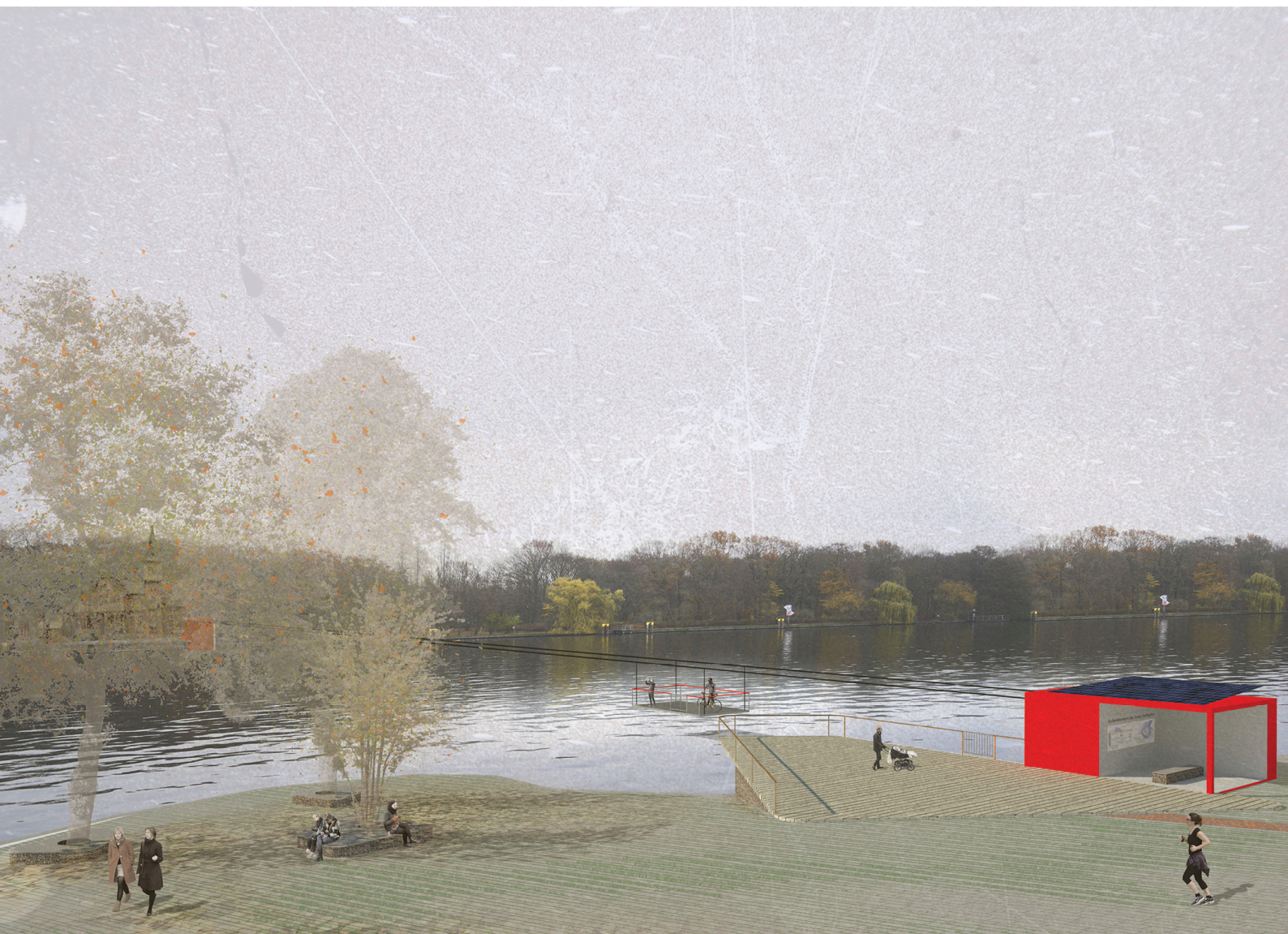


# IN COMPETITION

HOW TO PARTICIPATE IN A COMPETITION AND WHAT TO LEARN FROM IT



**LUCCA BLUMENSTEIN**



SVERIGES LANTBRUKSUNIVERSITET - SWEDISH UNIVERSITY OF AGRICULTURAL SCIENCES  
FACULTY OF LANDSCAPE ARCHITECTURE, HORTICULTURE AND CROP PRODUCTION SCIENCES  
DEGREE PROJECT • 30 CREDITS  
LANDSCAPE ARCHITECTURE - MASTER'S PROGRAMME  
ALNARP 2015

**IN COMPETITION - HOW TO PARTICIPATE IN A COMPETITION AND WHAT TO LEARN FROM IT**

TÄVLING - HUR MAN DELTAR OCH VAD MAN KAN LÄRA AV DET

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## ABSTRACT

The subject of this thesis is my participation in the Schinkel competition, an ideas competition organised by the Architecture and Engineering Association of Berlin (AIV Berlin) and directed towards young architects, landscape architects, planners and engineers. The planning subject of this years competition is the Berlin district Lichtenberg and in particular a site along the river Spree currently shaped by industrial uses and fallow land. Today a place defined by inaccessibility but equipped with the potential to become a vibrant, urban part of Berlin's cityscape.

I submitted a proposal to the landscape architectural competition assignment dealing with the creation of accessibility to the green and blue open spaces and the transformation of these spaces to allow mixed usability for the public, the existing industries of the site, the future inhabitants and people who work in the area or are visiting.

The design work is the biggest part of this thesis. In a concluding reflective discussion I investigate how participating in the competition affects myself and how the competition affects the discipline of landscape architecture and society as a whole. The first questions reflects on my design process and investigates what I have learned from the competition. For the second question I consider how competitions promote design knowledge production by generating contrastable ideas and a basis for discussing current planning issues.





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## INTRODUCTION

When deciding on a topic for my Master thesis I always knew that I wanted to work with a design proposal. It felt very natural to me to use this thesis to become more experienced as a designer and work as close as possible to the way of a professional landscape architect.

I felt that participating in a competition would help me to work within a professional framework and get more accustomed to a typical competition process. I also wanted to find a site that I could engage myself with and explore in all its characteristics and possibilities. Choosing a competition gives the possibility to focus on one site within a set framework and provides an element of feedback through the evaluation by the jury and the comparison with other entries. I also expect that I can learn a lot for myself from the practical design experience. I went through many competition briefs until I found one that I connected with and which also fitted in my timeframe alongside other work commitments.

The AIV Schinkel-Wettbewerb 2015 is an idea competition directed towards architects, landscape architects, urban planners, structural engineers and artists (young professionals as well as students). This year the site for the competition is Lichtenberg, a district along the Spree river in Berlin. The first sentence in the brief for the competition is 'Verstehen, indem man entwirft' (Understanding by designing) which fit my motivation for this thesis perfectly.

Even though I was motivated to undertake a practical project for my Master thesis, I felt the need to connect my work on the competition to a theoretical background. A discussion about my personal learning outcomes from participating in a competition and about the capability of the Schinkel competition to generate knowledge relevant for architecture and society in general is part of my reflection.



# AIM, METHOD, STRUCTURE

## AIM

I have formulated two main aims for the work on this thesis. The first one has a practical and the second one a theoretical motivation. The first one is to find innovative and place specific design solutions which in context with the Schinkel competition can act as a catalyst for the transformation of Berlin Lindenberg. Secondly, through working on the competition entry and a subsequent reflection on the design process I aim to become more experienced in understanding and designing places, in working successfully within the framework of a competition and find answers about how competitions promote design knowledge production.

## METHOD

In coherence with the aim of my thesis I am working on this thesis in two phases. In the first phase I concentrate on the exclusive work on the competition entry and use different methods to produce the proposal.

To understand the site I firstly gain knowledge by reading about it which I then deepen and expand with my own investigations during a site visit. In the reading part I am conducting an analysis of history, uses and characteristics of the site and its surroundings with the help of the material provided by the competition and further literature and internet research. In the investigation part I explore the place and its surroundings during a site visit and document it in form of sketches and photos. The methods used for investigating the site are initial sketches based on assumptions about the site before the site visit, walking the site, photographic and sketchual investigation on site, a photographic investigation of the site from the distance and analytic sketching after the site visit.

This analysis is the basis for developing a concept and design ideas. For the actual design process I am adopting methods that I am used to working with from experience in design projects at university or during internships. I started sketching my ideas by hand, then brought them into CAD and to develop them further sketched on print-outs of the CAD-drawing. From my previous education in Germany I was used to drawing in Vectorworks, but as AutoCAD is the most commonly used programme at SLU I decided to take the opportunity to learn how to use AutoCAD during this project.

For the presentation of my proposal on the required posters

I used digital tools such as Adobe Photoshop, InDesign and Illustrator. Discussions with my supervisor and fellow students at SLU helped me to refine the way my posters communicated my idea.

As I am working on a proposal in the context of a design competition I am given an initial framework for time management and specific demands for the product to be handed in. The competition requires the display of the design idea on two DIN A0 posters.

Page 1 is to show the design in relation to the investigation area, a site plan in 1:1000 explaining all structural additions and links to the site and its surroundings.

Page 2 is used to display the deduction and explanation of the concept, details of the landscape architectural concept in 1:200 showing spatial relations, materiality, topography, constructions and vegetation, visualisations and sections according to the concept, detail of materiality and vegetation in 1:50. Additionally a textual explanation on maximum 2 DIN A4 pages is to be handed in separately. By this the competition brief specifies the form of the product and it becomes my task to best communicate my ideas in the given format.

In the second phase I study my design approach to the competition using allocated material (sketches, notes etc.) to review my design process. A final discussion reflects on my personal learning outcome of the competition and relates my own experiences in working on a competition with a theoretical background.

Most of the studied literature refers to competitions from an architectural perspective, but include landscape architectural and planning projects in their studies. In this thesis I am using the term architecture or architect in a wide sense generally including landscape architecture and urban planning.

## STRUCTURE

My thesis is organised in four parts. Part 1 introduces the Schinkel competition and investigates the site that is subject of the competition including historic developments, today's situation and the results of my site visit. In Part 2 I review the design process or the transformation of the site concluding in Part 3 the documentation of the actual competition entry. In the final Part 4 I conclude my thesis with a reflective discussion.



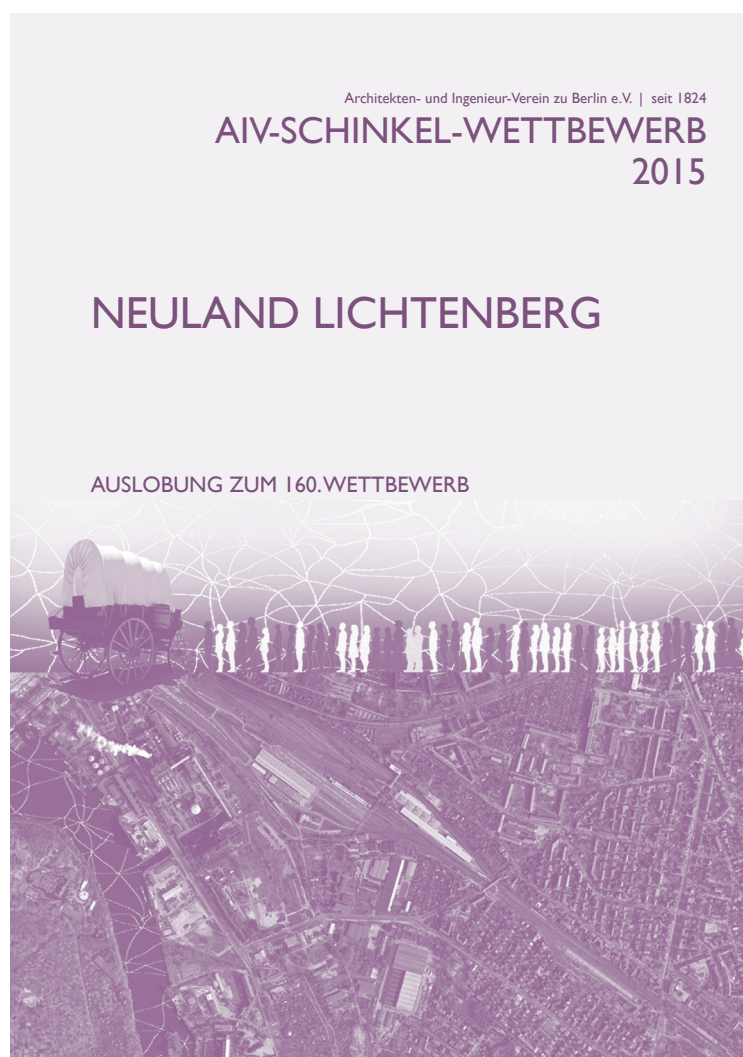
Fence with climbers photographed during the site walk.



# I

## THE SITE

This part looks at **how I understand** the site and its surroundings through reading and investigating. I am reading about the situation, current and historic developments of the site and the river Spree. I am investigating the site during a site visit by photographing, sketching and walking the site.



Title page of the competition brief (AIV Berlin 2014).

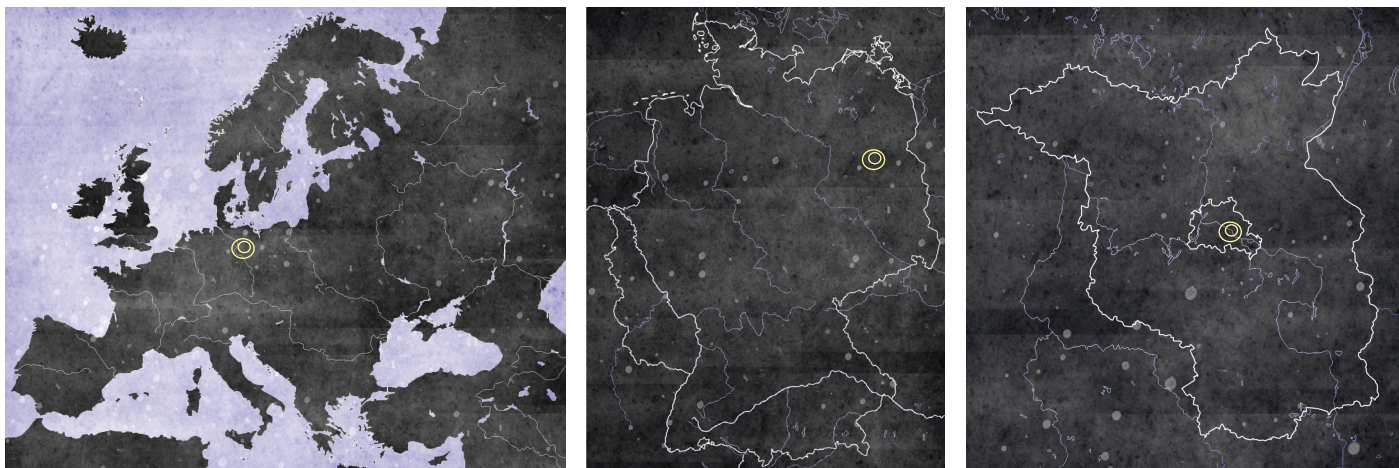
## READING ABOUT THE SCHINKEL COMPETITION

The Schinkel competition is organised by the *Architekten- und Ingenieur- Verein* (AIV) a Berlin based association of architects, engineers, urban planners, landscape architects, scientists, economists, attorneys and artists dedicated to the promotion of building culture. The traditional Schinkel competition has first been held in 1852. As a future oriented, interdisciplinary and to the current diskurs on planning contributing competition the universal thinking of architect, painter and designer Friedrich Schinkel is being remembered. The Schinkel competition is an idea competition directed towards students and graduates and aims towards supporting education whilst also contributing to finding the future forms of Berlin and the region and the development of new ideas with significance breaching over the borders of Berlin and Brandenburg. The competition is meant to stimulate a discourse between young planners, experienced professionals and the public. The site and thematics for each years competition are discussed during a workshop with a wide interdisciplinary team to find a relevant, contemporary subject (AIV Berlin 2014: 6).

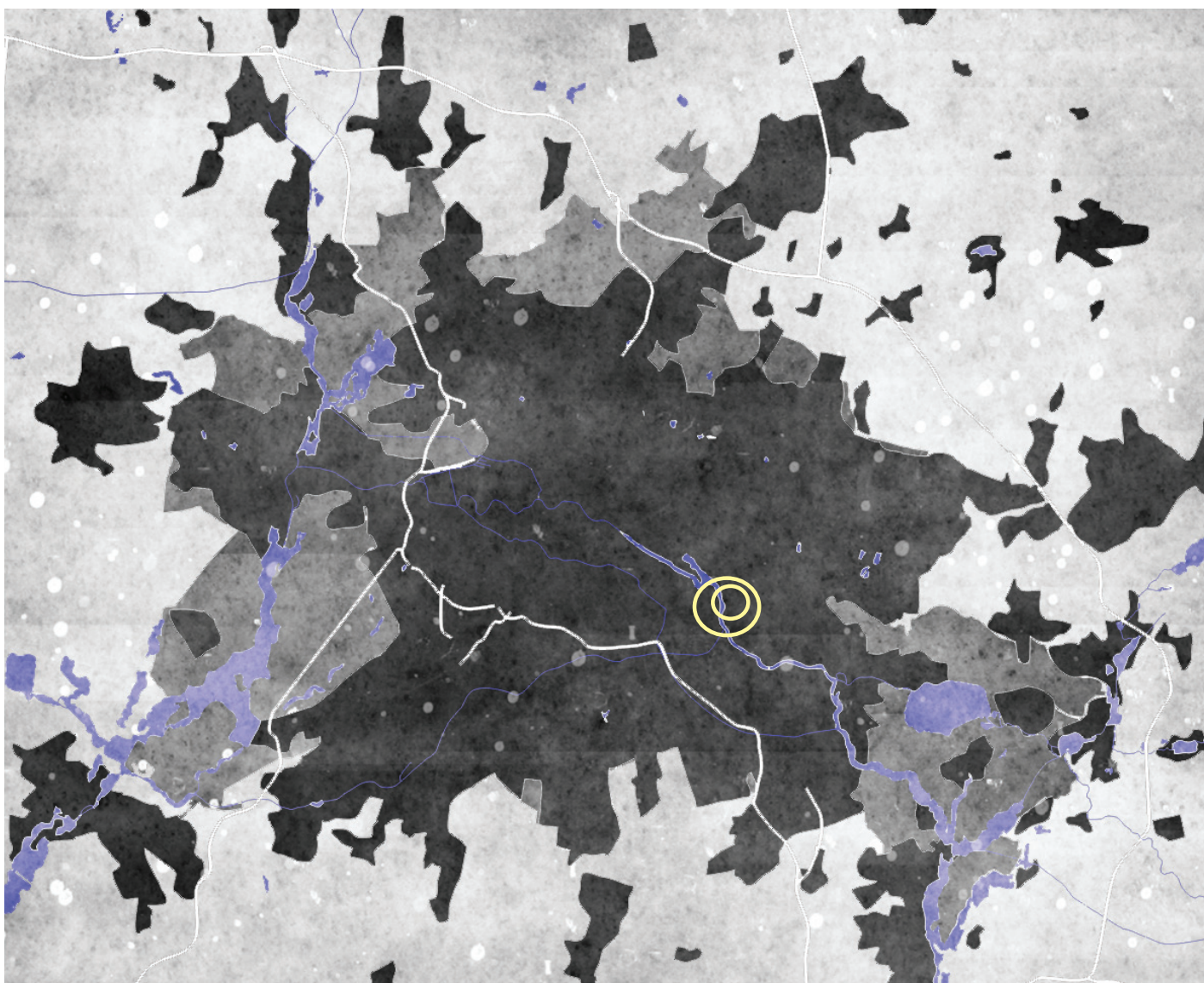
For the 160th Schinkel competition in 2015, Lichtenberg is to be investigated in three different assignments referring to varying scales. For the first assignment *Links and Public Space* a greater structure for the area is in search, the second assignment *Quarter and Mixture* concentrates on a concept for mixed working and living and the third assignment *Object and Intervention*, which I chose for my own participation in the competition, asks for a design for a characteristic intervention on the smallest scale (AIV Berlin 2014: 24).

Architects, landscape architects, urban planners and structural engineers can enter their design solutions individually or in multidisciplinary teams, which can be joined by contributors from the disciplines of art, ecology, traffic planning and preservation (AIV Berlin 2014: 7).





The site in relation to Europe, Germany and Brandenburg.



The site in relation to Berlin.

## READING ABOUT TODAY'S SITUATION

Lichtenberg is one of 12 districts in Berlin. It is situated towards the east of central Berlin and stretches from the river Spree towards the agricultural landscape north of Berlin. Although Lichtenberg stands as the title for the competition, the actual site is shared between the district Lichtenberg and Treptow-Köpenick. As these are very large districts, it is of more relevance to look at the quarters directly adjacent to the site, in particular Karlshorst and Rummelsburg.

Today the competition area cannot be described as a coherent urban fabric, but a heterogeneous, partly fragmented mixture of industrial areas, small patches of residential areas, derelict areas as well as allotment gardens and green spaces. The proximity to the river Spree is not tangible in the area, as the river is not publicly accessible mainly due to industries that are situated along the river. Characteristic ensembles even though publicly inaccessible such as the power station Klingenberg, the former radio station Funkhaus at the Nalepstraße or the Spreepark a derelict amusement park remain highlights within a fragmented urban sprawl (AIV Berlin 2014: 22). The derelict, industrial character is strengthened by an overhead high-voltage line that crosses through the area.

Derelict buildings and open spaces have potential for temporary or alternative uses. Some open spaces along the Spree are being used for party-events in summer. The chatter Riedel has built a small marina north of the Funkhaus. On the eastern side of the Köpenicker Chaussee a new gas power station is in planning (AIV Berlin 2014: 23).

By public transportation the area is accessible through the tram line 21 which has three stops within the proximity and connects towards Berlin Ostkreuz and Schöneweide. The area is connected to the major road network by the two-lined Köpenicker Chaussee and Rummelsburger Landstraße. Both roads are partly accompanied by tree rows, bicycle lanes and footpaths, but also have high impacts on noise and dust pollution. The area is mainly flat and lies at a height between 32,50 and 37,50 meters above sea level. The productivity of the soil is generally classified as low (BSM 2008: 23). A high degree of non-porous ground materials has led to a decrease of groundwater renewal. The local storm water network does not spread over the whole area and is not sufficient to collect all

stormwater of the area (BSM 2008: 14).

The Spree and the green spaces in the area are of a very high importance for the micro-climate and the circulation of cold air on an urban scale (BSM 2008: 25).

From a ecological perspective the industrial and derelict areas consist of a high degree of ruderal vegetation which form an important habitat for insects and small animals. The dry grasslands could potentially be listed and put under protection. A detailed survey would be necessary. The allotment garden are particularly deserving protection because of their old tree population and its significance for the avifauna. This also applies to the trees along the Hoher Wallgraben. Some of the roads in the competition area are aligned with tree rows, but are often fragmented (BSM 2008: 26-27). There is a high degree of private green spaces in the area. Apart from private gardens these are mainly the allotment gardens. Public green spaces and playgrounds are very rare in the competition area. In the competition brief (AIV Berlin 2014: 22) the low quality of the few existing open spaces is described:

*The existing open spaces as the Seepark, the extensions of the Wuhlheide, but also the overgrown Hoher Wallgraben seem in their current occurrence more as elements illustrating stagnancy instead of enhancing and promoting identity.*

In the land-use plan for the city of Berlin from 2004 the largest part of the area is classified as industrial area. The planning documents of the district Lichtenberg on the other hand already point towards a more mixed use. In their plans from 2005 the industrial use is complemented with mixed industrial and residential areas, pure residential areas, green spaces and public buildings such as a school.

Even though the area has many deficits today, it has equally high potentials, mainly because of its location. The area lies directly adjacent to the Spree as well as to some of the most qualitative residential settlements in Berlin, Prinzenviertel and Waldsiedlung (BSM 2008: 43). In the wider surroundings extensive recreational areas such as Plänterwald and Wuhlheide can be of great importance if better connected.





A



B



C

- A. Powerstation *Heizkraftwerk Klingenberg*.
- B. Former radio station *Funkhaus Nalepstraße*.
- C. Listed buildings on and adjacent to site.

## READING ABOUT HISTORIC DEVELOPMENTS

The competition area lies within the Friedrichsfelder Feldmark which is a part of the Berlin glacial valley. Until the beginning of the 19th century the area was mostly unsettled and consisted of heath landscape, woods, wet meadows and lowlands. The lowlands were accompanied by a ditch which connected to the Spree (BSM 2008: 21). The ditch (Hoher Wallgraben) is still visible in parts today. The urbanisation of the area started slowly. A series of gastronomic establishments such as Wilhelminehof, Waldschlösschen, Neue Scheune and Eierhaus were popular recreational destinations. At the same time small settlements established themselves (AIV Berlin 2014: 20).

With the beginning of the industrialisation a new railway was built guaranteeing a good connection to Berlin. On the initiative of a private building association the settlement Karlshorst was planned by Oscar Gregorovius as a colony of detached houses targeted towards middle class families, clerks, workers and seniors (AIV Berlin 2014: 20). The urbanisation quickly continued in the 1920s with the by Peter Behrens planned garden city 'Lichtenberg bei Berlin' consisting of simple detached houses and functional open areas - today 'Waldsiedlung Karlshorst' and listed since the 70s. Towards the end of the 19th century the area developed as a location for industries, especially because of the possibility to use the

river for generating water power and its good infrastructural location along the river Spree and the railway. The power station Klingenberg was put in operation in 1925/26. The red brick building with its expressionist architecture remains a landmark until today (AIV Berlin 2014: 21).

Parallel to the residential developments grew the need for recreational facilities. These include the river baths Lichtenberg and Wilhelm Strand and the racecourse Karlshorst. The architect Franz Ehrlich designed the today listed 'Funkhaus Nalepastraße' as the GDR broadcasting station, where between 1956 and 1990 all national radio programmes were produced and broadcasted (AIV Berlin 2014: 22). Today artists and designers studios occupy the building and the impressive interior is used as 1950s film locations.

On the competition site two building complexes are listed, namely the former radio station *Funkhaus* and a electric power transformation substation. Directly adjacent to the site the former gastronomic destination *Eierhäuschen*, the power station *Heizkraftwerk Klingenberg*, the bridge crossing the *Stichkanal Rummelsburg*, the housing estates *Erlenhof*, *Pappelhof* & *Ulmenhof* and *Gaswerksiedlung* are listed and under protection (Senatsverwaltung für Stadtentwicklung und Umwelt n.d.).



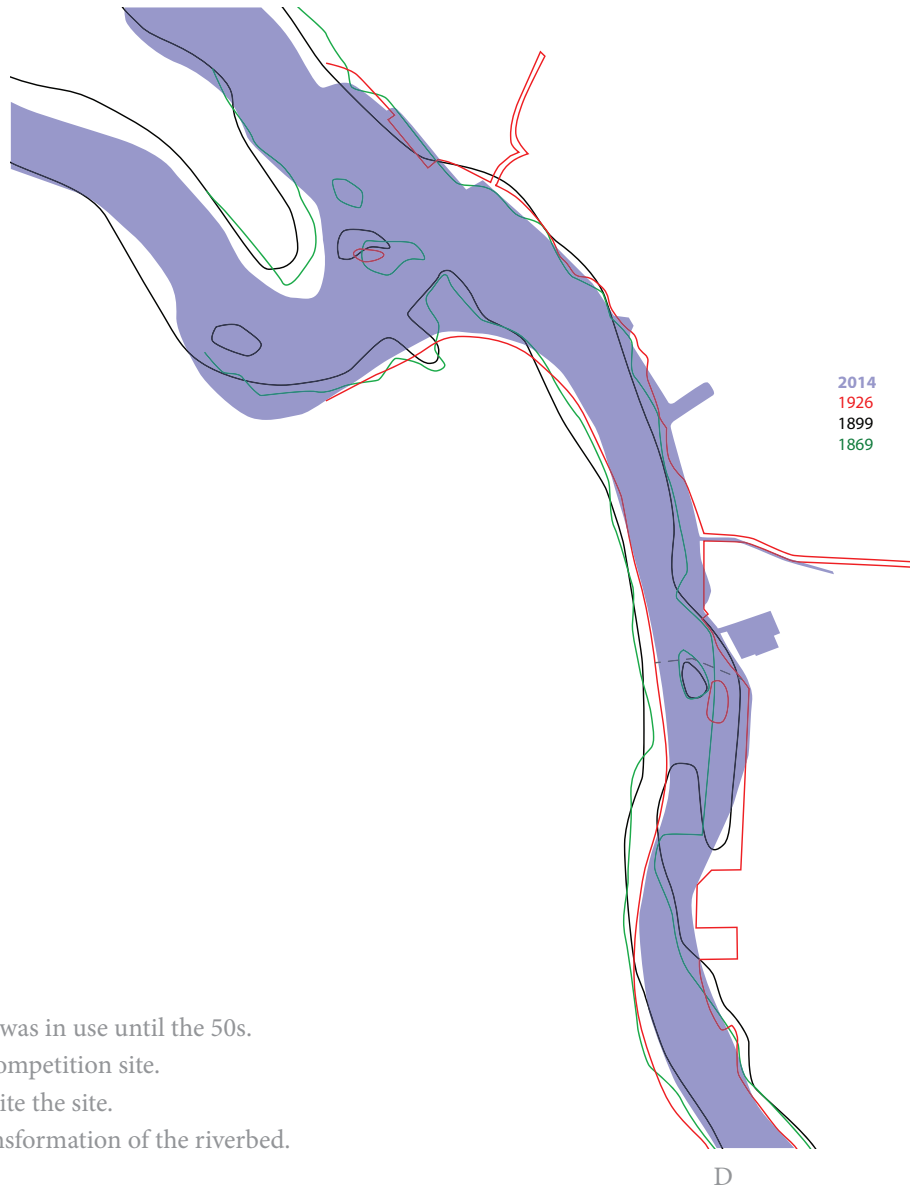
A



B



C



- A. The former river bath Lichtenberg which was in use until the 50s.
- B. The industrial riverside upstream of the competition site.
- C. The water edge along Plänyterwald opposite the site.
- D. Overlay of historic maps showing the transformation of the riverbed.

D



## READING ABOUT THE RIVER SPREE

The river Spree originates in the Lausitz and after 382km flows into the Havel. The upper parts of the river have been heavily affected by brown coal mining causing the extension of the river in width and depth which today with the decreased mining activity results in the reduction and even stagnation of flow speed. In the Spreewald the Spree divides into a network of smaller streams creating a highly valued ecosystem protected as a UNESCO biosphere reserve. Within Berlin the Spree is channelised and largely built until the water edge (BUND n.d.).

### SWIMMING IN THE SPREE

The Spree used to be a swimming river. In 1905 Berlin had 15 river bathing spots. Today swimming is not allowed because of water pollution and shipping traffic. An exception is the swimming ship at Treptower Park, although this is not filled with Spree water. Köpenick also has a river bath at the Dahme immediately before she leads into the Spree. Currently various efforts are made to once again enable swimming in the Spree. The architecture office 'Realities United' won a competition

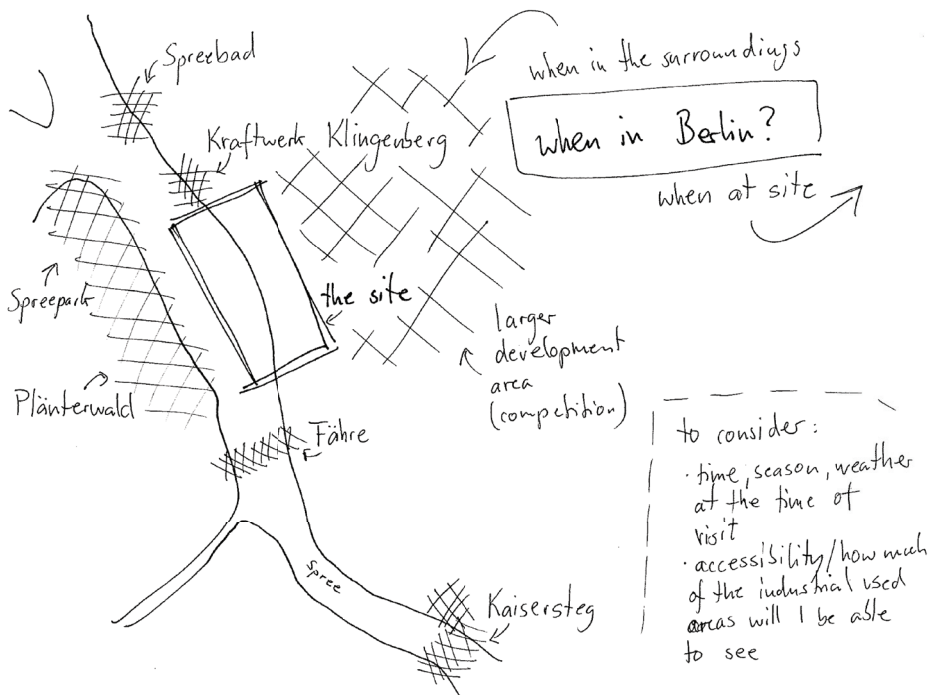
in 2011. Their proposal for the parallel to the Spree situated Kupfergraben would allow swimming in central Berlin. An upstream ecological system consisting of vegetation, gravel and sand would clean the water to achieve swimming quality. The project is planned to be realised in context with the international building exhibition in 2020 (Klesmann 2014).

There is also a discussion about how the Spree water could be cleaned to allow swimming. Reason for the pollution of the water is mainly that the sewage system can not handle extensive amounts of stormwater after heavy rainfalls. The landscape engineer Ralf Steeg has developed swimming containers that would temporarily store excess sewage water during heavy rain falls and return the water to the sewage system once it has regained its capacities. He imagines these containers to be simultaneously used as cafés, sun decks and gardens. A first prototype has already been realised and Ralf Steeg believes that if politics support the project the river can be clean within six years (Prechtel 2014).

getting there: S-Bahn, Straßenbahn, by foot  
how do typologies change during the journey?

- > get a feeling of the scale of the place
- > vegetation
- > buildings, Denkmalschutz
- > Bultenbruch

- > site walks  
document what I see with sketches and photos along the path
- > find sight connections
- > material collections
- > people  
who is using the place at the moment?
- > apart from the visual  
sounds, smells, touch
- > look at edges  
especially the meeting with the Spree  
also site to Rummelsburger Landstraße
- > visibility of old and new power station
- > how does the other side of the river affect the site. does it?



to consider:

- time, season, weather at the time of visit
- accessibility/how much of the industrial used areas will I be able to see

Wednesday 19.11 evening  
Thursday 20.11 full day  
Friday 21.11 morning

6° 0mm (forecast)

Outline for upcoming site visit.

## INVESTIGATING THE SITE

After reading about the site, the site visit was the main source of information about the place. Two weeks into working on the competition I went to Berlin to see the site and the surroundings. I tried to be as clear as possible about where I want to go and what would be important to 'check' when on site. At the same time I was aware of the large inaccessibility of the site which meant that the surroundings and how much I could see of the site by looking at it from the outside became even more important.

I chose photography as the main tool for documenting the site as I did not have any image material provided by the competition organisers and was in need of a tool that quickly captured a quite large area. Notes and sketches complement the documentation.



## INVESTIGATING THE SITE BY WALKING

- 1** I started my walk north of the site at the tram stop 'Heizkraftwerk'. From there I followed the Köpenicker
- 2** Chaussee until it bridges the Stichkanal Rummelsburg. Standing on the bridge I saw a row of birch trees standing on the edge to the water in front of a white industrial building, which would be my first impression of the site. I could also see the Spree and the woods on the other side of the river, with the old ferry wheel of the Spreepark peeking out of the trees. The next time I would be able to see the river would be when I ended my walk on the southern side.
- 3** I continued walking along Köpenicker Chaussee a two-laned street with tram tracks in the middle and parking, two rows of trees, a cycle path and a pedestrian path on the side. From the side towards my left I could not see much apart from high walls and fences topped with bared wire. At the entrances towards the industrial areas I could have a glance at what lies behind the fences and walls. Sometimes vast hard surfaces, with trucks, containers and halls, sometimes seemingly abandoned places with overgrown vegetation and sometimes more walls. I came to a busy
- 4** road crossing of Köpenicker Chaussee, Blockdammweg and Rummelsburger Landstraße. I stay on my side of the road and follow the Rummelsburger Landstraße.
- 5** Through a locked gate I could see Hoher Wallgraben, a small ditch which connects to the Spree. The low clipped grass reveals the perfect geometry of the ditches profile only intermitted by the dense vegetation growing in at intervals and single mature trees emerging from the slope.
- 6** Continuing my walk I follow the facade of an big old brick building. Even though it seems totally abandoned with its broken windows and overgrown front gardens, the building has a majestic presence and intriguing details on the facade
- 7** invite closer attention. I now follow a smaller street. On the Nalepstraße the red brick facade (I only later realise that at this point I really am looking at only a facade with no building behind it) continuous on the right and a petrol station surrounded by a large lawn lies on the left side. The Nalepstraße is a dead end street. Before turning around and taking Poggendorffweg on the other side of the petrol station back to the Rummelsburger Landstraße I peek
- 8** through the entrances towards the chatter Riedel and the Funkhaus. On the Riedel site a lot of construction is going on. Large trucks obstruct the view towards the harbour basin.
- 9** Back on the Rummelsburger Landstraße I can again see the Funkhaus in the background. In front of it lies a vast, empty area with nothing but sand. At the edge of the empty area stands a large single tree in front of an abandoned structure of a building. The large sand area is fenced in. I walk along the fence until I come to the allotment gardens Wilhelmstrand. Walking through the small sandy roads
- 10** of the allotment garden compound I get small glimpses of the Funkhaus and the abandoned building in front of
- 11** it. Coming closer to the river I can see another abandoned building in the midst of a dense woodland.
- 12** The small road I am walking on comes to an end a few meters before it reaches the river at private boatclub. I am not able to walk towards the water but once again I can see
- 13** the Spree. I end my site walk continuing south through the allotment gardens.





## INVESTIGATING THE SITE BY TAKING PHOTOS





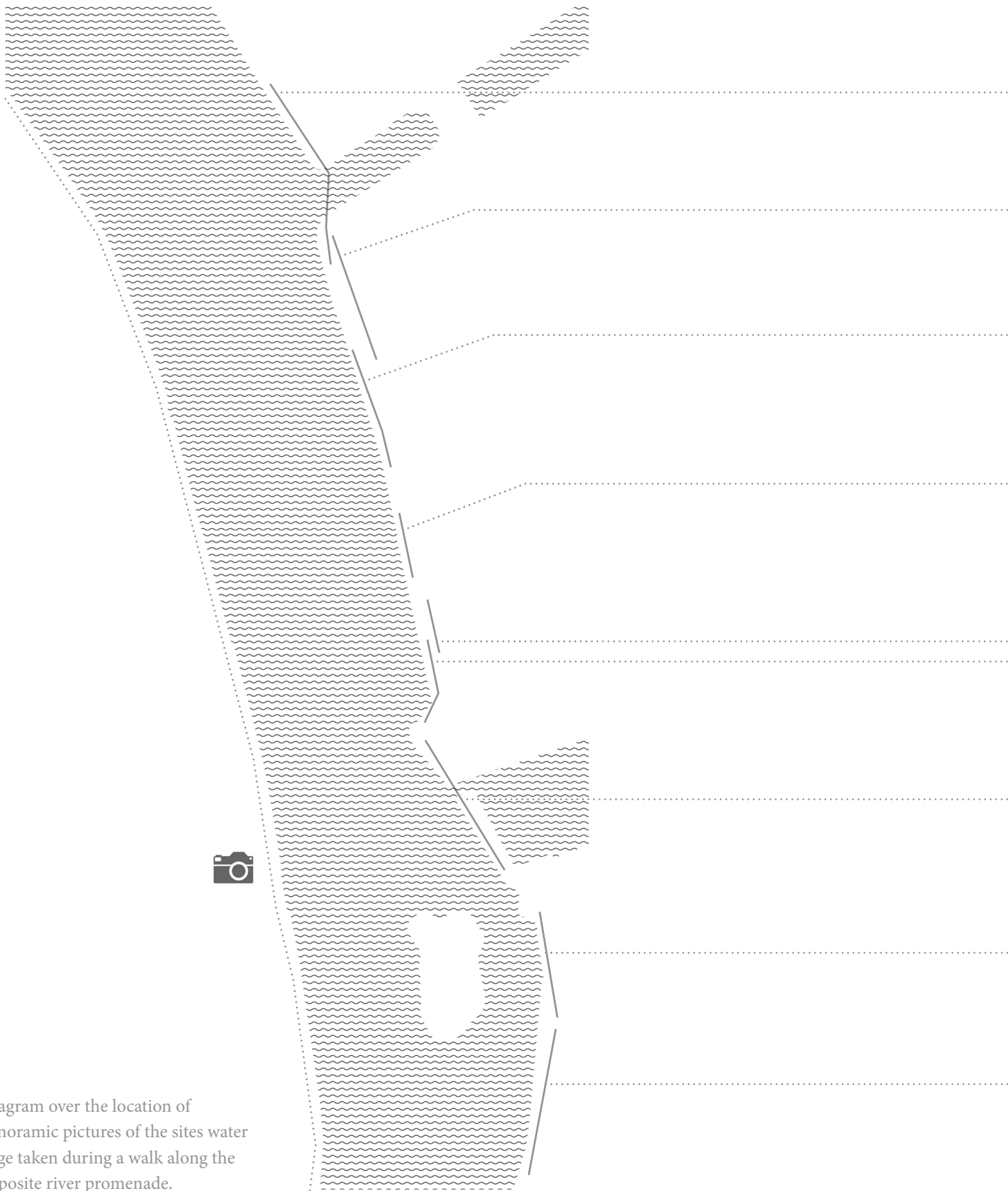


Diagram over the location of panoramic pictures of the sites water edge taken during a walk along the opposite river promenade.





## INVESTIGATING THE SITE FROM THE DISTANCE

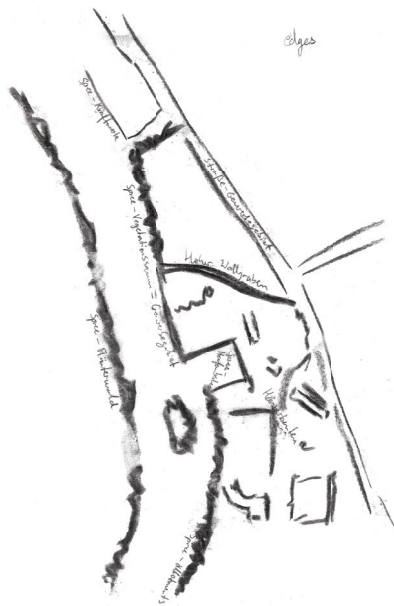
Due to the high degree of inaccessibility of the site I had to get a lot of information about the site by looking at it from a distance. I took a walk on the other side of the river and took pictures of the sites river front stretching from the cement plant in the north till the allotment gardens in the south.

In sequence these pictures gave me an oversight over the riverfronts appearance. By zooming in on the pictures after the site visit I could discover more details that I was not able to comprehend on site.

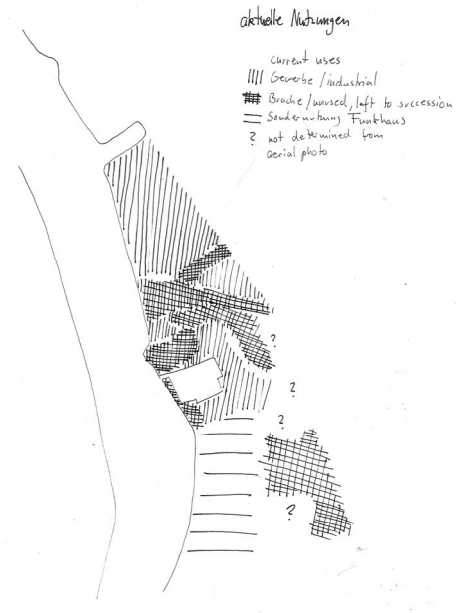
## INVESTIGATING THE SITE BY SKETCHING



A



B



C

- A. Accessibility of the site (assumption from studying aerial pictures and information on maps).
- B. Important edges (assumption from studying aerial pictures and information on maps).
- C. Uses of the site (assumption from studying aerial pictures and information on maps).

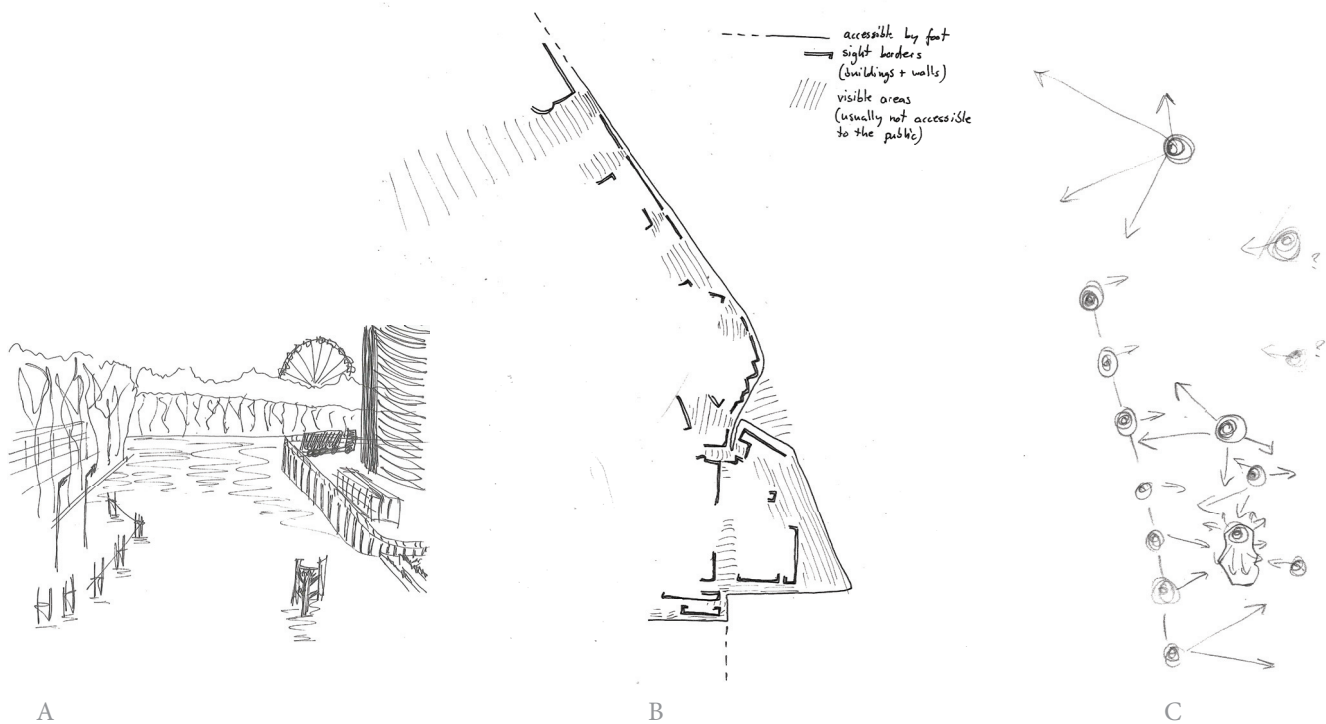
## SKETCHING DURING DIFFERENT PHASES

Sketching the site was the central tool for understanding proportions, relations, uses. I started making analytical sketches based on aerial pictures even before visiting the site to have a better comprehension of what to expect when on site and of what to pay particular attention. During the time on site I used photography as the main tool for documenting the site complemented by textual notes and occasional sketches.

## BEFORE SITE VISIT

I tried to get as accustomed to the site as possible by using aerial pictures, google maps, site pictures, google street view. These formed the basis for sketchy analytical maps which investigated for instance accessibility, the ratio of hard and soft surfaces, important edges.

The produced sketches suggest a very high degree of inaccessibility and a potentially very interesting edge towards the water, but also maintained uncertainty about the uses and degree of abandonment for many parts of the site.



- A. View from the bridge over the channel *Stichkanal Rummelsburg* (sketched on site).  
 B. Accessibility and visibility of the site (sketched after the site visit).  
 C. Potential views (sketched after the site visit)

## DURING SITE VISIT

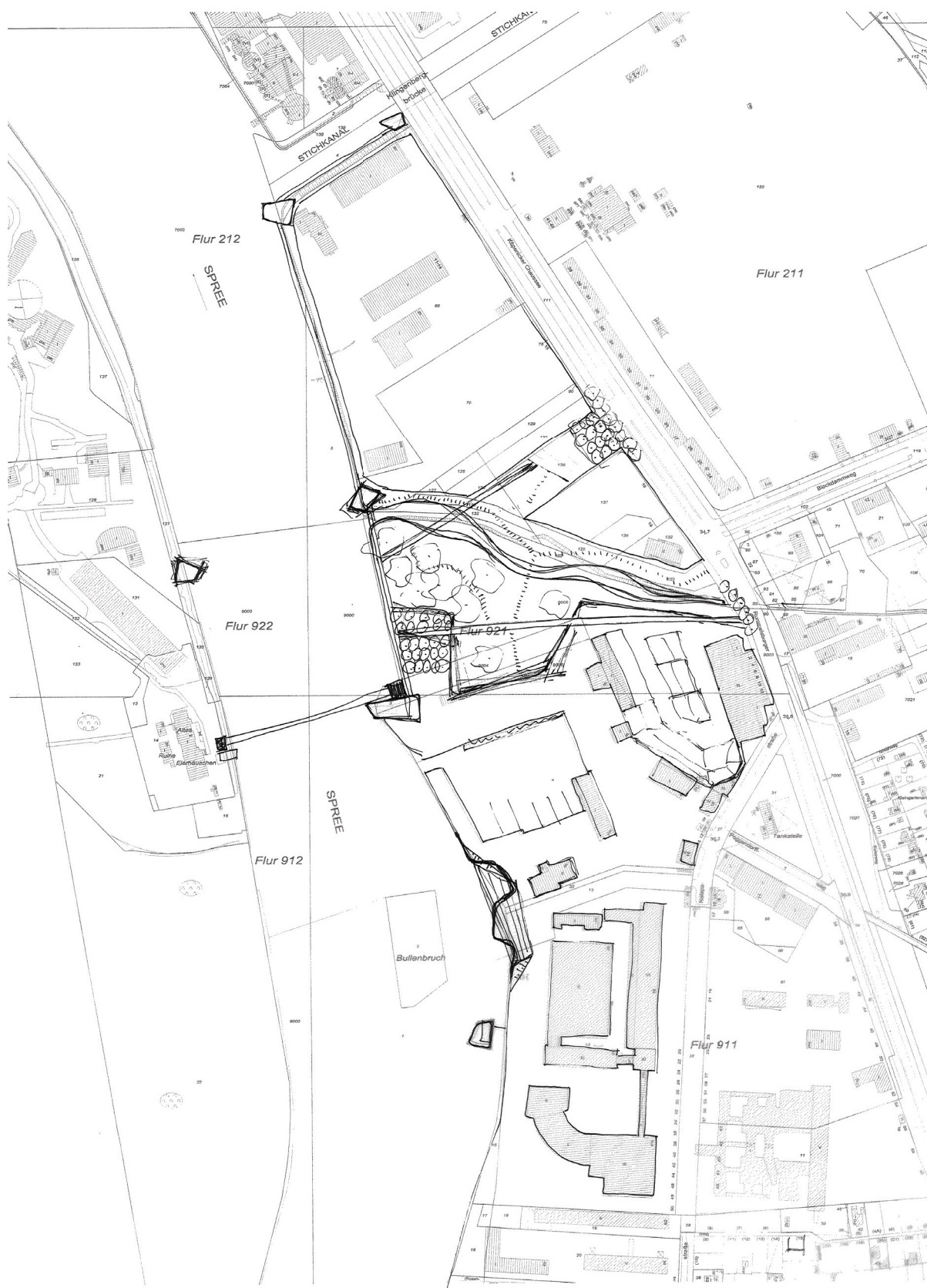
Sketching during the site visit consisted mainly of quick sketches of particular views. In contrast to photography sketching had a greater possibility to abstract and focus on the fragments relevant for the view. Particularly noteworthy was the view from the bridge over *Stichkanal Rummelsburg*, the only spot on site where the Spree and the opposite wateredge is visible. The view is further dramatised by the channeling through the wildly vegetated wateredge on the left and the hardscape of the *Zementwerk* on the right which directs the view towards the Spree Park's old ferry wheel on the other side of the Spree.

## AFTER SITE VISIT

With the help of the findings on site I could reevaluate my initial perception of the space and use sketching as a method to create a more detailed and comprehensive analysis.

Together with the readings about the site and the photographic documentation I created the following perception of the place: Current uses of the site are primarily of different kinds of industrial nature. The area consists of well functioning as well as abandoned components. The at the time inaccessible river Spree is at the same time the highest potential for the site. The area lacks connections within the site as well as to its direct surroundings including the other side of the river.





Developing the design by sketching on CAD-drawing print-outs.

## II DESIGN PROCESS

After having investigated how I understand the site, this part explores **how I transform** the site. I am revisiting my personal design process and study sketches and drawings during different stages of the design work to illustrate how the competition entry attained its final form.





Location of the three focal topics.



## THE COMPETITION BRIEF

The competition brief (AIV Berlin 2014) for the 160. Schinkel competition in 2015 is titled *Neuland Lichtenberg* (New land Lichtenberg) and asks for an examination of Berlin's district Lichtenberg situated between *Landsberger Allee* and *Köpenicker Chaussee*. Lichtenberg is described as a patchwork of various urban fields including Wilhelminian quarters, settlements of the architectural reform movement during the Weimar Republic, large scale housing estates and industrial fragments. An unregulated urbanisation process leaves urban qualities hidden and untapped at many places.

Task of the competition is the interlinking of the urban fields surrounding the power station Klingenberg, the development of concise open spaces as well as contemporary forms of mixed usage and living. The brief formulates three focal topics or tasks that relate to different scales of which the participants have to choose one. The three focal topics define a theme and a scale. The interpretation and detailing is left to be determined by the participants. Within the three focal topics there is one task which applies to all the disciplines eligible to enter, while a second task is directed towards the specific disciplines. Collaborative teams have to consider the general task and all secondary task which apply to their disciplines.

The first focal topic *Links and Public Space* explores Lichtenberg in its largest scale. The brief asks for proposals that reorganise the urban situation surrounding the powerstation Klingenberg and establish links towards the surrounding neighbourhoods. For the site a superior structure of public spaces to navigate and qualify the future development of the area is to be established. Points of reference can be adjacent landscapes, the location by the Spree as well as the existing industrial buildings as landmarks and testimonials to the past. When establishing a detailed accessibility network especially the requirements of pedestrians and cyclists are to be considered. The spacial qualities of the proposal are to be verified in selected subsections. The first focal topic can be worked on within the disciplines of urban planning, landscape architecture, and road or train traffic planning.

The second focal topic *Quarter and Mixture* aspires to transform the traditionally for industrial use designated area into a neighbourhood which enables the mixture of living and working in various constellations. A differentiated spectrum

of living forms for a wide range of income groups is to be developed in form of structural-spatial typologies assigned with selective exemplary public open spaces. The disciplines of urban planning, landscape architecture and architecture are eligible to enter their proposal in this category.

The third focal topic *Object and Intervention* considers Lichtenberg in the smallest scale. In the future the area shall not only be known for its location of the powerstation. Correspondingly memorable characteristics and landmarks are to be developed to enrich the associative field of Lichtenberg and at the same time accommodate sensible new usages for the area. For that reason a distinctive object is to be designed. The third focal point can be investigated from the perspectives of architecture, landscape architecture or structural engineering.

A landscape architectural participation in the competition is possible within all three focal points. I decided to work with the third task Object and Intervention as I was most interested in the detailed scale and the relation of the site towards the river Spree and the opposite river side.

### OBJECT AND INTERVENTION

Focal point 3 *Object and Intervention* is directed towards participants from the disciplines architecture, landscape architecture, structural engineering or collaborative teams within these fields.

The brief firstly sets requirements applying to all three disciplines. Connective elements are to join the urban patchworks within the site and towards the surroundings, especially towards the opposite river side. Spaces for future inhabitants who can give the place programmatic and urban meaning are to be developed.

For a landscape architectural adaptation the brief refers towards the reorganisation and forming of the conjunctive open spaces with special consideration towards the river edge and the ditch *Hoher Wallgraben*. The listed historic buildings, the harbour basin and the chatter are to be considered and linked to the new design. The spaces designated for urban transformations with places for living, working and the fulfilment of central functions (whose design is the main subject of the architectural competition task) is to be sketched in its rough form and location.

## THE EVOLUTION OF THE PROPOSAL

To better understand my own design process and to investigate my own experience of participating in and learning from a competition, I am documenting my design process with the help of allocated sketches. This documentation forms the foundation for a subsequent reflection on the design methods for developing the proposal as well as the proposals content itself. Through this reflection I investigate, evolve and broaden my personal learning outcome.

I give an overview over my design process in approximately chronological order but it should be noted that for reasons of readability I simplified the parallelism and back and fourth jumping which naturally occurs when designing. This documentation is therefore organised after spatial and functional fragments of the process.

By retracing my own design process this part becomes a personal recollection of how the competition entry evolved. The entry is the result of this but at the same time remains widely detached from my personal process.

### STARTING POINT FOR THE PROPOSAL

Based on my conclusions about the third competitions task *Object and Intervention* and on my own site readings and

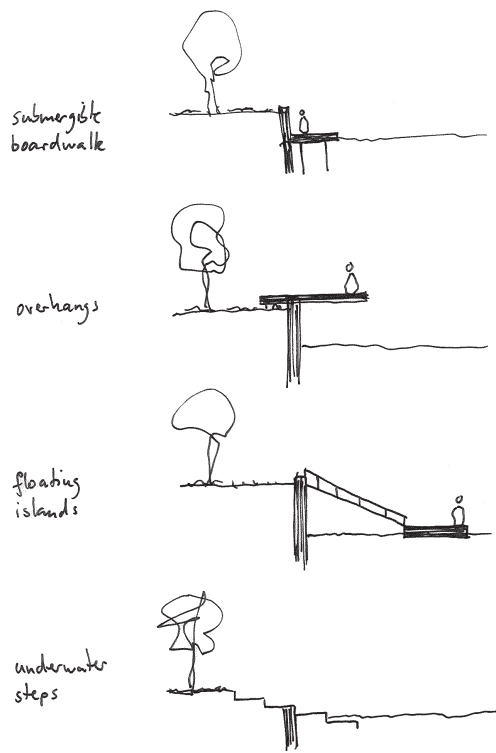
investigations I defined the following ideals after which I oriented my ideas for transforming the physical space of the competition area:

- *open space as public space*
- *strong relation to the existing*
- *combination of uses*
- *connection of urban patterns*

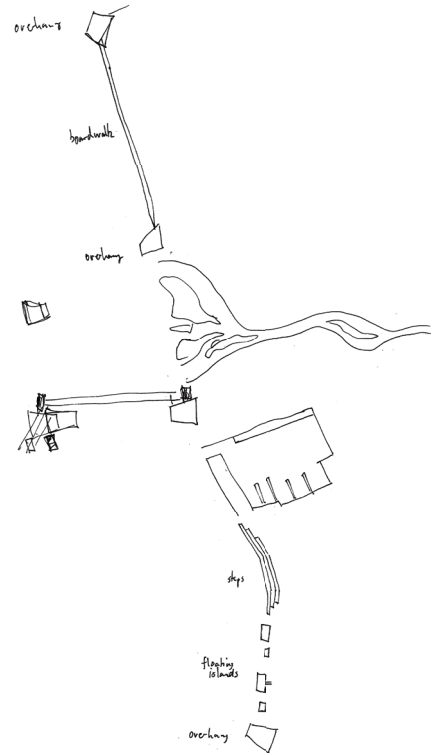
While working with these ideals they became objectives and functioned as an overall guideline during the design process.

When entering a competition the primary objective is to win the competition which is not necessarily the same as developing the best proposal for the site. An experienced competitions participant with knowledge about the jury might have the skill to steer the design process towards a by the jury favoured contribution. For me it was not the jury but the site itself and the people using it who were in the back of my mind. In a way they were the mental clients that I was working for during the design process. This constellation shifted when thinking about communicating my proposal on the competition spreads where the jury is clearly the audience.





A



B

- A. Different strategies for the meeting of water and land.
- B. Applying the different strategies to the site.

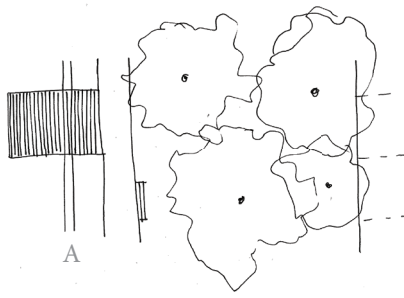
## ACCESSIBILITY OF THE RIVER

The competition brief and the analysis of the site gave initial directions for the demands of the site mainly relating to accessibility and usability. Based on this the starting point for the development of ideas for the site was to make the riverside accessible. When starting sketching I initially only considered the design of the water edge. I followed the edge and investigated what kind of transformation would be possible for the specific section of the water edge depending on how it is formed today and which future needs can be expected.

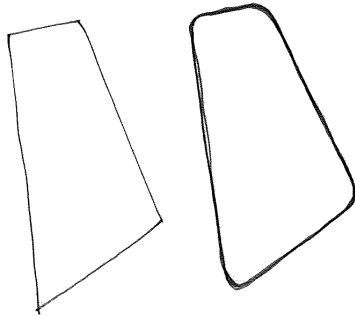
The book 'River. Space. Design: Planning Strategies, Methods and Projects for Urban Rivers' (Prominski et al. 2012) systematically collects strategies for designing river spaces in connection to the existing prerequisites and connects these to a catalogue of reference projects. The book has been

a great resource for defining those strategies that best fit the sites context. From this I developed a continuously accessible riverfront whose form and function subsequently adapts to the existing while at the same time creating diverse meeting points between water and land.

The choice of material evolved later when defining the character for the further open spaces of the site. In accordance to the concept of using soft materials in the northern parts, hard materials in the harbour area and a mixture of soft and hard materials in the southern part, I specified a vegetated water edge with a wooden boardwalk in the northern part, concrete steps intervalled with wooden balconies and piers and a combination of concrete pavement, a wooden platform and vegetated water edges for the southern part.



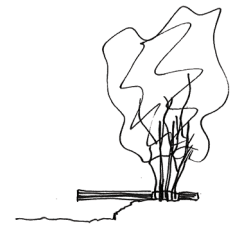
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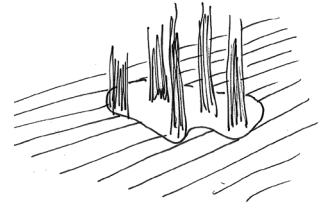
B



C



D



E

A. Initial idea for rectangular balconies.

B. The further transformation of the balconies form.

C. One of the balconies with ideas about seating elements and the integration of existing trees.

D. Section of balcony and existing tree.

E. Detail of the wooden platform with a cut-out for existing tree trunks.

## RIVER BALCONIES

A series of river balconies were the result of planning to strengthen the site's significant views. The river edge within the site boundaries largely consists of a rather straight line. The balconies intersect this monotony and create exposed spaces above the water.

To define the shape of the balconies I experimented with simple forms initially rectangular which later transformed into a distorted quadrangle which easier adapted to the existing and gave the possibility to in a suggestive way slightly direct the view. Eventually rounded corners gave the form a softer appearance.

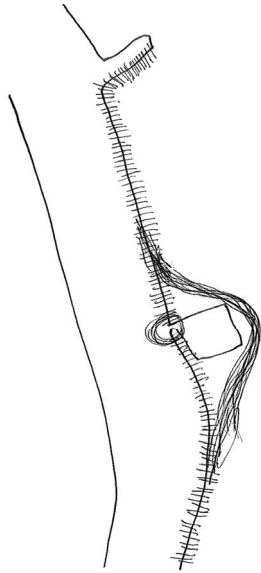
The balconies can be seen as extensions of the land that

by integrating existing landforms, elements and vegetation hardly touch the existing and are directed towards the water. I originally experimented with the form of a rounded and distorted quadrangle with only the balconies in mind. During the continuing design process this form stayed with me and I applied it also to the seating platforms. The rounded and not orthogonal corners also became a theme in the form-giving of other elements of the open spaces.

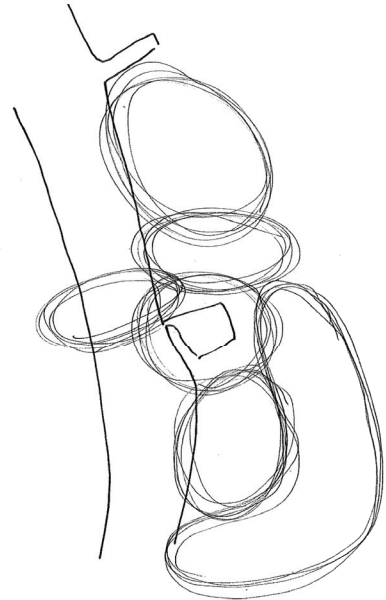
With the longitudinal connection along the river accomplished I looked for transverse connections towards the inner parts of the site and towards the opposite side of the river.



A



B



C

A. Initial thoughts about on-site connections

B. Continuity of the river promenade.

C. Breaking down the site into characteristic areas.

## OPEN SPACE CONJUNCTIONS

In coherence to the description in the competition brief the open spaces are treated as connecting spaces. I initially concentrated on the spaces around the small harbour, which I imagined to have the potential to transform into a central and vibrant place. In the course of the river edge promenade it does however also act as an interruption, which triggered my thoughts about a suggestive continuation in the form of a ground material that embraces the harbour basin (see the section *The Harbour*, page 42).

The present site consists of a multitude of areas with very different characteristics and uses. I aim to keep this variety and even enrich it with new fields. Apart from connecting these various urban fields the open spaces respond to the differing characteristics and usabilities and strengthen them.

By defining these distinct areas I could develop them parallel and focus on the demands for the specific areas and subsequently think about how they connect with each other:

— The industrial area in the northern part remains generally untouched. To counteract the separating effect of a large industrial area it is subdivided by two linear parks connecting the Spree and the *Köpenicker Chaussee*. Instead of further reducing

the size of the industrial areas to include a river-promenade, a floating boardwalk enables accessibility to the river.

— Between the industrial area and the harbour the ditch *Hoher Wallgraben* and the existing vegetation constitute the motto for a new park.

— A cable-car crossing and the corresponding station areas become a central and connecting meeting point.

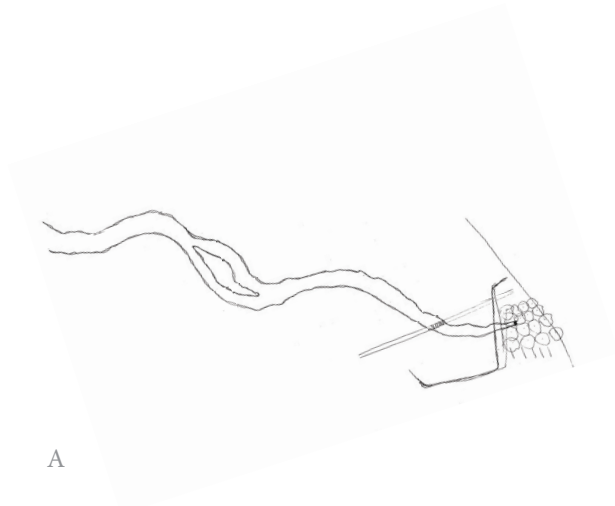
— The harbour area has a urban and central function. Its biggest challenge and at the same time possibility is the combination of industrial and recreational uses.

— The *Funkhaus* is a cultural place. The open space responds to the buildings function by offering flexible public space with multi-layered usability.

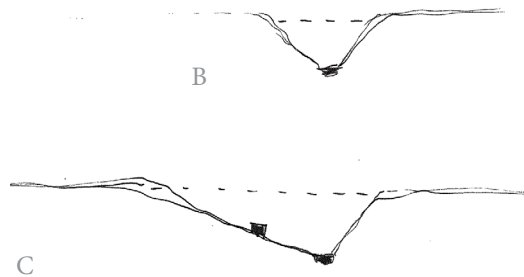
— New residential areas combining living and working are to establish the area as an urban centre.

On the following pages I investigate in more detail how these specific areas developed.

The boundaries between these urban fields are fluent. Apart from the existing streets, drivable areas are defined as shared spaces to still enable access to the harbour, *Funkhaus* and living and working spaces, but as not to put the car in focus.



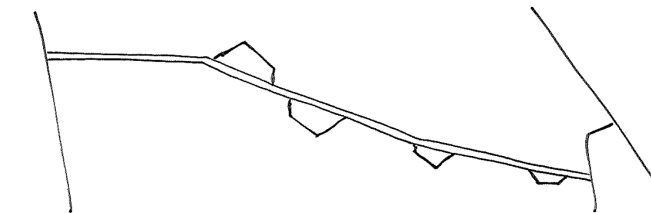
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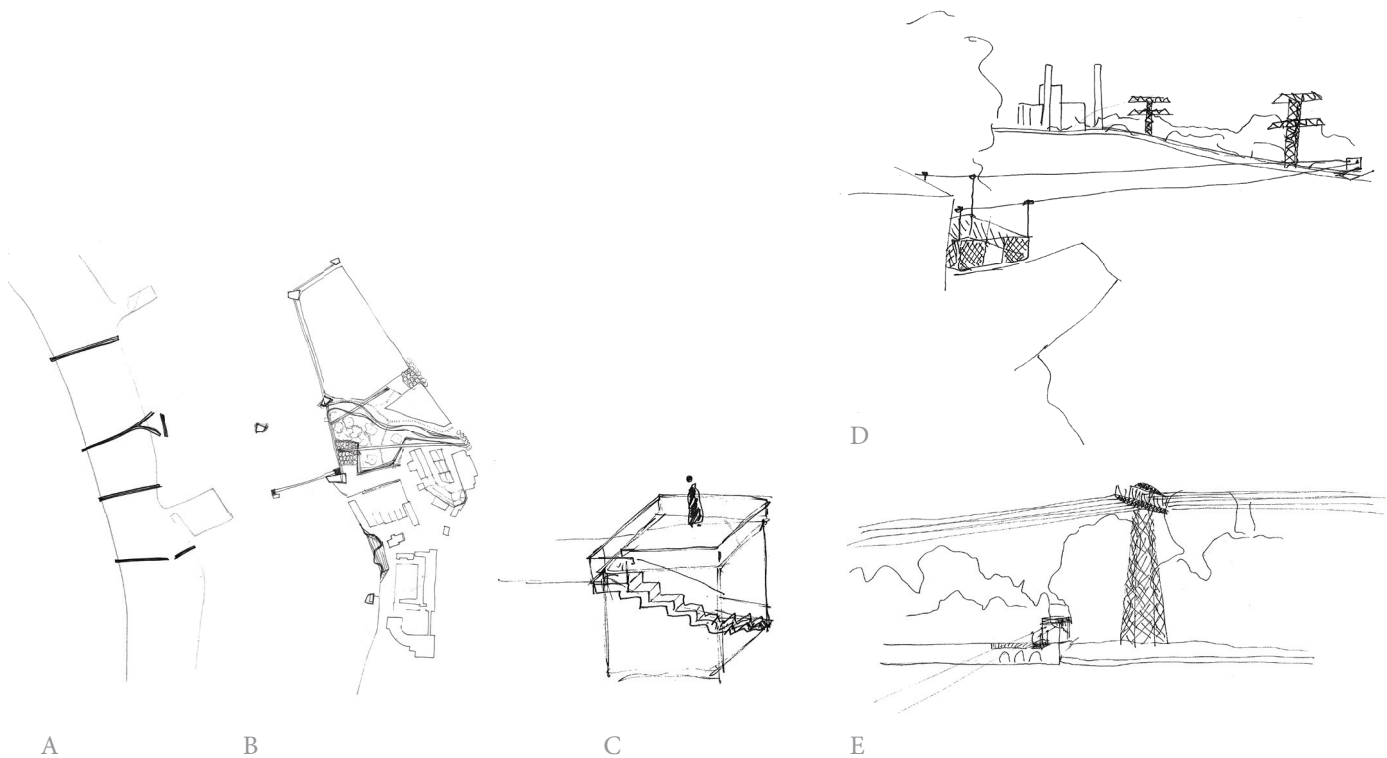
- A. Initial sketch of a meandering creek landscape.
- B. Profile of the existing ditch.
- C. Profile of the ditch with a reduced slope.
- D. Extending the ditch with a series of 'pockets' with reduced slopes.

## HOHER WALLGRABEN

For the ditch *Hoher Wallgraben* I initially experimented with meandering forms to create a more natural appearing and ecologically functioning creek landscape. I thought about proposing a process of renaturation to get the best ecological result. To transform the ditch to a more natural form the ground surrounding the ditch would have to be lowered to allow a more varying course of the water. This would however result in the need to take away most of the existing trees, which would have the potential to add a lot of character to the new park. The ditch is not a natural occurrence, but has been built as a drainage

ditch. Therefore I decided to leave the renaturation concept behind.

Instead I decided to work closer with the existing forms and put more emphasis on how the place can be experienced by people. While still enabling temporary flooding the creek generally keeps its original form through which the preservation of the extensive existing vegetation becomes possible. To create more space for the water and to enable access to the water I worked with the creek profile which resulted in a series of small pockets that adopted the form of the balconies.



- A. Possible locations for a river crossing.
- B. Situation of the cable-car crossing.
- C. Thoughts about using the cable-car stations as viewing towers.
- D. View of the cable-car crossing from the western Spree side.
- E. View of the eastern cable-car station from the water.

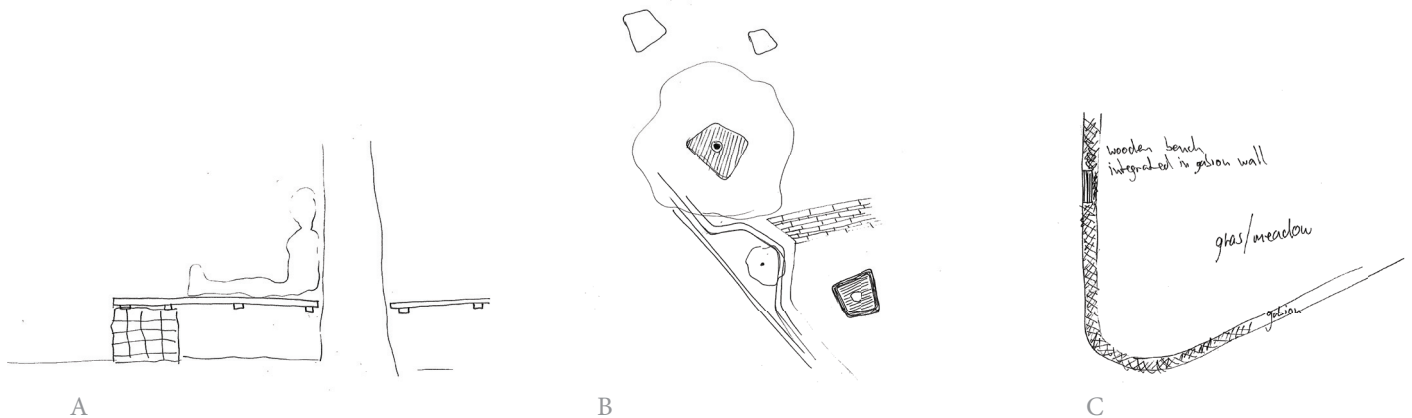
## THE RIVER CROSSING

The idea of a cable-car that crossed the river developed very early on in the design process. A crossing of the river was already favoured in the competition brief (although it was left open if it should be a metaphorical or a physical crossing).

In the beginning I had different locations for the crossing in mind. I considered the northernmost point which would offer the most dramatic views of the power station and the old ferry wheel. Another options was to have the crossing at the point where the *Hoher Wallgraben* flows into the Spree and take the opportunity to connect the Spree-crossing with a bridge over the ditch. It would also have been possible to include the small island *Bullenbruch* in a crossing south of the harbour. In the end I opted for the spot just north of the harbour for practical reasons such as the relatively small width of the river at this point and topographic preconditions which allow the cable-car

to reach the necessary height to not to interfere with shipping traffic on the Spree.

A bridge would be a rather large interference especially in relation to views. Nonetheless the demand for a crossing especially to connect the future residential areas to the extensive natural recreation area *Plänterwald* is high and a cable-car became the alternative. As a reference project I studied the cable-car which crosses the Wupper in Müngsten, Germany (a simple steel construction that is operated by hand). For the Spree crossing which is considerably wider a motorised variation whose energy is at least in part supplied by solar energy would be necessary. To enable the placing of solar cells on the roofs of the two cable-car stations I disregarded the idea of using them as viewing towers as the crossing itself offers significant views.



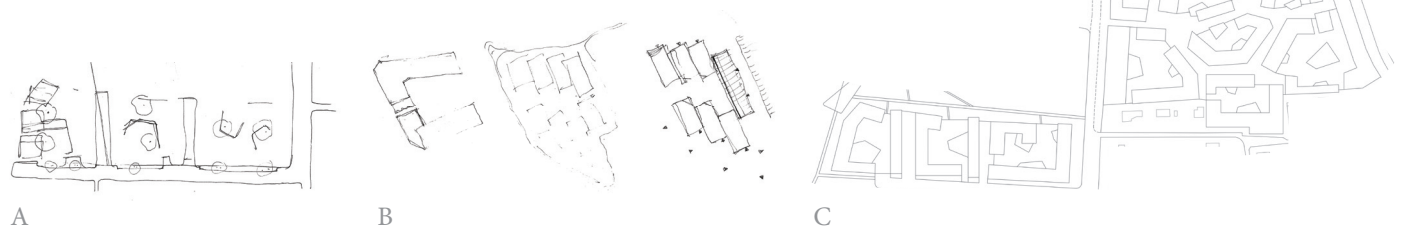
- A. Sketch of the seating platform surrounding an existing tree.  
 B. Situational sketch of seating platforms around the cable-car station.  
 C. Retaining gabion wall with integrated seating.

## SEATING PLATFORMS

As a strategy to integrate the existing trees around the cable-car station into the design, I applied the form of the balconies on a wooden seating platform lying on a low gabion wall.

This principle later on reappeared for the design of planters and other seating, for example for the retaining wall separating the vegetated area of the park around *Hoher Wallgraben* and hard landscape around the harbour. I also adopted a simpler version for the benches in the 'pockets' along *Hoher Wallgraben* and in the cable-car building. I liked the flexibility of the form enabling it to be used in different contexts and constellations.

The competition brief asks for a detail in 1:20 for one part of the proposal. My initial plan was to go into more detail about the construction of the seating platforms and how they would differ if used as a free standing platform, as a platform surrounding the trunk of a tree, as a planter or as linear benches. When going into more detail for the pavement I decided the grass-filled modular paving would be more interesting to show in a 1:20 scale and design for the seating platforms remained on a principal level.



A. Sketch of the open spaces of the quarter south of the *Funkhaus*.

B. Series of sketches on how new types of housing can be integrated with the existing building structures.

C. The building structure in the final CAD-drawing.

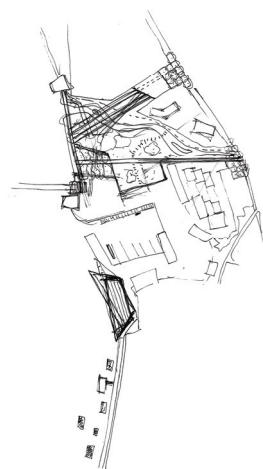
## RESIDENTIAL AREAS

I did not put a lot of emphasis on the detailed design of the building structure as I did not see that as the task of the competition. Still I had to sketch the structure of the new residential areas and define their location to be able to connect them to the open spaces. To indicate the urban texture I saw fit for the site I looked for inspiration in recent urban developments that combine spaces for living and working, in particular *Bo01* in Malmö, Sweden and *Unterneustadt* in Kassel, Germany.

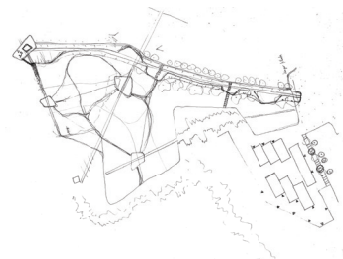
The building structures create a system of public access spaces and semi-public courtyards. In the northern part the buildings are integrated with the existing building structure, which partly consists of historic buildings. In these parts the new buildings

close gaps and complete the existing structures to reach the from the competition brief demanded density. The residential areas are accessed over *Nalepastraße* and *Poggendorffweg*. Together with *Rummelsburger Landstraße* they frame a triangle which marks the entrance to the area. I considered different options for this space, for example the continuation of the residential area or the transformation into a park. To strengthen the space as an entrance I decided for an urban grove which marks the forecourt to a prominent building whose function is not defined in detail, but should serve a public need and act as a destination for visitors and residents.

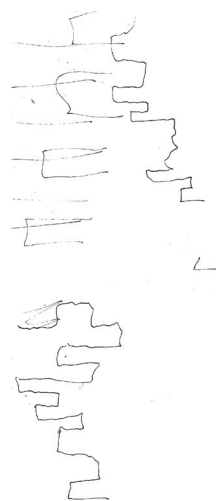




A



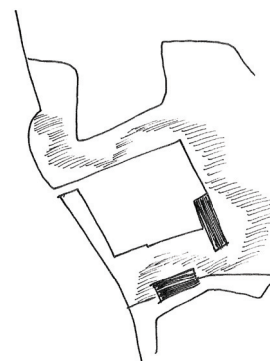
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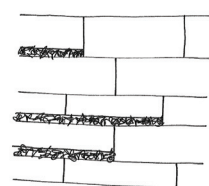
C



D



E



F

A. Sketch of the harbour and surroundings.

B. Sketch of the park adjacent to the harbour with the initial indication of a paving pattern.

C. Principle sketch of two surfaces locking into each other.

D. Detail sketch of small paving merging into bigger paving.

E. Indicative pattern of grass-filled modular paving embracing the harbour basin.

F. Detail sketch of grass-filled modular paving.

## THE HARBOUR

At the present the harbour is used by the charter Riedel. To enable a multilayered use (which combines the industrial use with a recreational use of the harbour, the usability of the space as a event-place and a general public accessibility of the open spaces) a high degree of hard surfaces to allow a flexible access for vehicles is necessary.

To indicate the continuity of the river promenade I investigated different alternatives for the design of the paving pattern. While the trafficability of the material had to be obtained, variation in the paving pattern is used to accentuate. Initially I explored ways to combine large concrete paving slabs with smaller stone paving. The result was still a hard surface of extensive size for which reason I looked for possibilities to include vegetation.

Based on this I developed the idea to use grass-filled modular

paving, a concrete pavement in intervals combined with thin grass stripes, which would allow vehicle traffic and at the same time softens the appearance of the extensive hardscape and contributes to on site drainage.

In relation to the competition briefs demand for a 1:200 plan detail I chose the area around the cable-car station north of the harbour to go into more detail. This scale allows a more detailed communication of materials and furniture.

In this context I also considered lightning. The overall illumination of the area is ensured by a series of pole-top luminaires along the retaining gabion wall. Drivable in-ground luminaires align with the paving pattern and accentuate certain spaces along the seating platforms and the water edge.



A



B

A. Sketch of the Funkhaus's surroundings on a CAD-drawing print out.

B. The Funkhaus and surrounding open spaces in the final CAD-drawing.

## FUNKHAUS

The building itself is currently used as a workspace for artists, designers and filmmakers. The use as an exhibition space is not fully exploited at the moment. One objective for the creation of public open spaces is the promotion of the Funkhaus and its surroundings as a meeting place. By restructuring the open space and a use of consistent materials a coherent appearance is achieved and new uses are introduced.

Vehicle access and parking are being relocated to the eastern

side of the building, while the areas facing the Spree offer new possibilities for habitation.

The open spaces towards the Spree are structured by a sequence of soft and hard landscape which also constitute the experience of the water edge. An exposed concrete pier stands in contrast to a vegetated water edge. The floating platform marks a unique spot where one can come close to the water.



### III

## THE COMPETITION ENTRY

This part shows **how I present** my vision for Berlin Lichtenberg on the competition entry spreads. I am communicating in plans, conceptual and strategic sketches, visualisations, section and text.

The *Industrial Nature* titled proposal was submitted in two A0 posters supplemented by an A4 explanatory report. The following pages display the posters in an A4 format to give an overview before displaying the content of the posters in more detail and with translations of the submitted texts.

A0 (1)	A0 (2)
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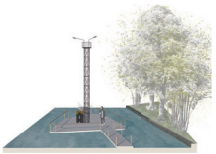


**DAS SPREEUFER**

Die impulsgebende Intervention ist die Ermöglichung eines durchgehend zugänglichen Spreeufers, die Uferpromenade schafft neue Verbindungen und spannende Freiräume. Die Gestalt der Uferpromenade verändert sich im Verlauf je nach den Voraussetzungen im Bestand und den zukünftigen Nutzungsansprüchen.



Ein dem Ufer vorgestrichter Holzsteg ermöglicht den durchgängigen Zugang zur Spree. Die bestehende Ufervegetation bleibt erhalten und wird teilweise in die Holzkonstruktion integriert.



Der Holzsteg wird als Abfolge von Spreebalkonen und integriert bestehende Strukturen.



Im Bereich des Hafens entsteht durch ein gestaffeltes Ufer ein besonders intensiver Kontakt zur Spree, der die Interaktion mit dem Wasser fördert und die Dynamik des Flusses ablesbar werden lässt.



Durch den Wechsel zwischen einer ausgesetzten und zurückgezogenen Uferlinie entstehen unterschiedliche Raumstrategien.



Eine schwimmende Plattform ist über einen Steg, der sich dem Wasserspiegel anpasst, zu erreichen.

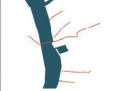
**KONTEXT**

Das Entwicklungsgebiet erstreckt sich entlang der Spree zwischen dem Heizkraftwerk Klingenberg und der Klingenberganlage Wilhelmstrand. Das industriell geprägte Areal beinhaltet im Gegensatz zur naturnäher gelegenen westlichen Spreeinsel keinen öffentlichen Zugang zum Spreeufer.



**KONZEPT**

Als Initial für die zukünftige Entwicklung Littenbergs entsteht im Entwicklungsgebiet ein Gemisch aus Industrie, Gewerbe, Wohnen, Kultur und Freizeit. Die Freiräume sind darauf ausgerichtet die verschiedenen Nutzungsbilder miteinander zu verbinden und Aufenthaltsräume für Anwohner, Berufstätige und Besucher Littenbergs zu schaffen. Ausgangspunkt für den Entwurf sind das Spreeufer und bestehende Nutzungen des Gebietes sowie der Gebäude und Vegetationsbestand.







SPREESEILBAHN

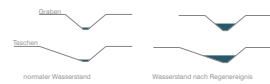
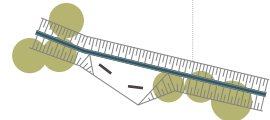
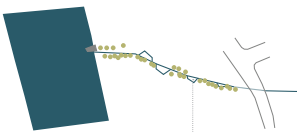
Eine selbstbetrieogene Seilbahn verbindet Lichterberg und Pläntewitz. Die für Radfahrer und Fußgänger ausgelegte Seilbahn erschließt somit ein wichtiges Naherholungsgebiet. Die Umgebung der Seilbahnstation wurde bewusst sehr offen gestaltet um Märkte, Events und Aktivitäten zu ermöglichen.

Visualisierung Seilbahnstation



Visualisierung Hoher Wallgraben

HOHER WALLGRABEN



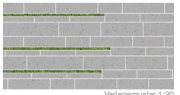
Der Hohe Wallgraben bleibt somit seines signifikanten Baumbestandes erhalten. Neben der ökologischen Bedeutung übernimmt der Graben eine wichtige Funktion für den überirdischen Abtransport von Regenwasser insbesondere nach Starkregenereignissen. Dies trifft verallt zu, wenn der Graben auf der anderen Seite der Köpenicker Chaussee offen gelegen und in ein offenes Entwässerungssystem angeschlossen wird.

Um den Zugang zum Wasserlauf zu ermöglichen entstehen an vereinzelten Stellen Tischen mit einer abgeflachten Böschung, die zur Interaktion mit dem Wasser oder zum Verweilen einladen. Einfaches Möblier schafft Sitzmöglichkeiten.

Gleichzeitig entsteht eine Variation im Flussbett und ein erhöhtes Aufnahmevolumen für Regenwasser nach Starkregenereignissen.

RASENSTEINPFLASTER

Um den Betrieb der Seilbahn und die Möglichkeit zur Veranstaltung von Events zu gewährleisten wird im Bereich des Hafens ein großflächiges Rasensteinpflaster eingesetzt. Dazu integriert ein schwebendes Band die Vorführung der Uferpromenade an und trägt zur lokalen Entwässerung bei.



Verlegemuster 1:20

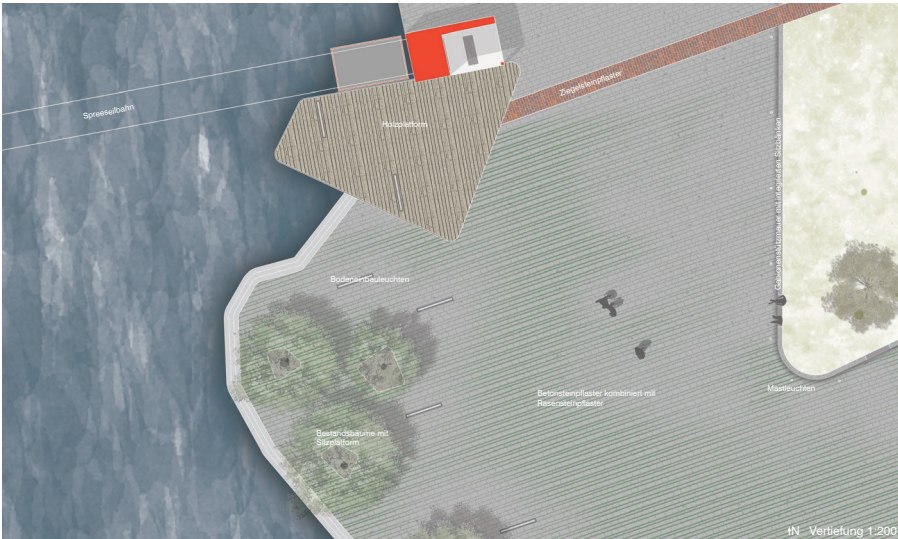
SITZPLATFORM

Eine prägnante Möblierung, welche die Form der Spreebalkone aufgreift, ist kombinierbar mit extensiven Staudenpflanzungen und Bestandstäumen.

Die Sitzplattformen bestehen aus einer Gabionenmauer mit einer Holzauflage.



Detaill 1:50



Verklebung 1:200



Schnitt AA' 1:600



## EXPLANATORY REPORT

As a complement to the two A0 posters an explanatory report explaining the proposal on maximum 2 A4 pages was to be handed in. This is a translation of the report.

## INDUSTRIAL NATURE

**An intervention is to give fresh impulses for the site and Lichtenberg in general. The intervention especially refers to the accessibility of the area, the relation to the river Spree and the other side of the river and the careful investigation of existing structures. The proposal aims to sustain existing uses (the industrial uses in the northern parts, the chatter Riedel in connection with its small harbour, the 'Funkhaus Nalepastraße'). These are supplemented by new substances which fill urban gaps and serve the need for living and working spaces. A site-specific design for the open spaces is meant to value the existing. Accessibility to the Spree is enabled on the whole site.**

Based on the existing relation between land and water different strategies are being developed offering different experiences of the riverside. A floating boardwalk begins at the bridge over the channel 'Stichkanal Rummelsburg' leaving the river bank including its vegetation untouched. Particularly on those sections where the boardwalk reaches out into the water one feels as a pedestrian more on the water than on the land. At the point where the ditch 'Hoher Wallgraben' flows into the Spree, the boardwalk connects to the waterfront. For pedestrians the distance to the water is larger here as the Spree flows about 3m under the existing pier. In comparison to the boardwalk, one feels less part of the water space and more part of the park on the land. The park connects to the cable car station where pedestrians and cyclists can cross over to the other river side. By this, an important natural recreation area is made accessible. The cable car has a smaller impact than a bridge would have and can act as an identifiable object of the area enabling a new perspective on the river. After the cable car station, a line of steps follows the wateredge creating habitable places with direct access to the water. Here the distance between water and land is at its minimum and the rivers dynamic becomes easily readable.

The harbour basin interrupts the linearity of the river walk. To still highlight the continuity a green band winds around the harbour and connects to the southern water edge. Here the stepped river front continues and transforms at the height of the 'Funkhaus' to a pier which proceeds until the allotment gardens 'Wilhelmstrand'.

The design for the waters edge is the basis for the treatment of the other open spaces. The industrial areas in the northern parts of the site remain, but are intervalled by two linear parks which connect the Spree with the Köpenicker Chaussee.

The linkage to Plänterwald and Eierhäuschen on the other side of the Spree continues with a connection to the tram station 'Köpenicker Chaussee/ Blockdammweg'. On this stretch the natural character of the park consisting of the 'Hoher Wallgraben' and existing characteristic trees meets the industrial character of the hard surfaced areas around the harbour.

In the harbours surroundings a spacious design enables the parallel use of the area through the public and the chatter. An additional jetty allows a recreational use of the harbour (for example for canoeists) next to the use by passenger ships. Public spaces around the Funkhaus similarly offer new possibilities. The open spaces towards the Spree can be used for exhibitions and events. The Funkhaus is enclosed by a new residential area where small scale structures allow mixed spaces for living and working and diverse public and semi-private open spaces.

A careful treatment of the existing, a diverse waterfront and a broad accessibility were the central strategies for the development of the site. These are also relevant for the transformation of Lichtenberg across the sites borders.

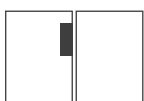




## CONTEXT

The competition site is situated along the Spree between the heating plant 'Heizkraftwerk Klingenberg' and the allotment gardens Wilhelmstrand. The industrially shaped area does, in contrast to the more natural appearing western riverside, not offer any public access to the river Spree.





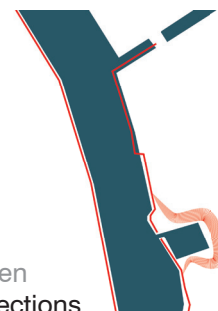
## CONCEPT

As the initial for the future development of Lichtenberg a mixture of industries, living, culture and recreation emerges on the competition site. The open spaces are directed towards the connection of the various forms of uses and create spaces for residents, people who work in the area and visitors to habitat. Starting point for the design is the Spree riverside and existing uses of the area including existing buildings and vegetation.

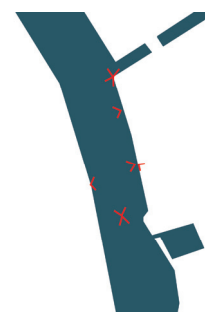
Querverbindungen  
lateral connections



Längsverbindungen  
longitudinal connections



Aussichtspunkte  
views



Grünflächen  
green spaces



Baumbestand  
vegetation



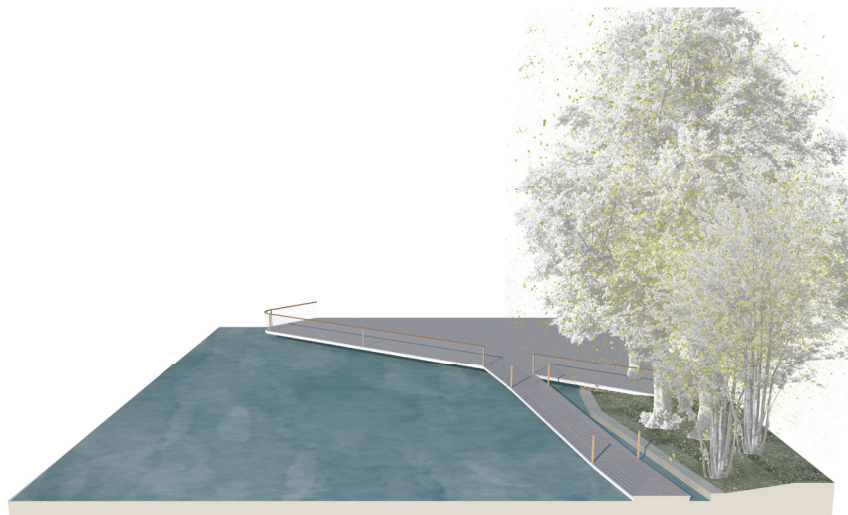


## THE SPREE RIVERSIDE

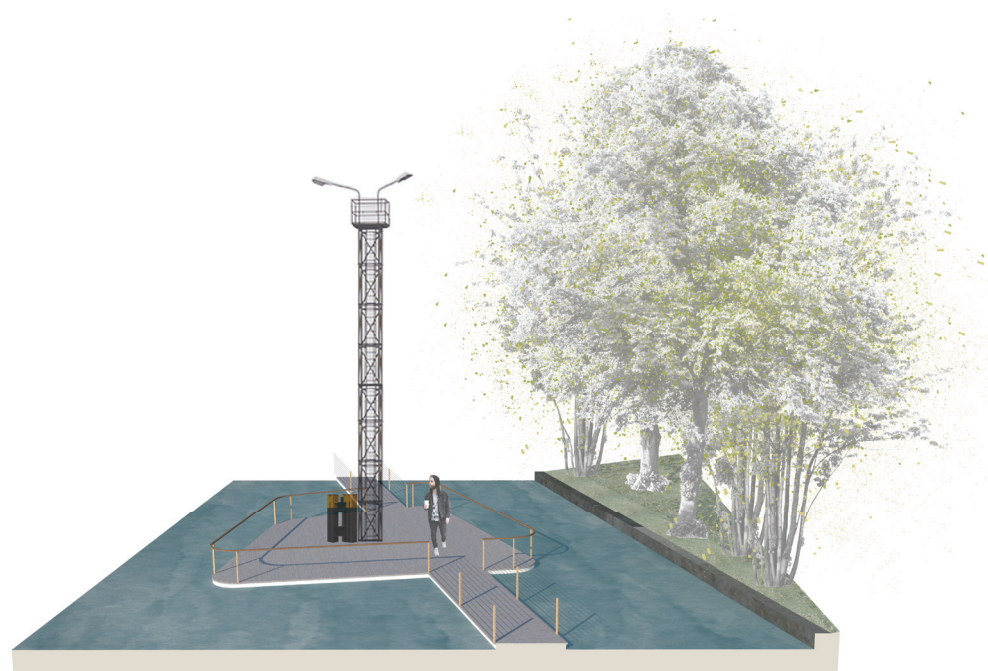
The catalysing intervention is the continuous enabling of accessing the Spree riverside. The river walk creates new connections and exciting open spaces. The appearance of the riverside changes dependant on existing preconditions and future user demands.



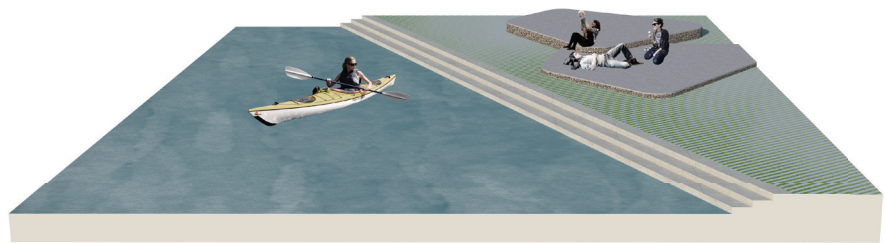
A boardwalk allows access to the Spree. The existing vegetation on the water edge is preserved and partly integrated in the wooden balcony construction.



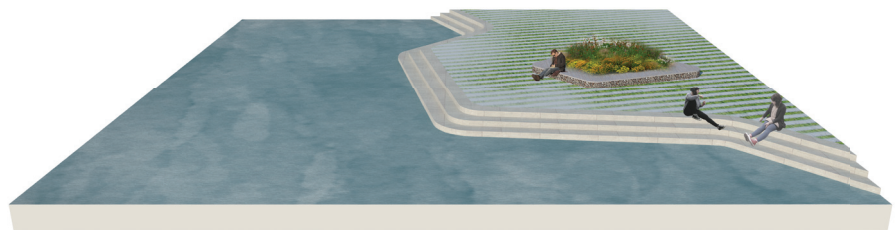
The boardwalk connects a sequence of balconies and integrates existing structures.



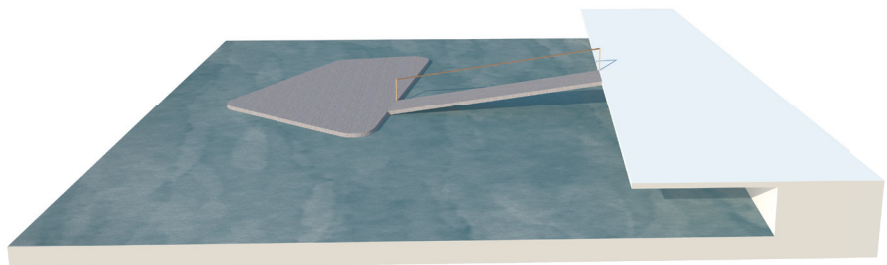
Around the harbour a stepped water edge offers an especially close contact to the water, supporting interaction with the water and the readability of the rivers dynamic.



The variation between a enclosed and exposed water edge creates differing spatial atmospheres.



A swimming platform is accessible through a runway adapting to the waterlevel.



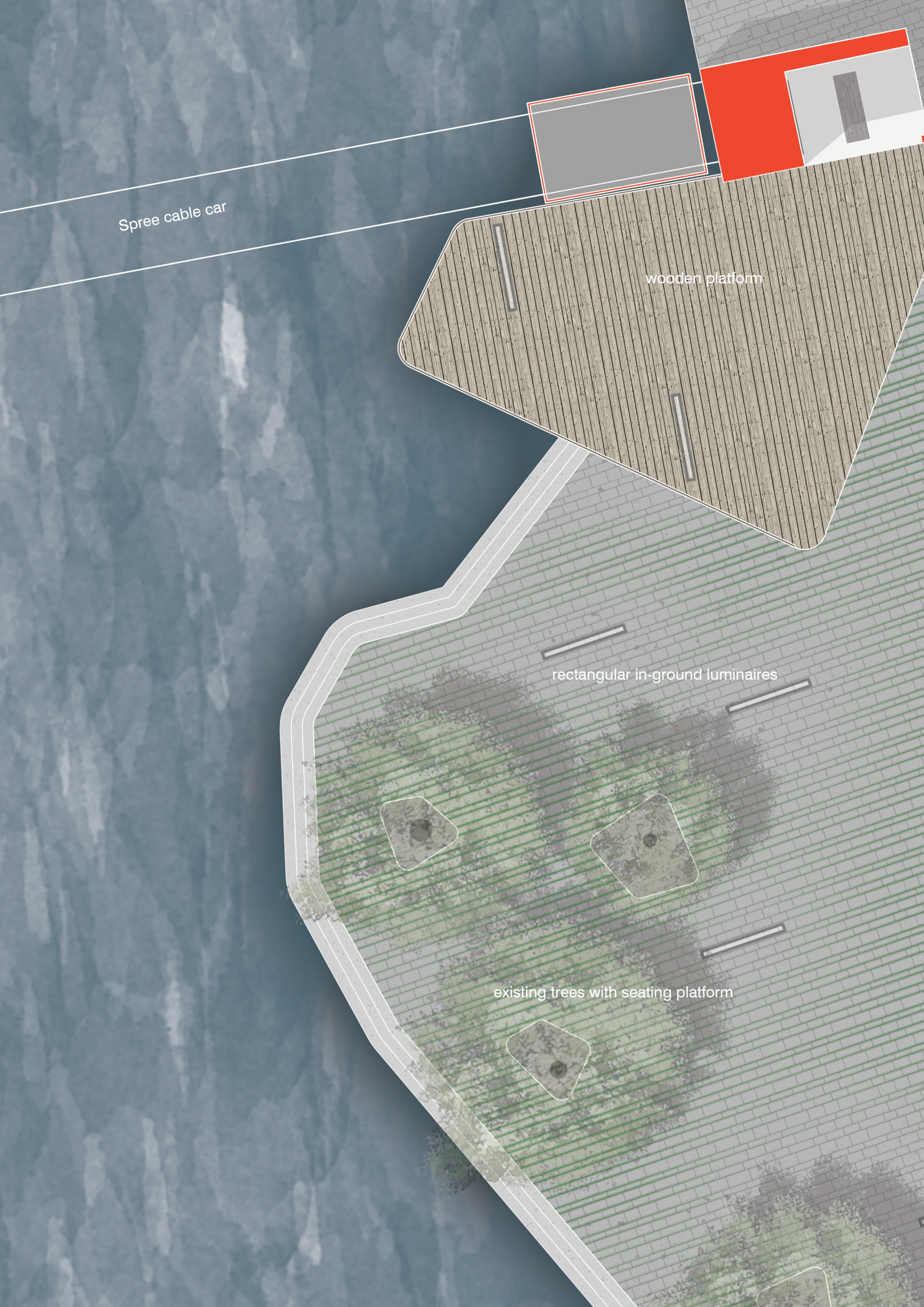


Spree cable car

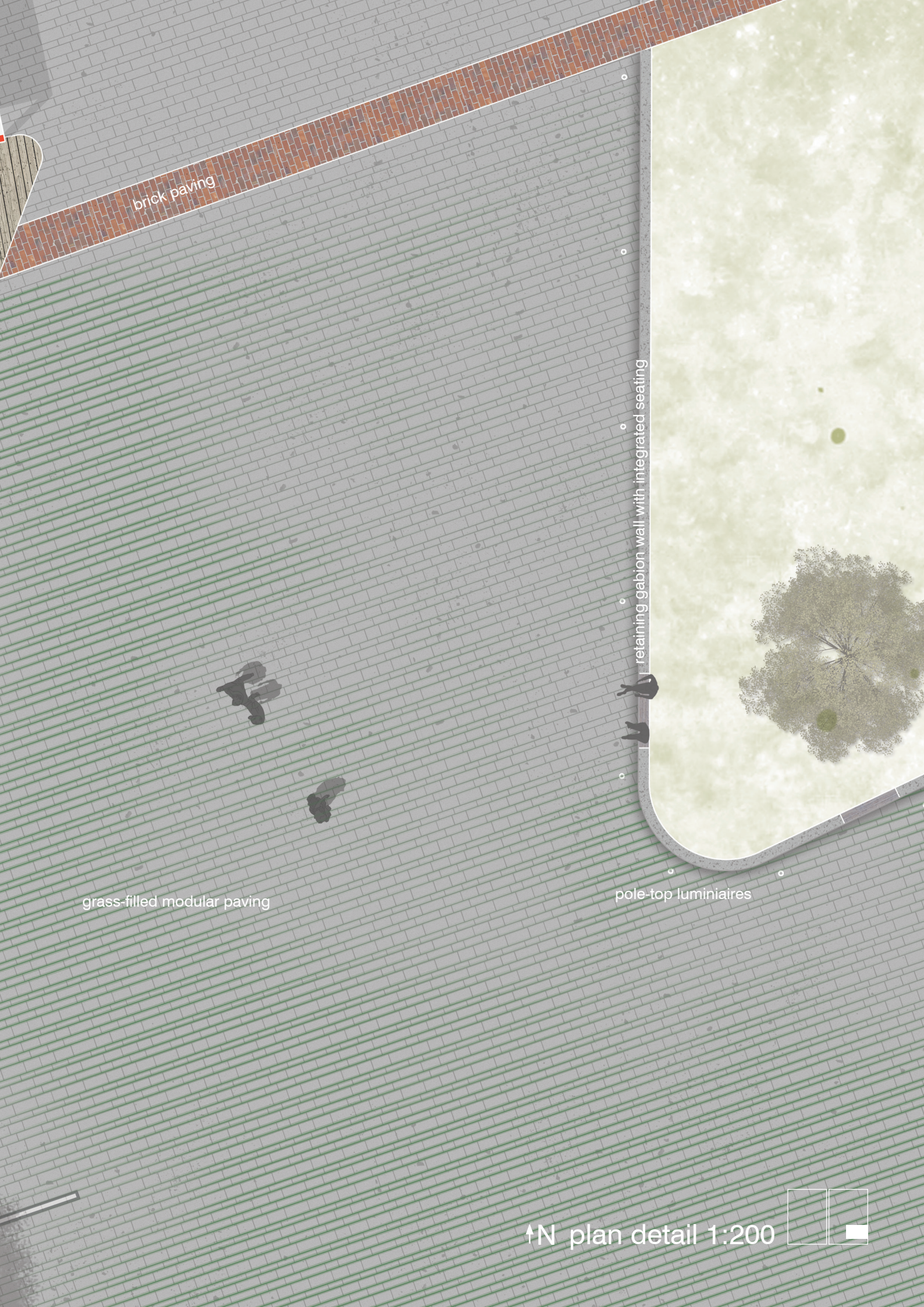
wooden platform

rectangular in-ground luminaires

existing trees with seating platform







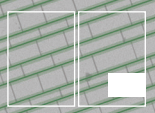
brick paving

grass-filled modular paving

retaining gabion wall with integrated seating

pole-top luminaires

↑N plan detail 1:200



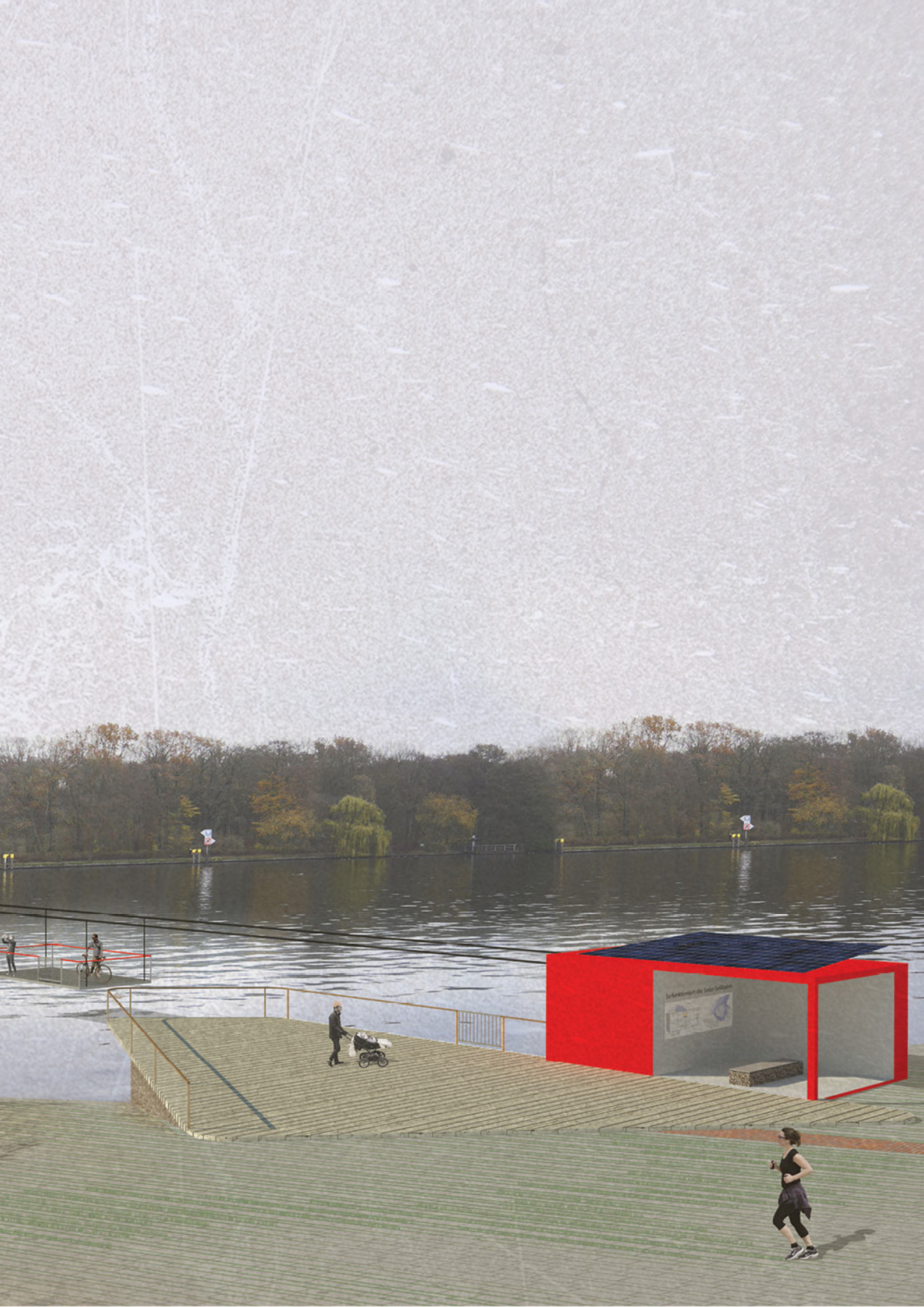


## SOLAR CABLE CAR

A solar operated cable car connects Lichtenberg and Plänterwald. Designed for pedestrians and cyclists, the cable-car provides access to an important natural recreation area. The openness of the station's surroundings have been purposefully designed to offer flexible use of the area for markets, events etc.



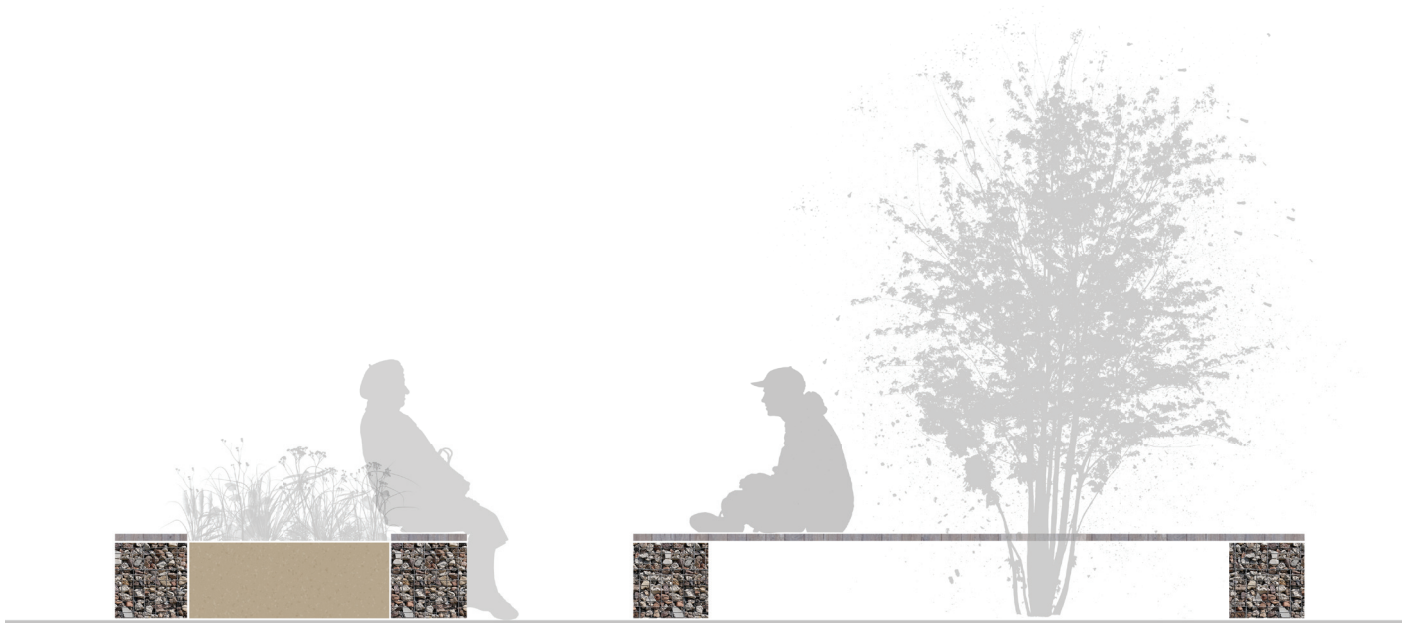






## SEATING PLATFORM

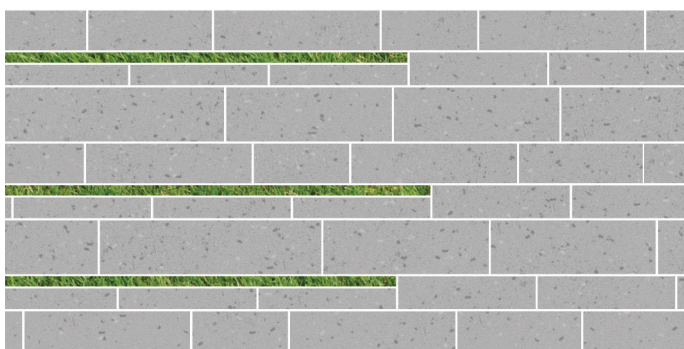
Characteristic furniture which adopts the form of the river balconies can be combined with extensive shrub plantings and existing vegetation. The seating platform consists of a gabion wall and a wooden seating area.



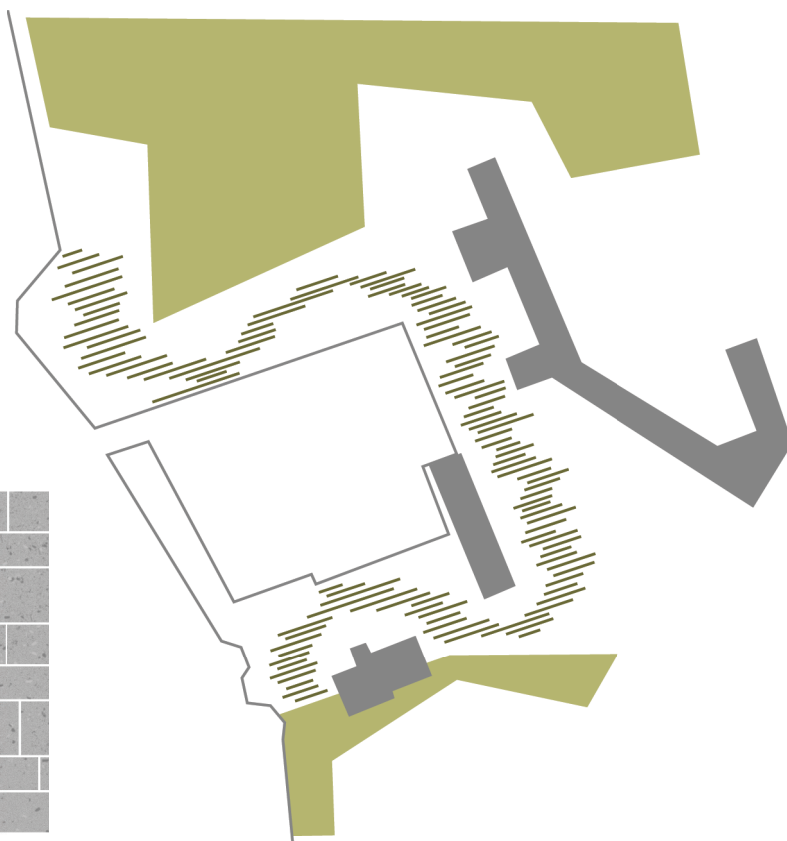
Detail 1:50

### GRASS-FILLED MODULAR PAVING

To ensure the continuous use of the harbour area through the chatter Riedel and as a place for events an extensive concrete pavement is used. Integrated grass stripes run around the harbour basin and indicate the continuity of the river walk while simultaneously contributing to on-site drainage.



paving pattern 1:20







VISUALISATION HOHER WALLGRABEN



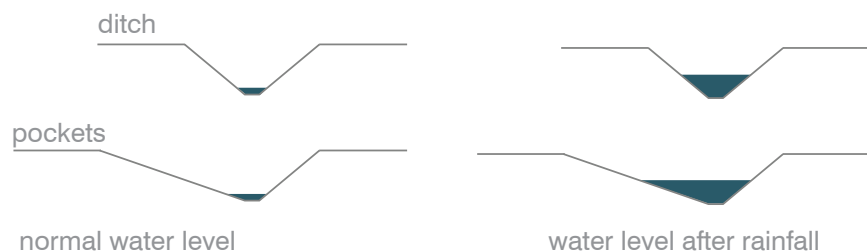
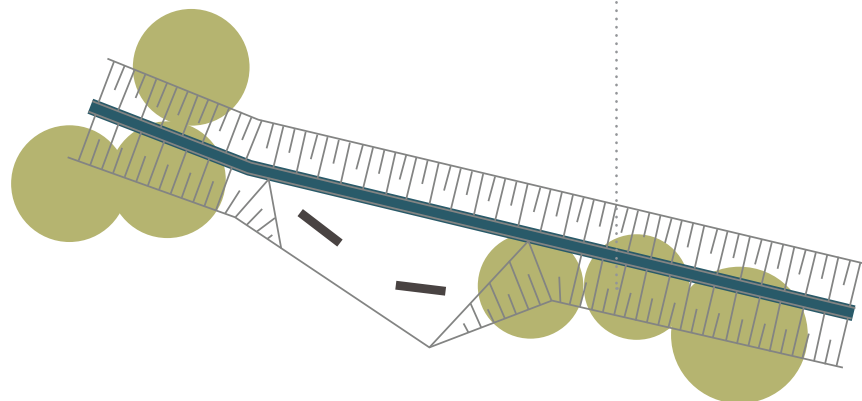
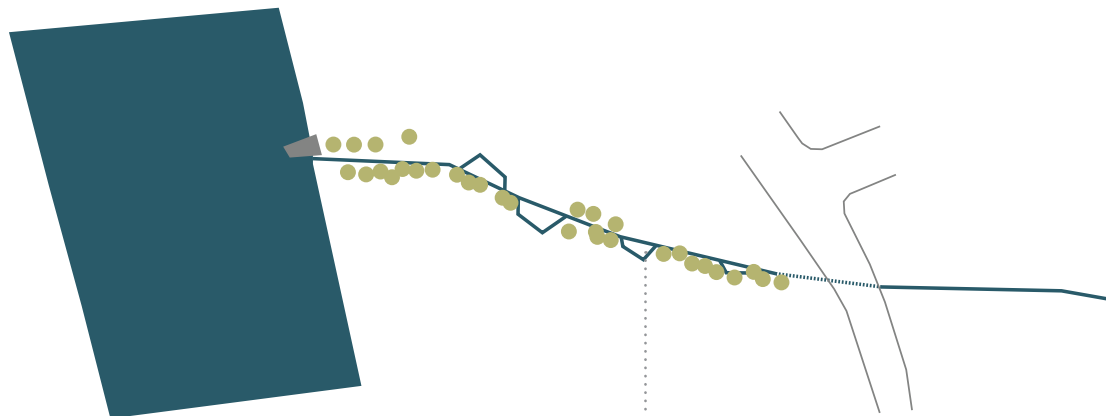


## HOHER WALLGRABEN

The ditch *Hoher Wallgraben* including its adjoining vegetation is preserved. Besides its ecological qualities the ditch functions as an outlet for stormwater. This becomes increasingly important when the parts opposite Köpenicker Chaussee are opened and connected to a stormwater system.

To enable access to the water the slope flattens at certain intervals and creates pockets which invite to interaction and habitation of the space. Simple furniture creates places for seating.

At the same time a variation in the ditches profile allows increased capabilities for the accommodation of stormwater.







## IV REFLECTIONS

In this part I discuss **how the competition affects** myself, landscape architecture as a discipline and society as a whole. I reflect on what I have learned from the competition and how the competition contributes to knowledge production and the way we interact with our physical environment in the future.

## REFLECTIVE DISCUSSION

### HOW CAN I COMPARE MY PRACTICAL DESIGN WORK OF THE COMPETITION WITH AVAILABLE LITERATURE?

Having participated in the Schinkel competition and after reviewing my own work process I am now reflecting on the effects of the competition. I am considering these in two layers. One being a personal one, asking how participating in the Schinkel competition affects myself, while the other is of societal relevance, asking how the competition affects the field of landscape architecture and the society as a whole. The heart of the discussion is the connection of my own experiences of participating in a competition to a theoretical background about architectural competitions and knowledge production.

Research on architectural competitions has recently been put forward in the context of a series of conferences on the topic. They started in Stockholm 2008 with *Conference on Architectural Competitions* and followed with Copenhagen 2010 *Construction Matters. Managing Complexities, Decisions and Actions in the Building Process*, Montréal 2012 *International Competitions and Architectural Quality in the Planetary Age*, Helsinki 2012 *Fourth International Conference on Architectural Competitions* and Delft 2014 *Conditions for Architect-Client Interactions*. These conferences resulted in the collection of relevant articles in architectural journals or in book publications which build the main resource for my literature discussion.

In today's planning practise, competitions are particularly common in the public sector. They can be a tool to revive architecture quality, give equal opportunities to all participators and enhance creativity. Especially for young landscape architects or small offices they can be a great chance. Competitions can generate a wide range of material, which can be used as a background for decision making (Andersson et al 2009: 1). The competition concept also brings a number of disadvantages. Anonymity demands a certain distance between the designer and the client. In comparison to an evolving design process where designer and client work together, the client has to accept the proposal as almost an end-product, which can lead to discrepancies with the budget calculations or the necessity to make extensive adjustments. For the not winning participants a lot of work remains unrewarded, making the participation in competitions an economic risk (Cabanieu: 40-41).

For the client competitions are a good tool to find the optimum union between form, function and economy for their project and at the same time choose the best architect for it.

Architecture competitions give stimulation and a background for the public discussion about architecture and urbanism. For architects competitions are a way to explore and develop their own ideas, competence and process while simultaneously influencing contemporary architecture tendencies. It is also a way to show that one creates something further than the usual with ones project. Magnus Rönn (n.d.: 2) summarises the importance of competitions for research as follows:

*To sum up, literature points out competitions as a promising field for investigation when it comes to new thinking, quality and the developing of architecture projects to face future challenges in the society. Competitions are seen as a future oriented production of knowledge by design.*

Although the research made on architectural competitions can be just as relevant for the field of landscape architecture, certain differentiations can be made. Landscape architecture addresses the open urban space. As the place where public life takes place the open public spaces build the centre of the city. Lisa Diedrich (2011: 10) illustrates how the competition for the Parc de la Villette in Paris promoted landscape architecture and its disciplinary knowledge as a method to contextually transform the physical urban environment. The landscape architectural space contains a complexity and a multiplicity in its relations to various urban elements. Therefore the knowledge produced by landscape architecture competitions is multi-layered and has the potential to be used by different disciplines for further research.

When starting this thesis I focused on working with the competition task with disregard to any theoretical thoughts that I might take up during the following course of the thesis work. The only intent I did define for the subsequent thesis work was to come back to the design process. During this initial phase I mentally was participating in a competition and not writing a Master thesis. Once I had handed in the competition I explored the literature available on competition research and defined the question asking how competitions promote design knowledge production as the subject of a literature discussion which would supplement my practical work on the competition entry. As it was difficult to find a relevant focus point in the literature review and connect it to the practical competition work, I decided to change the perspective. I came back to my initial plan to investigate my design process and moved the theoretical part about competitions into the reflections and concentrate

more on connecting the literature to my personal experiences of participating in a competition. The time frame of the Schinkel competition and my personal timeframe for writing this thesis did not allow a literature review on competitions before the actual participation in the Schinkel competition. Even though I think it was beneficial for me to do the competition first and then draw on that experience when considering a theoretical aspect, it would be interesting to know how a prepended theoretical investigation would have influenced my way of working on the competition or how it will influence competitions which are yet to come.

## HOW DOES PARTICIPATING IN A COMPETITION AFFECT MYSELF?

One of the aims I formulated for this thesis is to become more experienced as a landscape architect. This reflects my understanding of participating in the competition as a training or learning opportunity. Regardless of the result of the competition, whether one enters a winning or a not winning entry, participating in the competition gives a chance to evaluate ones own work and question oneself about mistakes made in the design process and possibilities for improvement for future participation in competitions.

The landscape architecture office PROAP published a book titled *Lost Competitions* which discusses 20 competitions which PROAP believed in but lost. The book illustrates competitions as a learning process while it reflects on the design process and searches for meaning in the unrealised competition entries. PROAP (2011: 5) believes there is something to learn in the narratives of their own competition entries:

*For, in each competition we were driven by a few certainties and many doubts, for, in each of them, we tried to frame and re-evaluate our practice in landscape architecture, for, in all of them we tested and rehearsed the processes and methodologies we have been developing in an over twenty year practice.*

PROAPs approach underlines the reflective process as a crucial source for learning. By looking back one can find those hints that help to develop ones own practise further.

The Schinkel competition has particular significance as a learning tool due to its direction towards young and less experienced architects (students and professionals under 35 are

allowed to enter). For me it was the first entire competition I was working on individually after having some experiences of being part of a competition team during internships in landscape architecture offices.

When looking at my proposal in hindsight I can identify certain methods that I felt I succeeded with and which can be useful for or applied to coming projects and other points were I can see shortcomings in my work process or in the competition entry as the end-product which acquire improvements when working on coming projects. These are namely:

— Time management: I had a time span of roughly 8 weeks, a comparatively long duration, to work on the competition entry. My time plan worked well to get the proposal finished in time. When reviewing how much time I spent on the different phases of the process I can conclude that during an early conceptual stage I occasionally rushed the process to start a more productive phase. In hindsight I think the proposal would have benefited from spending a little more time on refining the concept.

— Experimentation: I aimed to follow a stringent logic to produce a grounded vision for the site. When reviewing my design process I can find some aspects where I went with an initial idea without checking other options. Even if one comes back to their first idea after a while, that could be seen as the validation of the intuitive thought.

— Communication: Competition entries have to 'work' on two levels to convince a jury. The first one aiming to draw the juries attention with a strong and easily understandable concept and the second one to convince the jury of the thoroughness and level of depth of the proposal. I see my competition entry as being stronger in the second level. The posters require a certain amount of 'reading' to fully comprehend the proposal. This is also due to a restrained graphic style I used to convey the careful consideration of the existing that is crucial to the concept. In the end it depends on the concept how out-going and bold or laid back and thorough the posters should communicate.

— Teamwork: When solitary working on the proposal I missed the discussion and collaboration that can only be benefited from when working in a team. To team up with another student from SLU or even an interdisciplinary collaboration for example with a student from the architecture or planning disciplines in Lund or Malmö would have been an organisational challenge to fit my thesis timeframe, but could have potentially contributed to a better competition entry.

This personal evaluation of my own design process and the

proposal as its product is on-going and will further be deepened with the comparison to the other competition entries once they are published. It will then also be formed by the evaluation by the competition jury as well as the evaluation of this thesis by the examiners and opponents.

Van Gessel (2011: 9) emphasises the importance of team work within an office working on a competition. He sees a great potential in the exchange of ideas and the discussion about a proposal and how to communicate an idea. It is this construction of knowledge by the accumulation of people with various skills and backgrounds that is significant developing concepts for forming the city, a multi-layered and complex construct itself whose development is dependent on multidisciplinary input. This production of knowledge through collaboration is also present in the jury process.

Even though the Schinkel competition promotes collaboration by encouraging multidisciplinary teams to enter the competition, I did not benefit from this myself as I was entering as an individual. The discussion with other team members and the consolidation of various ideas and perspectives, which is described by Van Gessel as one of the central drivers for the work on a competition and also receives high validation in PROAPs reflections, was missing in my own work process. Although I had continuous discussions with my supervisor and fellow students at SLU these were very helpful when talking about the communication of my ideas and their adequacy. But as they were not working on the project themselves and were not as deeply involved in the matter and the site, the discussions did not act as a generator for new ideas as they might in a collaborative team.

## HOW DOES THE COMPETITION AFFECT LANDSCAPE ARCHITECTURE PRACTICE AND SOCIETY?

Next to the physical transformation of the environment through the realisation of an entry, competitions affect landscape architecture practice and the society by generating knowledge, ideas and discussions. Competitions are an essential and intensively used instrument for commissioning architects and generating new ideas for the evolution of the physical environment. Gabriele Kiefer (2008: 22) calls competitions “a laboratory for new ideas and an important discussion forum for landscape architecture”.

The nature of the competition is the creation of a wide range

of proposals of which the jury chooses the one they consider best. Especially in an open and international competition the diversity of the participants and their varying background, design principles and perception of the competitions subject-matter should lead to a diverse range of possibilities. These could even be seen as a collection of future scenarios, which can be used as a basis for discussing a place and its future.

Competitions enable architects to try out different scenarios and compare them to the ideas of their colleagues. In this way competitions can also be described as laboratories where in an experimental way different strategies are tested to find the solution which best fits the needs of a certain place.

Competitions can even be described as an utopian process (Chupin et al. 2015a: 12) where extraordinary design solutions and a perfect society are displayed. These might not always be realistic scenarios nor favoured by the competition organiser, but still have the potential to influence contemporary design thinking.

Although the Schinkel competition is an open international competition, participation is still restricted by the requirement to enter the proposal in German. Most participants of the Schinkel competition are students and enter proposals which are influenced by their universities and teachers differing approaches to design. This could be seen as a factor contributing to a variety in the results. Some universities use the competition as a project course where the students produce parallel entries. This is not necessarily a cause for similarities in the entries but can contribute to it.

## Competitions as a resource

One requirement for the appropriation of competitions as knowledge generators is the publication and archiving of competitions. The competition briefs in connection with the proposal (those which won and those which didn't) are a great resource. The Finnish competition rules for example appoint the museum of architecture with the task of archiving all competitions. In other countries competitions are filed more randomly (Rönn: 7).

Publication of competitions can be seen as a way to distribute architectural knowledge. The forms of publication include articles in architecture magazines as well as the regular press, the web presentation of architecture offices, specific competition magazines or web-pages such as *competitionline* or *wettbewerb aktuell*, the publications of national architecture associations,



public exhibitions, award ceremonies or a jury report published by the competition organiser. In most cases the publication focuses on the winning and follow up entries by giving the awarded entries most coverage and summarise the not-winning entries or not publish them at all.

All competition entries whether they have the potential to be realised or not, contain ideas, solutions, artistic or technical figures that might be transferable to other projects. The unbuilt architecture contains knowledge which seems useless at first as the proposal will not be realised, but it does have the potential to be transferred, maybe transformed and partly realised in another project by either the same architect or someone else (Chupin et al. 2015a: 17).

There are a number of national and international digital competition databases which record architectural, landscape architectural and planning competitions. Some of these focus on the announcements and giving the architect the basic information to decide whether to participate (for example *Death By Architecture*), some are promotional displays where architects themselves can upload their works (for example *Europa Concorsi*) and some are directed towards the objective documentation of announcements, results and realised projects. This third category is the most relevant when investigating how competition databases can create knowledge (2015b: 259-260).

Chupin (2015b: 255) promotes an extensive competition database as follows:

*We conclude with an appeal to develop and connect multiple libraries of competition projects, at an international level, as a form of recognition of the inherent value of the numerous unbuilt architectures produced through competitions. Indeed, this world of possibilities, solutions and ideas should be seen as contributing to an extensive reservoir of 'potential architecture' partaking of a collective legacy, if not a world heritage, of environmental design projects.*

Created by researchers to facilitate comparative research on contemporary architecture the *Canadian Competitions Catalogue (CCC)* allocates competitions in a digital library (Chupin 2015b: 256). The library was created with scientific motives and distinguishes oneself from similar platforms by documenting all competition entries in their full extensions including general information on the competition, the jury's

report and if available interactive 3D model photographs. The database is categorised and can be searched through with the help of filters regulating for example the geographic region, the type of competition, members of the design or jury team.

The database is complimented by the documentation of research publications, conferences and statistics on competitions and in February 2015 contains 130 competitions, 3268 projects and 38579 documents. Chupin (2015b: 256) expects the comparative database to produce knowledge by being a growing resource for scientific research.

*Wettbewerbe Aktuell* is an German example for the publication of competitions in form of a monthly magazine and a web presence.

The competition libraries promote knowledge firstly by allocating potential architecture and secondly by contextualising the material to the competition program, the alternative proposals, the evaluation process and the historic time frame. As such they built a foundation for the evolution of the discipline and future academic and practical work.

The *AIV Berlin* as the organisers of the Schinkel competition publish a documentation of their annual competitions including excerpts of the brief, the winning entries together with the jury's commentary and further examples of entries that were included in a final discussion. The documentations from 2002 until today are published on the homepage of the *AIV Berlin*. The winning entries are additionally published on *competitionline*, with a increasing coverage in the recent competition years.

### **Competitions as evaluation tools**

The format which gives most space to the non-winning entries and also has a greater potential to interact with the public is the exhibition of the competition in connection with the award ceremony. In contrast to the documentation and the publication on *competitionline* where the entries are usually only shown in part or in low-resolution, only the exhibition gives the opportunity to comparatively study a selection of the proposals in detail, which is otherwise reserved for the jury.

The evaluation of the design proposals by the jury adds to the production of knowledge. The architect develops an idea for a design problem and communicates this visually. A jury then has to be able to identify the best solution, which puts a high demand on the ability of the jury to assess the proposals (Rönn: 6). It is also the task of the jury to point out the qualities of a winning proposal as well as the shortcomings and design

problems that have not yet been solved completely.

The creation of knowledge through decision-making of the jury is further promoted by the multidisciplinary of a jury consisting of the client, organisers, politicians, consultants, architects etc. Through their discussion the knowledge of different backgrounds combined gives the opportunity to discuss the future of our cities in their complexity (Silberberger et al. 2010: 289). The jury of the Schinkel competition consists of 88 people with professionals within landscape architecture, urban planning and architecture constituting the largest part. Professionals within traffic planning, structural engineering, sustainability, conservation and art as well as representatives of the AIV, architectural association Berlin, the competition's sponsors and politics complement the jury.

### **Competitions as experimental research tools**

Competitions are frequently described as labs or places for experimentation. In science experimentation creates knowledge by being a method to prove a scientific fact. In art experimentation contains the notion of creating something unconventional and adventurous. It is this concept of experimentalism which concentrates more on the product which is usually used in context with architecture in contrast to the scientific understanding which is more directed towards the process (Helal 2015: 236). In both cases experimentation is connected with research and as such the production of knowledge. Competitions often are considered to be of an experimental nature.

Bechara Helal discusses how much space competitions actually give to both the production of 'experimental architecture' and the realisation of an experimental process. He studied Tschumi's (first prize) and Rem Koolhaas/ OMA's (runner-up) entries for the 1982 La Villette Park competition and identified a complex, challenging, even controversial brief, the high ratio of architects in the jury and the postmodern point of time in architecture history as the main drivers for the experimentalism of Tschumi's and OMA's entry. Both architects did not describe their entries as a project meaning a completely designed landscape, but expressed flexible principles or a framework that is not necessarily rooted in the site. This may contribute to the fact that both entries are seen as architectural milestones by being models for the future and have until today increasingly been referred to in publications. It is notable that OMA's entry has been referred to almost equally often as

Tschumi's realised entry, which suggests that a high amount of significance of unrealised competition entries (Helal 2015: 237-249).

Concerning experimental processes Helal (2015: 249) sees a close relation of the competition process to a scientific research process. The competition question (the brief) resembles the research question, the competitors proposals the experiment, the categorisation of the competition entries in a database the recording and the decision-making by the jury as the evaluation. In a multiple phased competition or a continuation process to realise the entry the process concludes with another cycle of the same. Although competitions are aimed to select one project all the other entries can be seen as a by-product with high potential for further knowledge production. The documentation of the La Villette Park enabled Lodewijk Baljon to theorise the different competition entries and produce knowledge about contemporary design principles which goes beyond the context of the competitions frame of time and space, but applies to the discipline of landscape architecture as a whole (Helal 2015: 250-251).

A particularity of this year's Schinkel competition is that it gives different assignments for various scales and to various disciplines or collaborations. Although all participants have the place Lichtenberg as their main subject, the entries investigate Lichtenberg in various layers. To name a few examples, some entries treat questions of planning on an urban scale, some consider housing architecture, some structural engineering of a bridge crossing the Spree, some are artistic or conservational projects. This multitude of questions provided in the competition brief demands a multitude of answers from different disciplines and perspectives. As a whole they can be a foundation for discussing the future of Lichtenberg whilst they can also be a foundation for discussing design and planning concepts and interdisciplinary interaction.

### **FINAL THOUGHTS**

Working on this thesis has shown me that competitions are an exciting way to get intensively involved in a site and its transformation. It can't be denied that participating in a competition can be a time-consuming and stressful process with many unknown components. Even though the lost competition entries have a certain value, losing a competition is still an unfulfilling experience. I am looking forward to working on my next competition.

# APPENDIX

## PUBLICATION OF COMPETITIONS

Overview of selected english-speaking webpages

	Region	Professions	Competition Phases	Form of Publication	Access	Representation of winning/ not winning entries
<b>Canadian Competition Catalogue</b>	mainly Canada	Engineering Architecture Landscape Architecture Spatial Planning	results research statistics	webpage	open	all competition entries complete publication
<b>competitionline</b>	international	Engineering Architecture Landscape Architecture Spatial Planning Technical Planning Art Photography Project management Consulting	announcements results realised projects	webpage magazine	limited, full documentation only accessible for members	concentration on winning and follow up entries, usually only extraxts of the entries, dependant on project
<b>KONKURADO</b>	Switzerland	Engineering Architecture Landscape Architecture Spatial Planning Technical Planning Project management	announcements process results realised projects	webpage	limited, full documentation only accessible for members	publication of the jury report, dependand on the project, concentrating on winning entries
<b>wettbewerbe aktuell</b>	international, focus on Germany	Engineering, Architecture, Landscape Architecture, Spatial Planning	announcements results realised projects	webpage magazine thematic books	limited, full documentation only accessible for members	winning entry and follow-ups
<b>death by architecture</b>	international	architecture no further categorisation	announcements	webpage	open	not applicable
<b>europaconcorsi</b>	international	architecture no further categorisation	announcements results realised projects	webpage	open	winning entries and follow-ups dependand on what the architects publish themselves
<b>Competitions</b>	international	architecture landscape architecture urban planning	announcements results	webpage	open	no publication of competition entries, only announcement of winning teams



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## IMAGES

page 14: title-image of the competition brief: AIV Berlin (2014): *Neuland Lichtenberg - Auslobung zum 160. Wettbewerb*, competition brief

page 16: Basis for maps: *d-maps*. [http://www.d-maps.com/carte.php?num\\_car=2229&lang=de](http://www.d-maps.com/carte.php?num_car=2229&lang=de); [http://www.d-maps.com/carte.php?num\\_car=2004&lang=de](http://www.d-maps.com/carte.php?num_car=2004&lang=de); [http://www.d-maps.com/carte.php?num\\_car=6187&lang=de](http://www.d-maps.com/carte.php?num_car=6187&lang=de); [http://www.d-maps.com/carte.php?num\\_car=23858&lang=de](http://www.d-maps.com/carte.php?num_car=23858&lang=de) [2015-03-01]

page 28: camera graphic, Matt Scribner, The Noun Project

page 34, 52: aerial picture: google 2015

All other photographs, sketches and visualisations by the author.