located at the highest point. AB



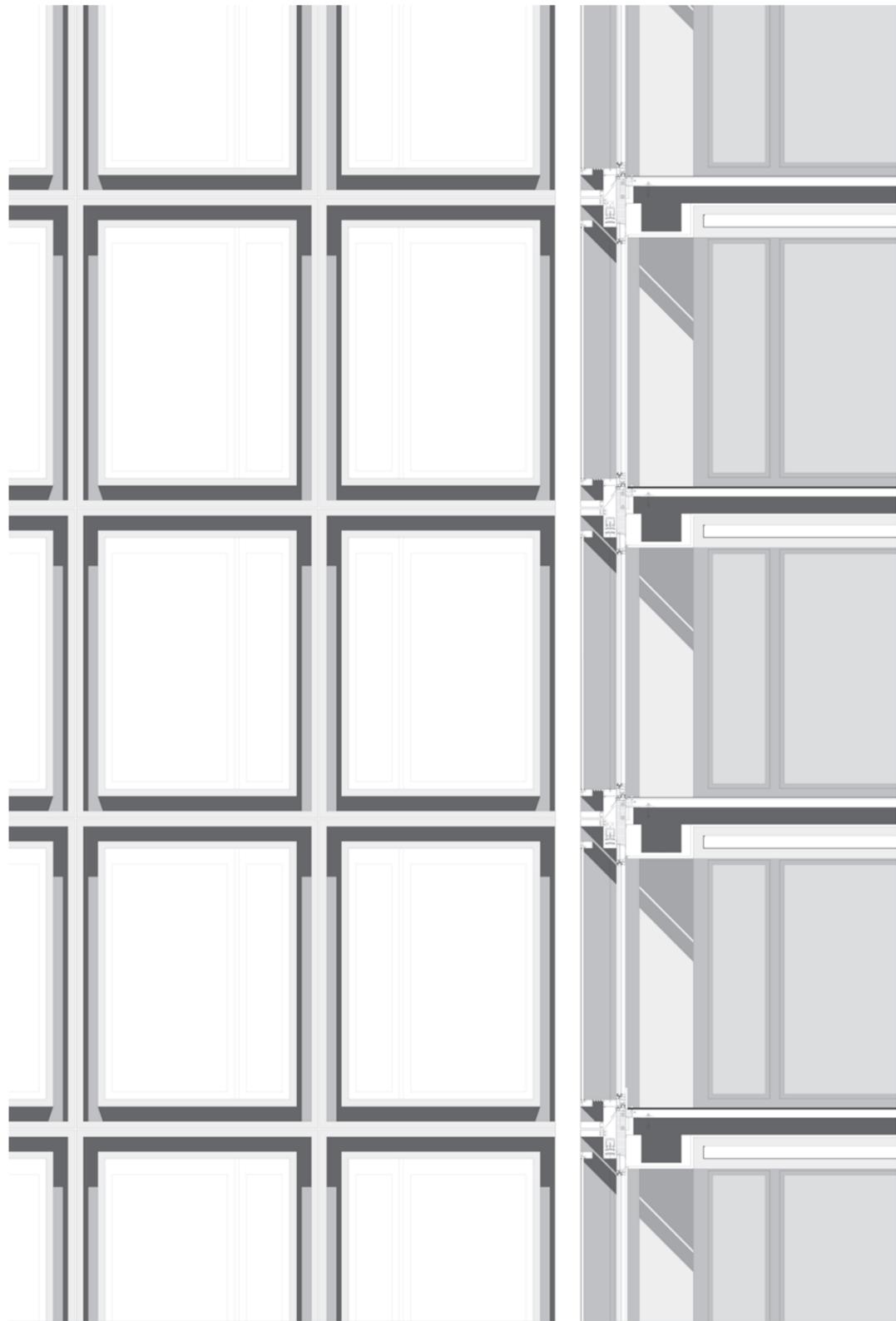
Axonometric study of the project.  
Longitudinal sections of the adjunct  
volumes and cross section of the casino.  
Luise Milewski, *Untitled*, 1983.



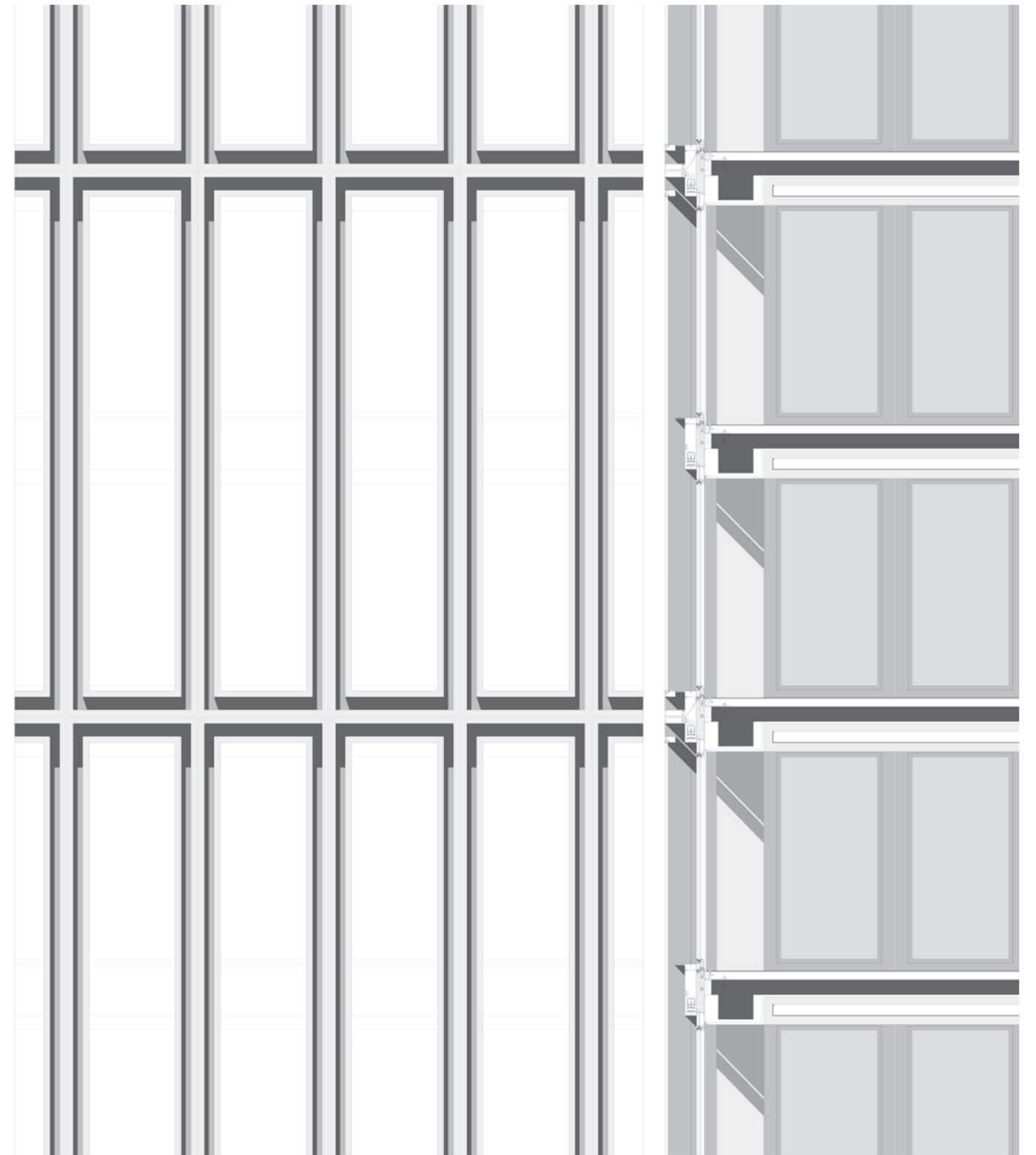
The planned metro station Museumsinsel is part of the expansion of Metro line U5 parallel to Unter den Linden street and is in a strategic location directly on the Museumsinsel in the heart of Berlin. The project defines a new area in the city. The central theme of the design is the eternal night through the absence of natural light. The platform space is composed as a starry night sky in a shining blue, in an allusion to the historic 1815 stage design of *The Magic Flute* by Karl Friedrich Schinkel. Almost as a "sky under Berlin," the vaulted ceilings over the tracks depict a sky full of stars through the free arrangement of lights. The middle section of the three winged platform hall is faced with light natural stone, which extends to the underground the image of the stony world of the above ground museums. This simple idea is an indication for visitors of the proximity of the Museumsinsel. AB

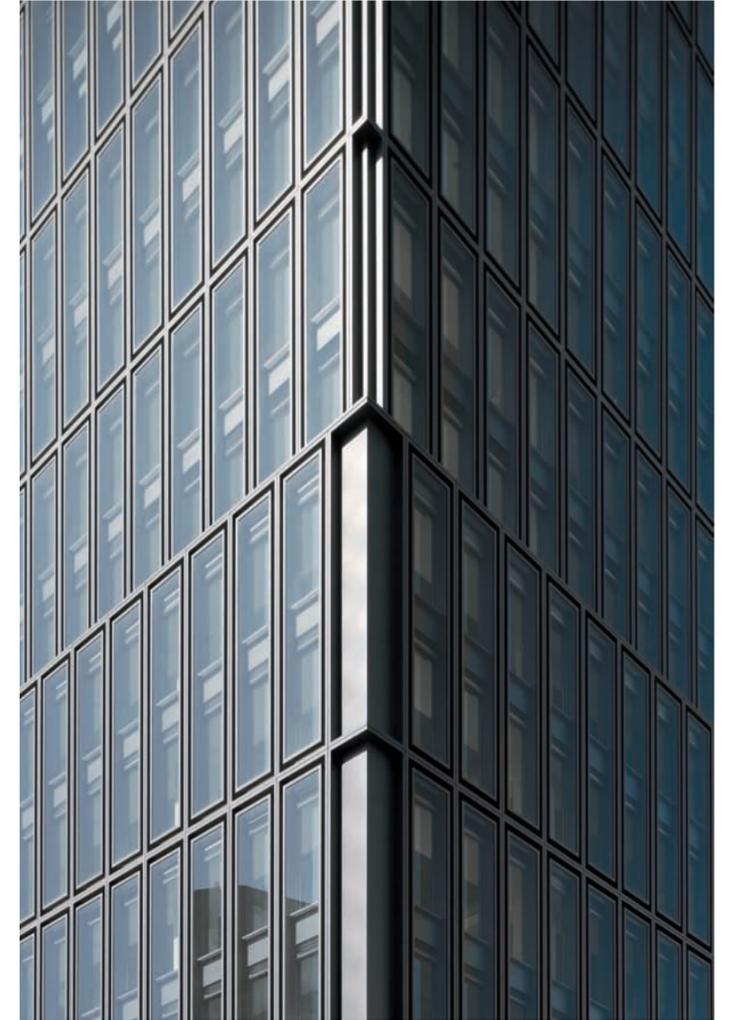
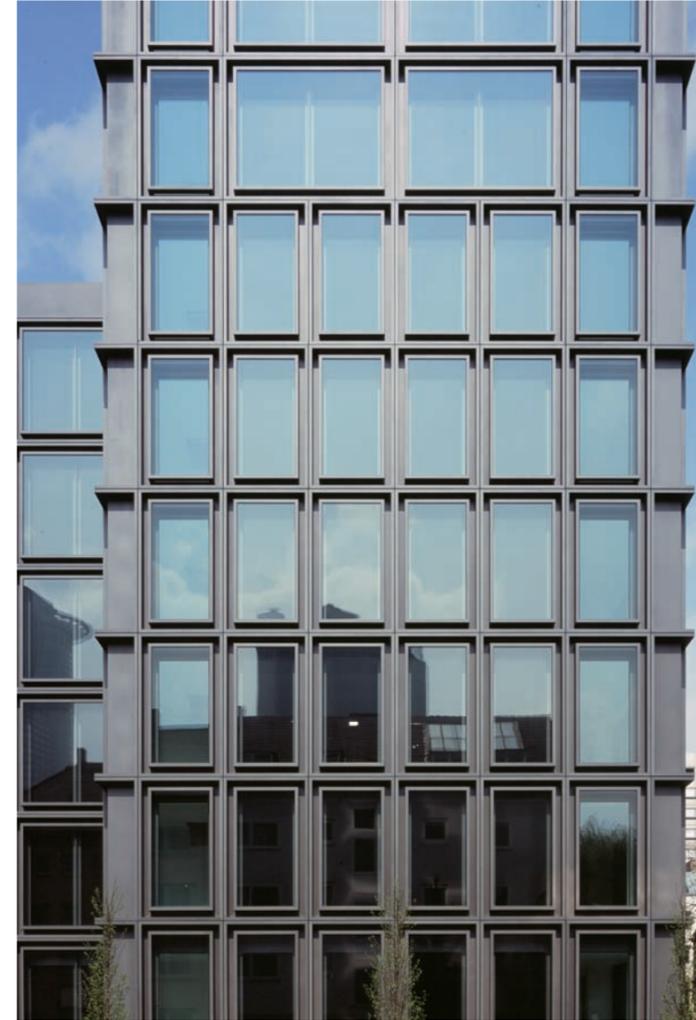
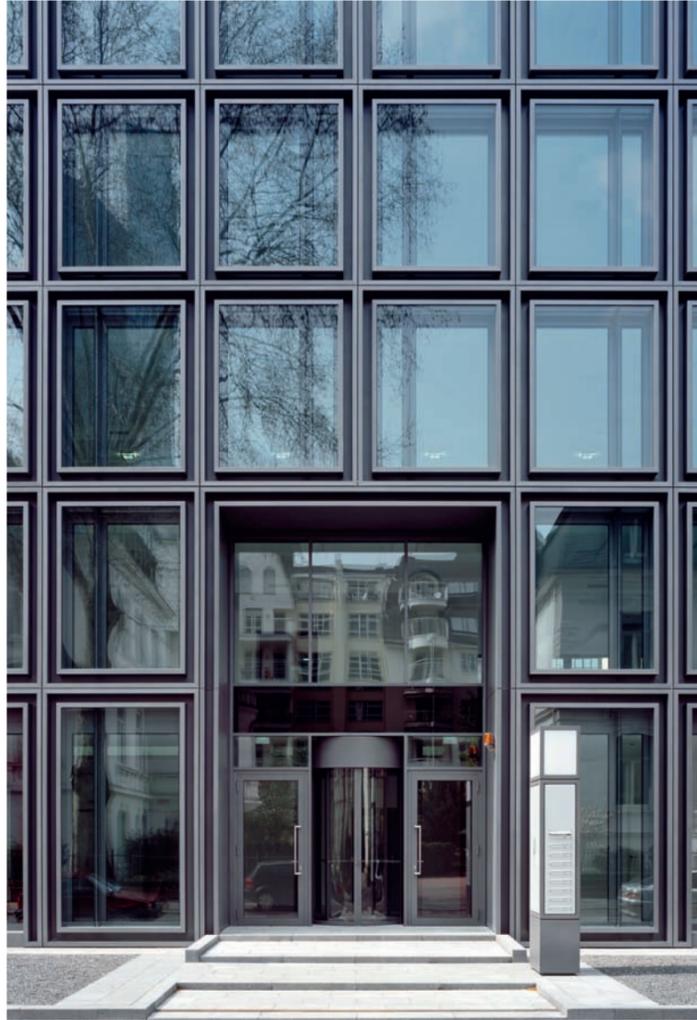


Site plan.  
 Cross and longitudinal sections, plan of the metro stop area and mezzanine.  
 Perspective view from the metro stop area.  
 Karl Friedrich Schinkel, sketch for the scenography of *The Magic Flute* by Wolfgang Amadeus Mozart, *The Starry Sky of the Queen of the Night*, Act I, 1815.

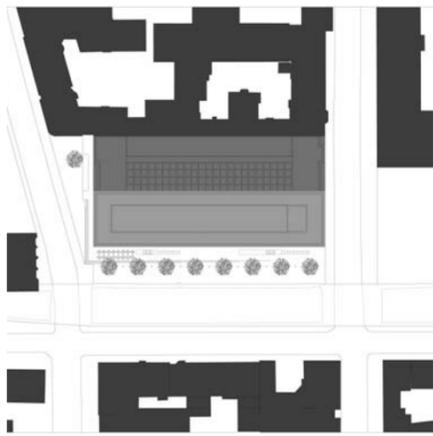


Detail of the Westend First façade.  
Detail of the Romeo & Julia façade.





Detail of entrances to Westend First  
and Romeo & Julia.  
Corner solution of Westend First  
and Romeo & Julia.



In the center of Berlin, only a few minutes by foot from the Museumsinsel and the Friedrichstraße Railroad Station, the traditional Humboldt-Universität zu Berlin had a new central library built, which gathered the partial libraries, previously scattered all over the city, into one building for the first time in the 200 year history of the university. The building site for this project is situated south of the subway viaduct, in the middle of the thick block structure of Berlin's Dorotheenstadt, which exemplarily represents the characteristic physiognomy of the city with its universal eave height of 22 meters. The public buildings of the city stand out via a different development of height. They tower above the body of the city by a calculated degree. The cultural landscape of Berlin has an emblematic silhouette.

The new Jacob und Wilhelm Grimm Center is the largest open access library of Germany to date and also contains the business

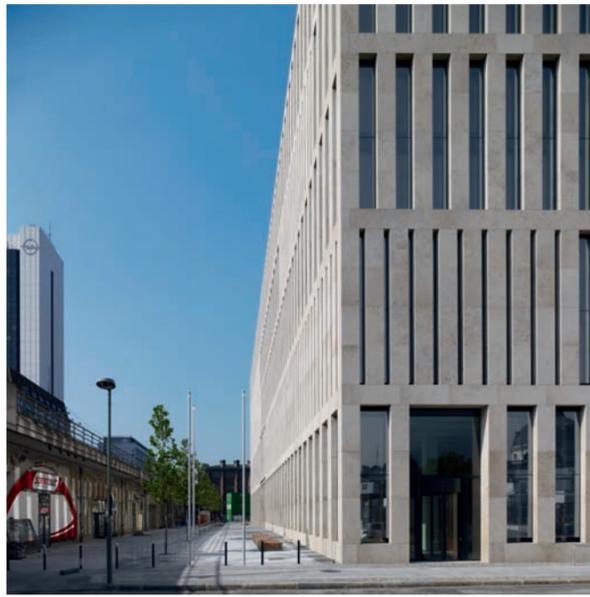
office of the university, the library administration, a meeting room and two training classrooms. The designated site would have had to be completely raised to an eave height of 22 meters. Instead, the structure is staggered in two heights, the cubature is elevated for 40 meters following the viaduct. In this way, the reservoir of knowledge that is the library sends a marked signal, the building joins the chain of cultural buildings. Yet what the building develops in volumes of height, it gives back to the city as free area. Between the subway and the foyer of the library, a metropolitan square comes into existence, which has already established itself as a beloved living space, both as an entrance and as the sun terrace of the cafeteria. Behind the elevated area, the cubature reduces itself to the regular eaves height of 22 meters and provides a connection to the neighboring development. Here, the true heart of the library, the great reading room,

lies in the center. Its whole roof area opens itself to the sky with large window panes and makes it possible to read and work by daylight. The structure in the foreground protects the sky lights from the negative influences of the southern sun, such as heat and glare, as from the noise emission of the neighboring railway line.

From the forecourt, the extended, two story foyer is reached, which gives space to the information area, the central lending desk, the cloak rooms and the cafeteria. It forms the light-flooded prelude to the fascinating spatial impression of the great reading room, the center and identity of the library. It stretches over the whole height of the building and is terraced, like a mirrored auditorium. Every place in this hall has its counterpart; the massive volumes of space can be experienced in three dimensions from every point. The free view of the clouds supports the perception of an exterior-like



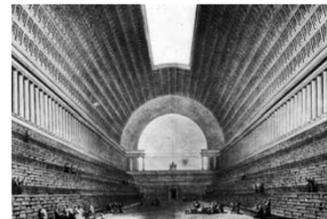
Site plan.  
 Night view of the south side along  
 the raised railway line.  
 on the following pages  
 View by night of the southwest side.



space, as does the interior façade. The central position makes it accessible: almost all 2.5 million media units can be directly reached from the reading room. On the terraces are a number of reading and working places, each related to the airy center of the room. Among them, spaces of quite different dimensions come into existence, and are predestined for a row of decentralized halls with workplaces for computers or groups. In addition to the introverted central reading room, individual reading islands are organized along the façades. Despite the great depth of the buildings and the density of the furnishings, the library possesses a surprising transparency and openness. The daylight situation of the reading room resembles that of an interior courtyard, as does the unified relation between architecture and furnishings. From almost every possible angle, the user can view of the outside, because windows and columns, bookshelves

and paths, even the positions of the tables are part of a single, unitary system. The research library, which protects the valuable collection of the Grimm brothers and which offers a panorama of the city, is at a height of about 25 meters. This room is a sort of balcony looking over the city and offers a view of Berlin in the style of Eduard Gärtner. The polyrhythmic play of the façades seems to interact with the braking and accelerating trains of the neighboring viaduct, an enduring memory for every passenger on the trains of Berlin. The variations are based on a fundamental model of 1.5 meters, and subtly communicate the change of functions in the interior, from open access magazines and reading places to special areas. The façades are realized in yellow banded Jura marble with a haptic, natural stone structure. In the interior of the buildings, highly frequented areas like the foyer or the stairs are overlaid with the same material. The concentrated

peace of the area is supported by the reduction to a few, specifically allocated materials: all inner façades of the reading room are faced with black cherry, as are the object-like installations of the foyer. Even the furnishings are an integrative part of the design and bring to mind memories of historic reading rooms: the reading tables are overlaid with green linoleum, the table lamps illuminate the workplaces through translucent stones. The project brings the public library into the present and develops a metropolitan location of strong interior and exterior identity. BF



View of Geschwister-Scholl-Straße.  
Etienne-Louis Boullée, Bibliothèque  
du Roi, 1785.

View of ensemble from Geschwister-  
Scholl-Straße.



Detail of Planckstraße and main entrance.

Entrance way.

*on the following pages*

LAYOUTS OF GROUND, FIFTH, SIXTH AND NINTH FLOORS, LONGITUDINAL AND CROSS SECTIONS OF THE READING ROOM.

SOUTH AND EAST ELEVATIONS AND CONSTRUCTION DETAILS OF THE READING ROOM SKYLIGHTS.



“Up, patriots, to the castle, to the castle!” On the 27th of May 1832, 30,000 people from Germany, France, and Poland followed this call. They went from the marketplace in Neustadt on Weinstraße up Hambach Castle to stand for their right to freedom. The Hambach Castle is thus a place that is important for the identity of a nation. Connected with the castle is the collective memory of the “Birth of the Nation,” as the authentic scene of a historic event. The history of the place reaches back much further than 1832. In the fourth century, the Romans characterized the site, and in the run of nearly two thousand years of history, the site has been further developed in increments. Today, it uniquely represents European and German history. The reason for the contemporary change was the desire to provide the historical monument with wheel-chair access, as well as a cautious correction of the transformations of the last decades. In all, the competition included three phases of plan-

ning. The goal of the first phase was the restoration of the castle back to its original substance and the redefinition of all of the inner spaces freed from historicizing elements. The vertical access was redone, including the elevator and the service areas. The historic spaces of different dimensions, with their characteristic stone walls, were developed into multi-functional presentation spaces. In the interventions the materials that dominated the old building, sandstone and wood, were reinterpreted and widely used. The original walls characterize the spatial atmosphere, given the reserved renovation of the rooms and furniture.

The second phase involves the new building of a restaurant with a vista terrace, while the third phase, the new construction of an entrance building on the outer ring wall has yet to be realized.

The fourth and last phase, which envisions the development of a hotel along the outer ring wall, is based on a vision of the archi-

Project site plan and construction option along the external wall and view from the south of the center of Hambach. Southeast aerial view.

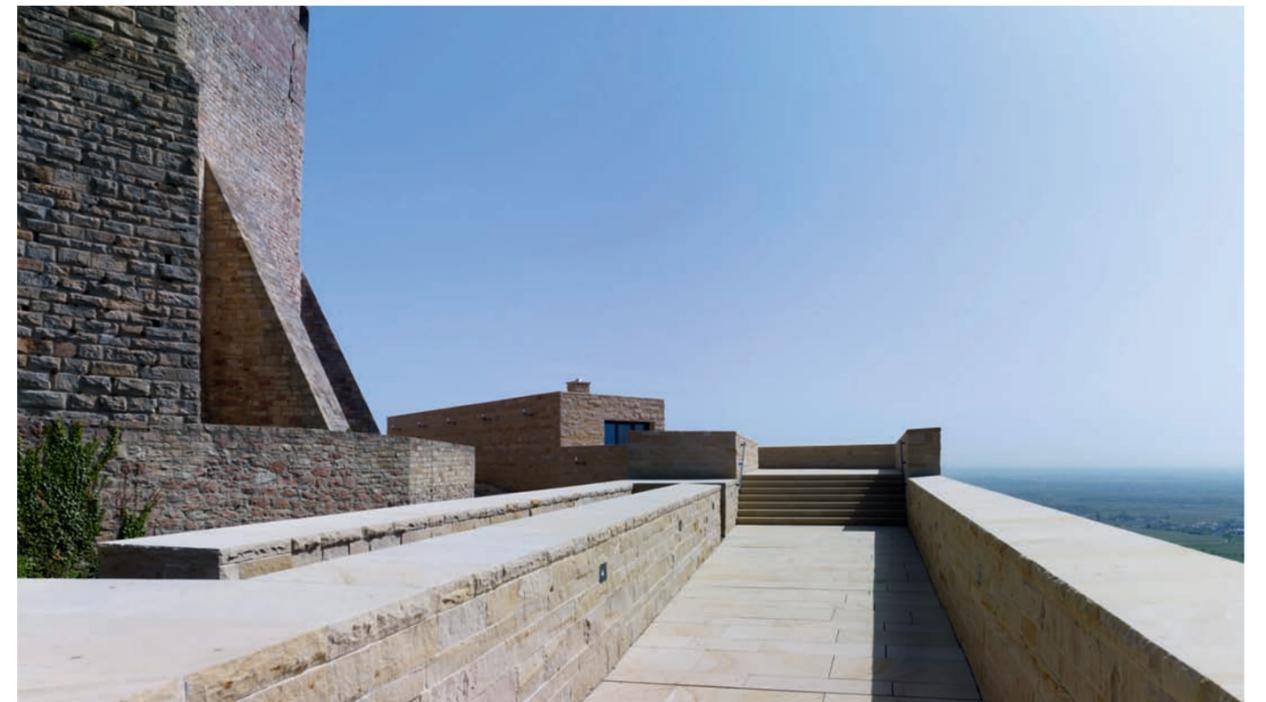
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2004–13  
**Hambach Castle**  
 Neustadt an der Weinstraße





Castle entrance and on the left  
the roofline of the new restaurant  
building.  
Upper scenic terrace of the restaurant.





Heidelberg Castle is one of the most important Renaissance architectural works north of the Alps. From the Thirty Years War on it sustained many damages, until it was fully abandoned in the eighteenth century. Today it is one of the biggest attractions for international tourist with more than a million visitors yearly and it decidedly characterizes the image of Germany for Japanese and American citizens.

To do justice to the mass of visitors and to appropriately receive them in the area were the initial themes of the task. The localization on the terrain corresponds to the desire to free the historic ensemble from the necessary organizational processes and to offer the interested parties orientation directly upon entering the site. The new visitor center is incorporated self-evidently in a chain of neighboring buildings along the defense wall. It is placed between the gardener's house and the former tack room and communicates with the dimensions and structural lines of these two buildings with its own architectural

language. The new building is freestanding and forms a small forecourt for each of the neighboring buildings, as well as an elevated alley towards the rearward support wall. The previously fragmented-seeming structures are developed into an ensemble and stage the prelude to the castle at the same time. The new structure provides deliberate connections to individual elements of the monument. The main entrance of the building is located on the north side of the castle which faces the Stückgarten. From here, the visitor reaches the central waiting area, the windows of which stage the Seltenleerturm and the Elisabeth Tor like inverse display windows. The extremely deep soffits, which are precisely beveled in correspondence to the chosen views, allow the new building and the monument to enter into a constant dialogue. These concrete reminders support the expectant attitude of the tourists to their goal immediately at the beginning of their visit.

At peak times unobstructed processing of the visitor traffic offers a particular chal-



General site plan.  
Detail of beveling with reflection  
of Elisabeth Tor.  
View through portal of the entrance  
to the complex.

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2009–13  
**Visitors center at Heidelberg Castle**  
Heidelberg

