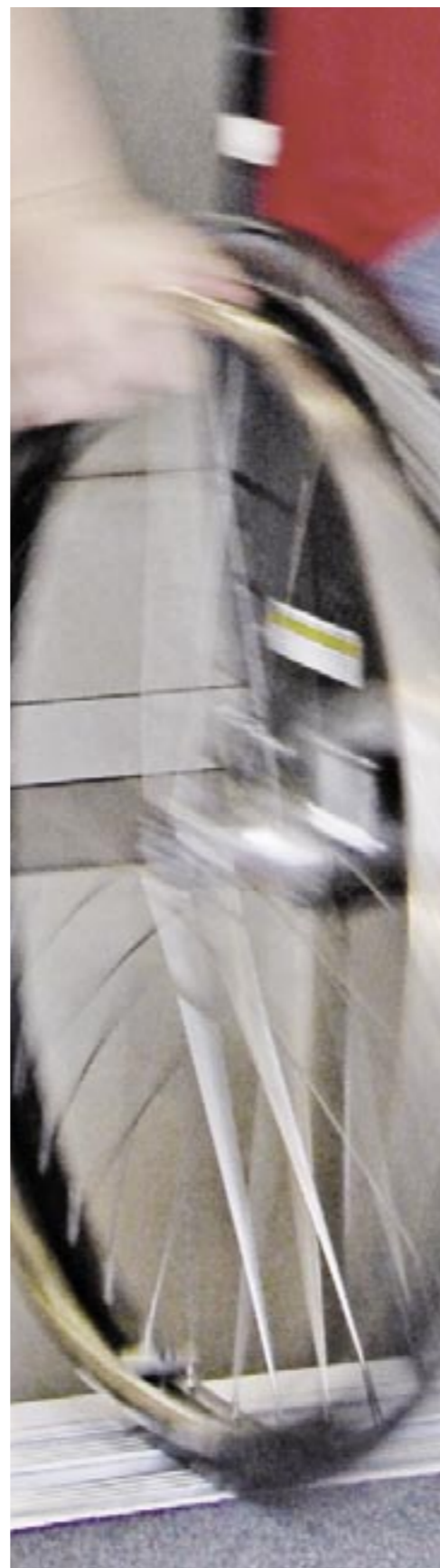


**HOCH
PART
ERRE**



**Schindler Award
for Architecture 2006
〈Access for All〉**



Imprint
 Text and editing: Benedikt Loderer
 Design: Barbara Schrag
 Production: Sue Lüthi, René Hornung
 Translation: Maureen Oberli
 Publisher: Sybille Wild
 Design concept: Susanne Kreuzer
 Lithographs and print: Mattenbach AG, Winterthur
 Photography cover outside: Oliver Neubert
 Photography cover inside: Albert Zimmermann

© Hochparterre, Ausstellungsstrasse 25, 8005 Zürich
 Published by Verlag Hochparterre for Schindler Management Ltd.

For additional copies, contact Schindler Management Ltd, Corporate Communications, +41 41 445 30 60 or verlag@hochparterre.ch

Content

-
- 4 The Task: Urban Planning, Architecture and Scenography
 - 6 First Prize: Zigzags Inside and Out
 - 8 Second Prize: River Landscapes
 - 10 Third Prize: The New Urban Plaza
 - 12 Fourth and Fifth Prizes: Parasite and River Balcony
 - 14 Five Mentions and One Special Prize
 - 20 Statements: The Jury Speaks
 - 22 Schindler Award: Small Contribution – Huge Change
-

The Place and the Rules of the Game

There are two sorts of people with disabilities. The first are not yet disabled, the others already are. The nondisabled are people who will one day become disabled, in old age at the latest. Thus people with disabilities are not a minority to be pacified with special facilities and fittings, but the majority for whom it is quite clear that the building must be planned and constructed without barriers. For a building is only fit for human beings if it is fit for people with disabilities. "Learning from dementia" says it in a nutshell. Anything that helps someone with impaired perceptual abilities also helps those who are – for the time being – sharp-witted. It is only when it becomes unnecessary to insist on the "Access for All" principle, only when impediment-free access is natural and self-evident, only then will the aim have been achieved.

The experimental site of the second Schindler Award was very special: the Palais de Tokyo and the Passerelle Debilly in Paris. The Palais is a monumental building à la française, constructed in 1937 in watered-down classicist style, which nowadays stands around half empty and waits for a new utilization. There is an abundance of space, the future architects had a wonderful time. The footbridge, constructed in 1900, is both a coveted object and an impediment to be overcome, and in the background are the Eiffel Tower and Jean Nouvel's new museum on the Quai Branly. There was no way of dodging an urban planning analysis. The exhibition program stipulated not only the planning of appropriate rooms, the actual exhibition concept had to be created. Participants in this competition had to be urbanists, architects and scenographers. Not an easy profession.

There are two roads to the Schindler "Access for All" award: direct or via the schools of architecture. Students in their last two years of study could submit a project alone or in groups, whereby only work that survived a preselection process was submitted to the jury. In cases where more than twelve students of the same school took part, they qualified for a prize awarded to the schools of architecture. In these schools, each student was accompanied by a professor or an assistant. The schools selected and submitted the best proposals. There was no preselection for projects of this kind. There are five prizes: EUR 5,000, 3,000 and 2,000, and twice 1,000. Five more projects are awarded a special mention but no money. In addition, the jury may see fit to award special prizes. This year's jury is listed on page 21. A school prize will be awarded to schools that entered a prize-winning student and fulfilled all conditions of the competition. Benedikt Loderer

Access for all

Schindler elevators respect the mobility needs of all individuals. Smart elevator technology and intelligent architectural design enhance accessibility and help to overcome the barriers for people with disabilities. That's what the Schindler Award is all about.



Schindler

Urban Planning, Architecture and Scenography

Text: Benedikt Loderer

The Schindler Award 2006 confronted the students with three overlapping tasks: the Link, the Visitors' Center and the Exhibition Concept, as well as three overlapping fields of work: urban planning, architecture and scenography. The task made high demands upon its participants.

Paris, Passerelle Debilly. Why here? Because it is an ideal example of what is meant by "Access for All". Paris is attractive, the monumental architecture of the Palais de Tokyo invites in-depth analysis, the site is well documented and has big differences in height and difficult impediments. The brief complied with the educational aims to which the schools of architecture are obedient, and the competition demanded a thorough analysis of the needs of people with disabilities. The Link, the Visitors' Center and an Exhibition Concept constituted the three parts of the competition.

The Link

First of the urban planning aspect. The best location for an overview is the Eiffel Tower. The great axis from the École Militaire via the Champ de Mars to the Pont d'Iéna and the Trocadero indicates the direction. The eye roams over around 800 meters up the Seine to the Pont de l'Alma. Between the two bridges, we discover the Passerelle Debilly. This is the main impediment. The principle of "Access for All" founders on this little footbridge, a leftover of the 1900 World Exhibition. It separates the south and north embankments, for it is by no means suitable for people with disabilities. The core of the task is to improve it: the Link. We are moving in a museum landscape. To the south, on the Seine embankment, stands the recently opened Musée du Quai Branly by Jean Nouvel, to the north the Palais de Tokyo, a colonnade connecting two independent buildings. To the left, the real Palais de Tokyo, which nowadays accommodates artists' studios. To the right, the Musée d'art moderne, and directly behind it the Musée Gaillard. The Palais surmounts the river slope with several storeys, something that is clearly visible in the interior courtyard with its three terrace levels. Thus the Link, "The Museum's Walk for All," must be regarded primarily as an ascent. From the low-lying south bank, the first thing is to cross the riverside road, and then the river at a height that permits the passage of boats beneath it. On the other bank, the task is to overcome the city motorway, to find the access to the Palais de Tokyo, and to ascend the approximately ten-meter river slope. An obstacle race is to become "an easy stroll for people with or without disabilities." This new pathway is located in the center of Paris. Here, urban planning means incising the pathway into the city landscape. The Link is also a high walkway, an observation promenade. There is a view of Paris and the two embankments, but the all-commanding monument is the Eiffel Tower. The pathway has to stage the city. But the Link is also an advertisement for the Visitors' Center, a proclamation in the urban context. In short, the program states that "your conceptual approach integrating urban aspects, topography, surroundings, sights and traffic is what we are looking for."

The Visitors' Center

The actual Palais de Tokyo belongs to the French Republic, the opposite Musée d'Art moderne to the City of Paris. Only the western half of the complex and the courtyard are available for the Link and the Visitors' Center. The artists' studios, the restaurant and the administration take up only half of the huge building. The basement floors are empty. Today's utilization is only a stopgap, which poses the question: What is to be done with the Palais de Tokyo? A Visitors' Center is the Schindler Award's answer. This

proposal is one idea among many. The Republic can choose. The Visitors' Center would require approximately 3,000 square meters useful area to be accommodated in the existing building substance of 20,000 square meters. The space allocation program requires the usual space for exhibitions, conference rooms, cinema, restaurant and the relevant secondary rooms. Over and above this, special facilities for people with disabilities are required. A workshop for wheelchairs, for example. Naturally, the Link must reach as far as the Visitors' Center, whereby the Link "may also pierce the Palais de Tokyo at any point." A gentler approach would, however, be possible. The Visitors' Center is a classic architectural task. A conversion and insertion is to be planned in the high rooms of the Palais.

The Exhibition Concept

The space allocation program stipulates around 1,000 square meters exhibition area, for which, however, no specifications are given. What is required, however, is an exhibition concept that creates awareness. It is to facilitate access to the arts for everyone. People with disabilities, not only wheelchair users but also people with im-

paired sight and hearing and blind and deaf people, are to be provided with access to the arts. We anticipate proposals that provide people with disabilities with access to music, painting and sculpture, and which are also attractive to the nondisabled. But there is also an educational intention behind this project: "Our goal is to create in the participant's mind a special awareness of the different forms of disability, of the different possibilities of circumventing these disabilities, and thus to influence the future architect in his or her everyday work."

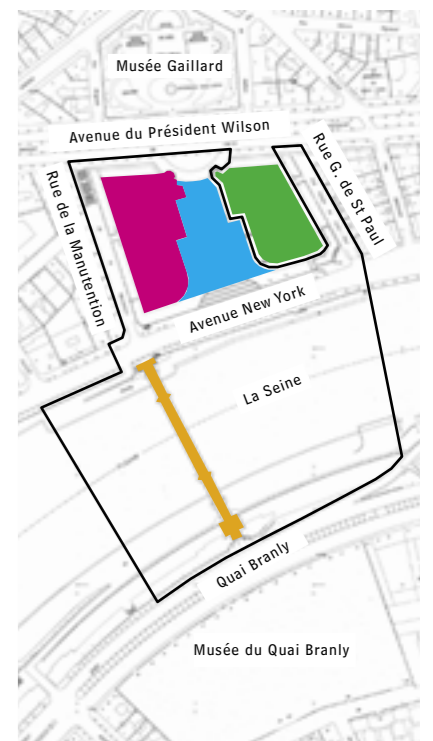
This task requires each layout or exhibition plan to be based on a concept of how to convey its essence. How does one show a blind person pictures? Not an easy question to answer. What is needed is an intellectual show of strength. The three-part task was complex and made high demands upon the students.

The organizers were aware of this. They conceded: "The size and multipurpose character of the overall project are too demanding to be studied in every detail. We request conceptual drawings only on these tasks." A competition in the center of the City of Paris. Could there be a better place for a student of architecture? •



- The planning area
- Perimeter
 - Palais de Tokyo
 - Courtyard / Le Parvis
 - Musée de l'Art Moderne
 - Passerelle Debilly

- Part of Paris from above
- 1 Trocadero
 - 2 Pont d'Austerlitz
 - 3 Arc de Triomphe
 - 4 Eiffel Tower
 - 5 Palais de Tokyo
 - 6 Passerelle Debilly
 - 7 Musée du Quai Branly
 - 8 Pont d'Alma
 - 9 Champs Elysées
 - 10 Grand Palais
 - 11 Hôtel des Invalides



Zigzags Inside and Out

The tyranny of the axes that prevails all over Paris is challenged here by a capricious band. This project creates new views and treats the building substance with respect. The zigzag spine connects the interior and exterior spaces. Less becomes more.

• The authors' approach in terms of both urban planning and architecture was to preserve the urban surroundings and intervene as little as possible in the Palais de Tokyo. The spine of the project is a new zigzag ramp that uses the Passerelle Debilly to cross the river, then deviates from it, turns into the exterior courtyard of the Palais de Tokyo, leaps over the pool, winds its way through the forecourt, reaches the colonnade and ends in Boulevard Wilson, linking all levels of the building. The zigzag ramp results from the permissible gradient and provides constantly changing views of the river landscape and the historical monuments.

Three pocket parks fill the wedge-shaped spaces between the arms of the ramp, and there is a geometrical arboretum on the upper level of the forecourt. The ramp is a surprising intervention and a strong, convincing commentary on the typically Parisian "Centre cour et jardin" design with its pronounced symmetry and axiality, thereby ironically alleviating the compulsive filling-in of the triangular, asymmetrical site with a classicist design.

The authors responded to the tyranny of the axes with their capricious zigzag band. All the storeys of the museum are accessible by elevator from the ramp. The necessary interventions are carefully and respectfully integrated in the existing building substance. The main entrance is located in the forecourt by the Boulevard Wilson and provides a convenient access to the Visitors' Center on the ground floor, from where all the floors are accessible.

The Interior Zigzags

There is an intelligent connection between the interior and exterior spaces: the zigzag spine is continued inside the building. Another zigzag ramp leads through the courtyards and the comb-like projecting rooms on the west façade that accommodate the exhibition.

This forms an exciting path of discovery that winds its way through all the rooms of the museum and the courtyards. It connects the two exhibition floors and provides a complete circuit. The top floor of the museum has not been changed at all.

Special attention was paid to the treatment of textures and vegetation. Nature, embodied by the plants on the courtyards, is used as a metaphor for the difference between human beings. This concept differs from the usual approach to "normality", which tends to exclude those who deviate from the norm. The authors took great care in giving each courtyard its own theme of sensuous perception, and orientation in the interior of the building is facilitated by different perfumes.

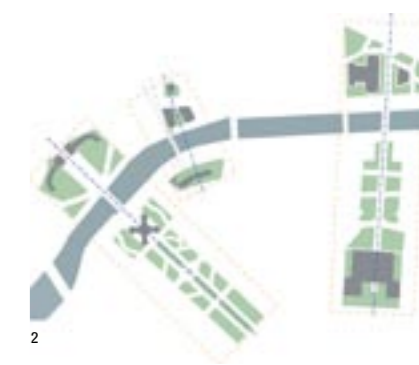
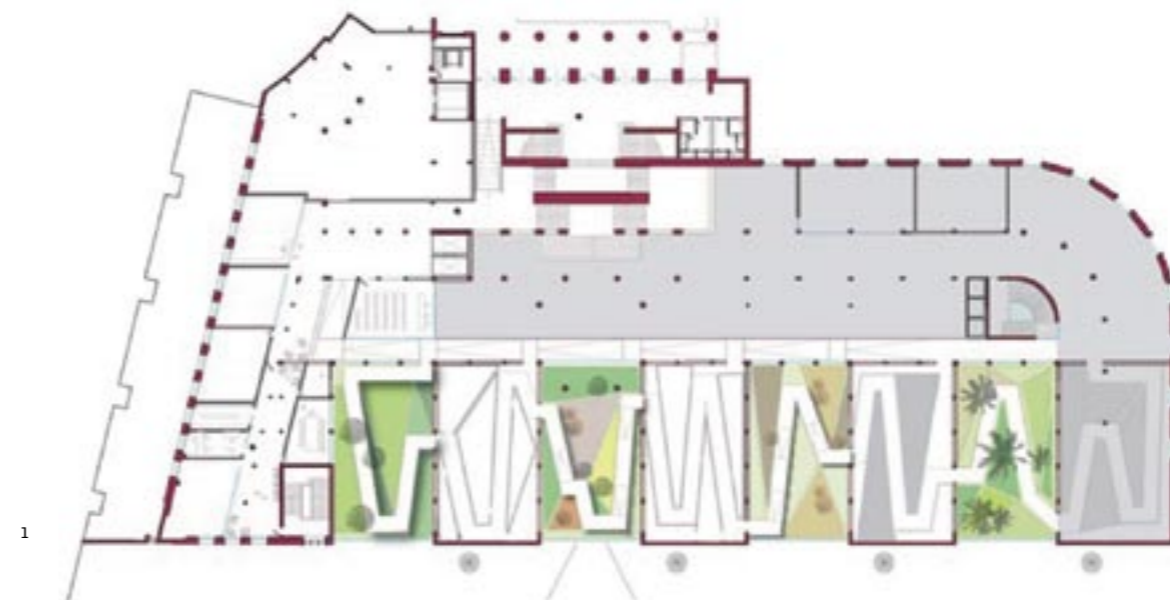
Exhibition Boxes

The project is packed with surprises, for example the exhibition boxes, which are connected by the path of discovery. Unfortunately, the exhibition concept on the theme of sensorial perception was not developed in sufficient detail. Its connection with the five senses in particular and accessibility in general could have been developed in greater detail, as could, too, the concept of the exhibition boxes. The project's most convincing quality is its restraint. Much has been achieved with sparing means. •

---> Students: Marco di Nallo, Marta Neic, Manfred Sponseiler

---> Professor: Dörte Kuhlmann

---> School: Technical University of Vienna, A



- 1 The zigzag band continues in the interior of the Palais de Tokyo.
- 2 The project is a response to the great axes of the city of Paris.
- 3 The path of discovery leads alternately through the courtyards and interior spaces.
- 4 The zigzag band is obedient to the conditions of the permissible gradient.
- 5 The authors' vision of the deviation from the Passerelle Debilly.
- 6 The zigzag band is an ironic comment on the classicist rigidity of the outer courtyard.

River Landscapes

This project emphasizes the mutual dependence of urban planning and architecture. The great river landscape brings the extended museum promenade within the range of our experience. It leads round the Palais de Tokyo past a window display of the senses into the interior.

• The central urbanistic idea of this proposal was to integrate the Seine in the project by placing two structural interventions on either bank: the Visitors' Center to the north and the Pavilion (service center) to the south. The Passerelle Debilly connects these two points, forming a link that becomes part of the museum promenade, integrating the river in the museum landscape and allowing visitors to reach both embankments. At the Rive Gauche, a new ferryboat stop provides a ship connection with the city's other museums. There is a series of ramps on the south side providing access for people with disabilities.

A Belvedere

The Pavilion on the embankment forms the southern bridgehead. This building is envisaged as a resting place as well as a starting point for people arriving by bus, car or boat. Here, too, is the belvedere with views of the river landscape. The placement of the Pavilion is a response to the direction of the river: one is prompted to look both upstream and downstream.

The angle to the embankment is orientated towards the opposite Palais de Tokyo. The Pavilion contains a workshop, a counseling office, a panorama bar and a rental service for wheelchairs and bicycles.

On the opposite embankment, a prominent oriel announces the Visitors' Center and the new main entrance. This is situated at the northernmost courtyard of the Palais de Tokyo. A new auditorium projects off the upper floor of the west façade and creates a clearly visible canopy over the entrance. The new footpath crosses the Passerelle Debilly, wraps itself round the Palais de Tokyo, romps along the Avenue Wilson and ends in the driveway of the museum. This pathway elegantly avoids the steep flight of steps and creates new and surprising views and perspectives of the city. The courtyards on the west side have been lowered to the level of the pathway, and the building's interior has been enlarged and glazed.

Showcase for the Senses

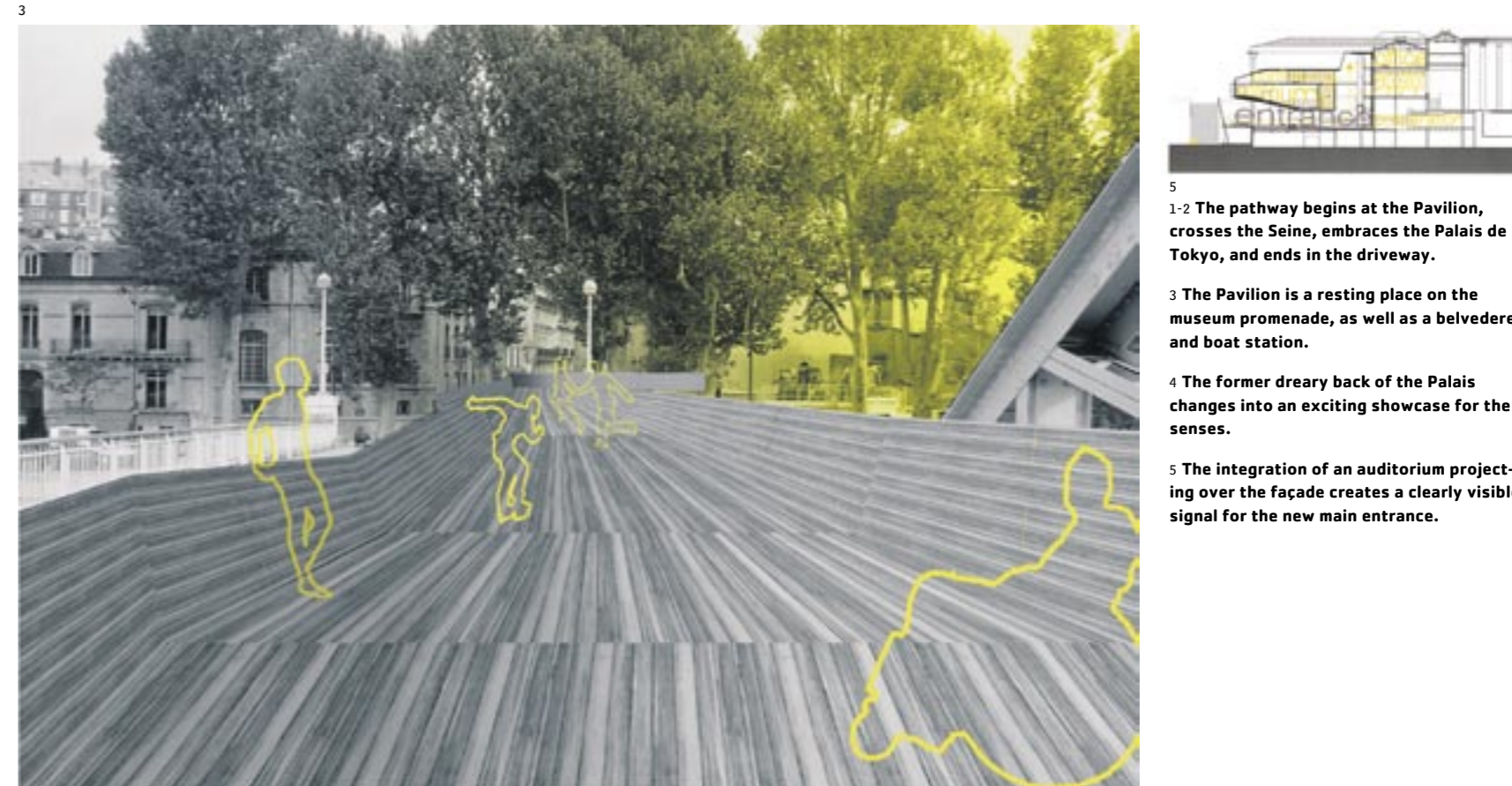
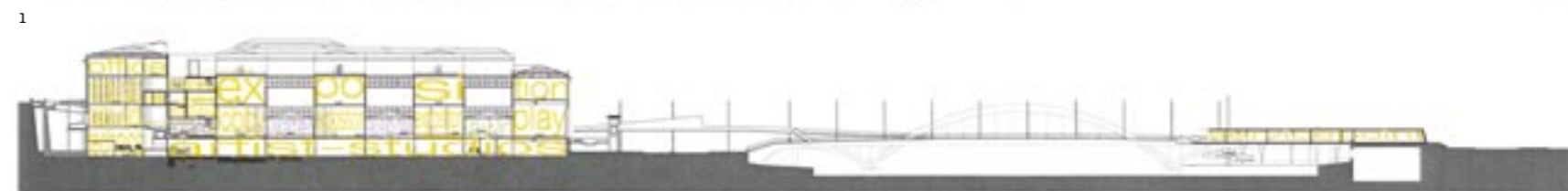
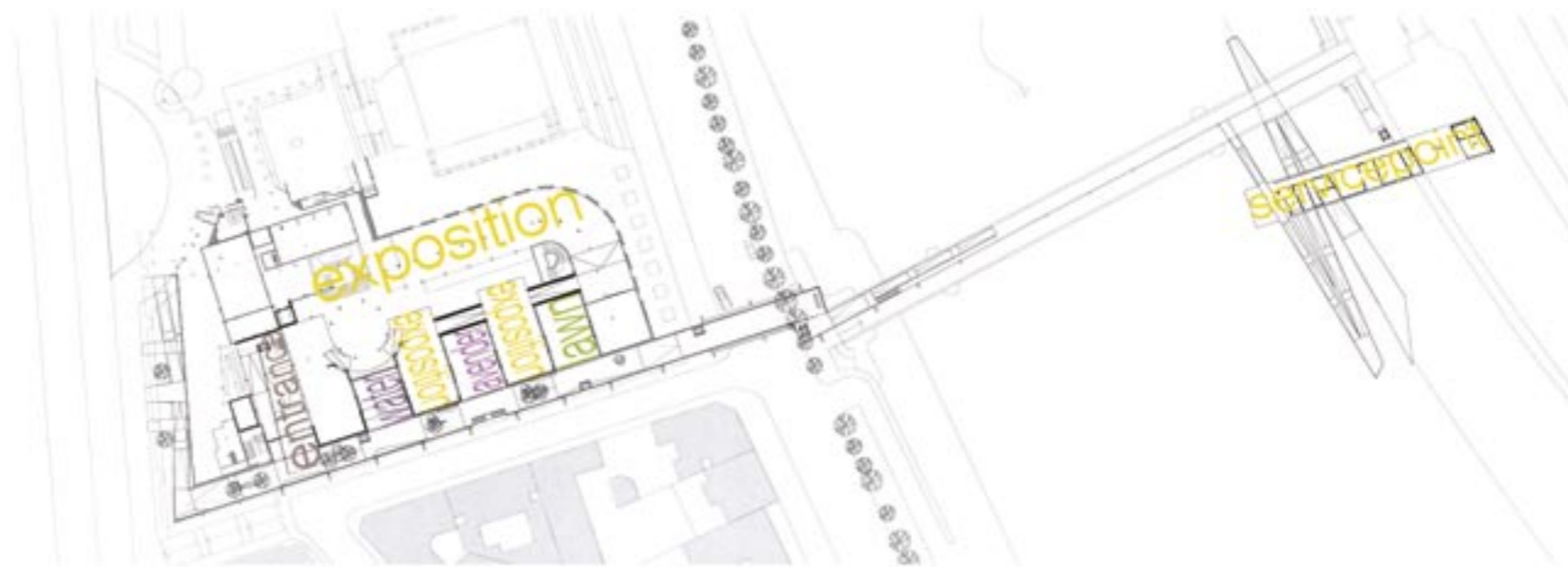
The jury appreciated the quality of the new outdoor public spaces. The opening of the courtyards permits direct access from the ramp. In between are three pocket parks: a water garden, a lavender cabinet, and a patch of lawn. Together with the wooden surface of the museum path, the senses of sight and smell are brought within the range of our experience. The interaction between the interior and exterior spaces and the sequence of the pocket parks change the formerly dreary rear of the Palais de Tokyo into an exciting showcase for the senses.

The existing entrances to the Palais have been left untouched. In the interior, a new central room provides a connection to all the storeys and facilitates quick orientation within the building. The insertion of new ramps in the existing building and their connection to the existing formal staircase and rotunda are, although architecturally convincing, less functionally efficient for disabled visitors. The jury would have appreciated further exploration of the exhibition concept; how, for example, do the authors envisage the stimulation of the senses? A project whose strong point is the intelligent design of the pathway. •

--> Students: Adam Beard, Marie Henrike Haase

--> Professor: Kurt van Belle

--> School: Technical University of Delft, NL



5
1-2 The pathway begins at the Pavilion, crosses the Seine, embraces the Palais de Tokyo, and ends in the driveway.

3 The Pavilion is a resting place on the museum promenade, as well as a belvedere and boat station.

4 The former dreary back of the Palais changes into an exciting showcase for the senses.

5 The integration of an auditorium projecting over the façade creates a clearly visible signal for the new main entrance.

The New Urban Plaza

A huge park bridge constructed of steel and glass connects the two embankments, gleaming in the sunlight and shining brightly at night, its glazed back providing a venue for the life of the city. It creates a new focal point in the map of Paris.

• The authors of this project aimed at overcoming all the obstacles that stand in the way of disabled people with one great leap. Like a reclining lighthouse, the great blister of the artificial landscape shines in the sunlight during the day, and the huge Chinese lantern illuminates the night. The authors took the title of their project seriously: alterscape. This “other” landscape represents a challenge to reach out for the impossible. The Passerelle Debilly was demolished since it was not fit for people with disabilities. In its place, an artificial landscape spans the Seine. But this glazed steel megastructure does more than just bridge the gap: it brings the two embankments together, providing a new urban plaza for the whole of Paris and a venue for theater performances in summer, meetings, concerts and cinema performances. Here, visitors will find a water park, playgrounds and a garden of the senses.

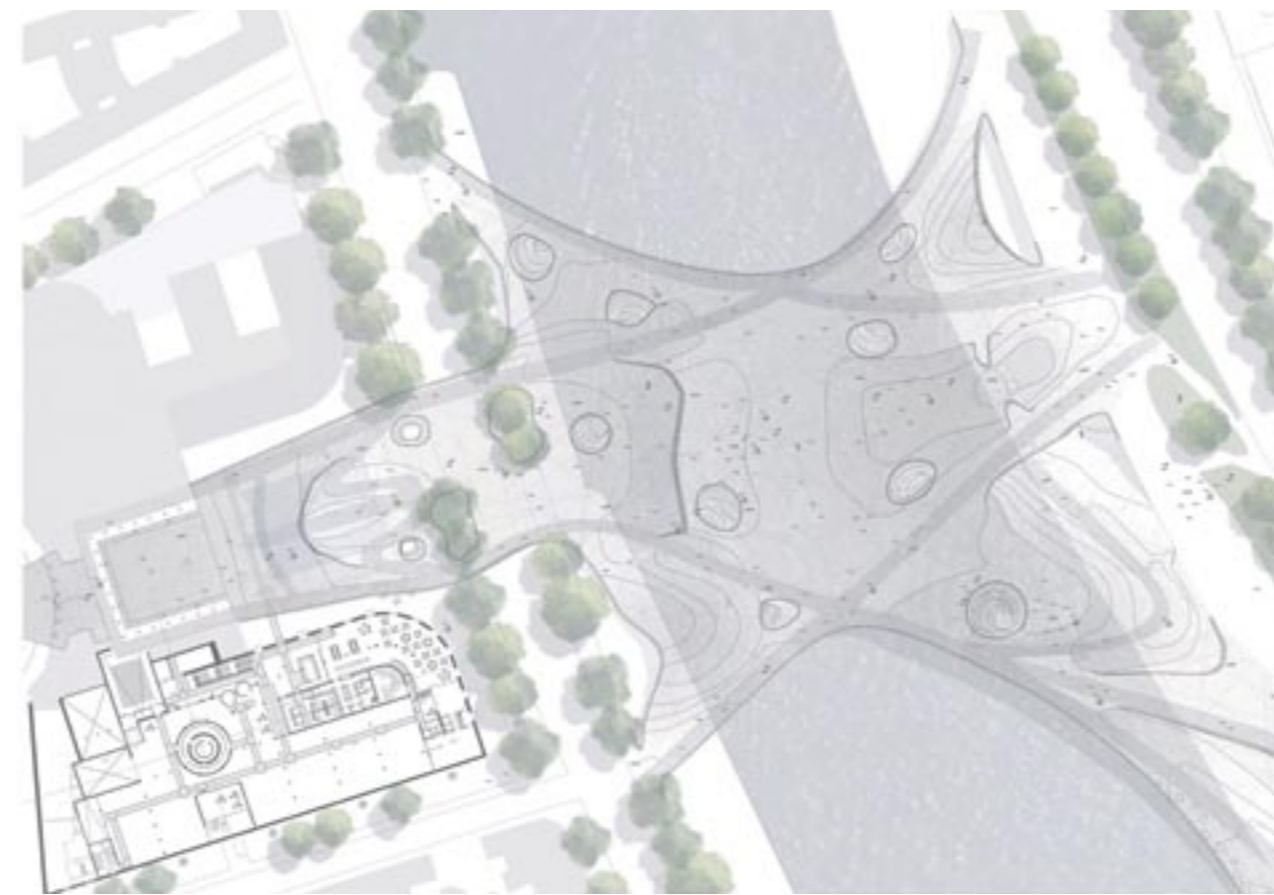
A New Connection

In the center, the structure expands to accommodate exhibition rooms, a tourist office and information points. The trees on the park bridge fill the air with fragrance, and the sheltered space under the plaza abounds in sensory experiences. The glass is variously thick, and thus variously transparent, creating multifarious lighting effects that stimulate the sense of sight, while the sounds engendered by the translucent material animate the sense of hearing. A new connection to the nearby Pont d’Alma subway station provides people with disabilities with direct access to the plaza and allows the connection to public transportation. The new urban plaza ends by the Palais de Tokyo on the upper level of the upper exterior courtyard and the main entrance to the museum. From there, the formal staircase leads to the permanent collection and the temporary exhibitions. Escalators and adjacent elevators make vertical connections easy and self-evident.

The Changed River Landscape

The authors accepted the existing exhibition rooms of the Palais as they are – simple premises like those often seen for the presentation of contemporary art. These are contrasted by the light glass and metal fixtures of the construction on the park bridge. The new spatial organization conforms with the existing building substance without any appreciable interventions. No distinction is made between elements for disabled and nondisabled people – a fact that the jury appreciated, along with the impressive and well worked-out presentation of the project. Technical problems were solved with the help of experts. More emphasis could have been placed on the theme of the garden of the senses and the interactive sensory experiments. The project makes significant changes to the river landscape. On the one hand, through the large park bridge itself, on the other through its prominence on the city map. One Seine crossing is emphasized and accentuated more than any other. Here we see that an intervention on the level of architecture is also an intervention in the city space. Urbanism and architecture are one •

---> Students: Elin Algotsson, Olivier Arseneault, Peter Bringselius, Carl Hall-Karlström, Karl-Johan Holmberg, Magnus Lundquist, Petra Nilsson
 ---> Professors: John Cramer, Abelardo Gonzalez, John Ross, Pawel Szychalski
 ---> School: Lund University, S



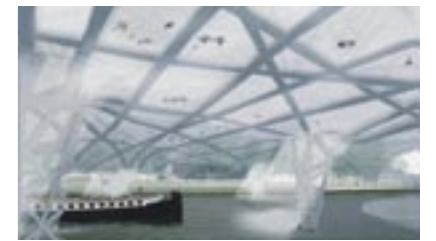
1

1 The title of the project is the program: “alterscape”. This other landscape represents a challenge to leave familiarity behind.

2 The city landscape from below. The different thicknesses of the glass create a play with various colours.

3 The middle tongue of the plaza leads to the new main entrance, and a side arm to the basement of the Palais.

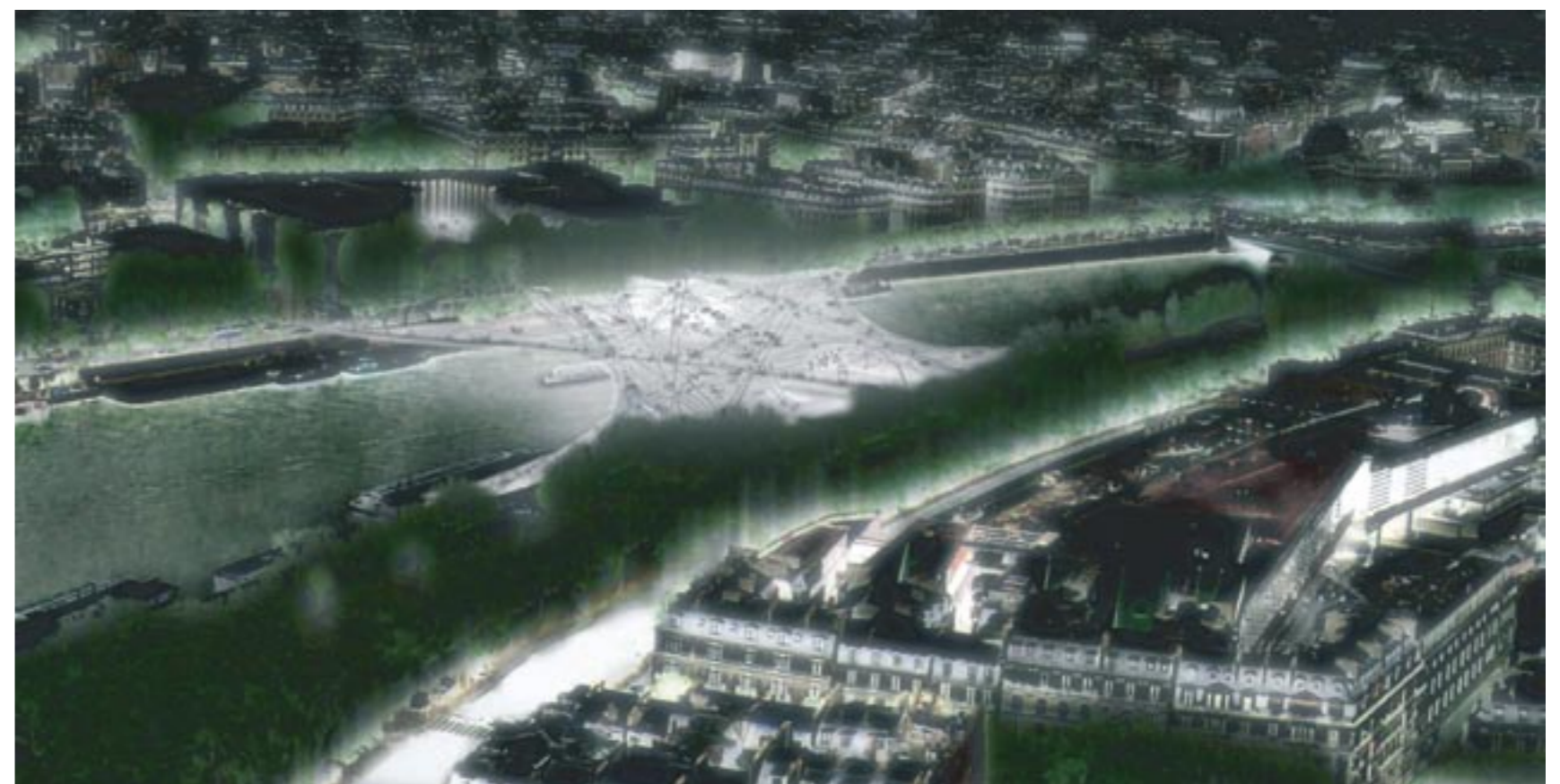
4 The reclining lighthouse also changes the city landscape: a Seine crossing is particularly accentuated.



2



3



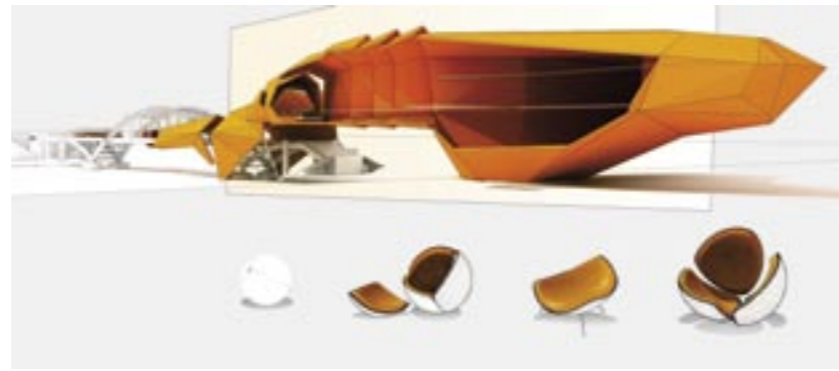
4

The Parasite

A pseudo-organic structure, the parasite, defines the new city landscape. It crawls over the footbridge, penetrates the interior of the museum and ends there with a suspended, angular egg. The jury appreciated the careful choice of materials and the detailed character of the presentation.



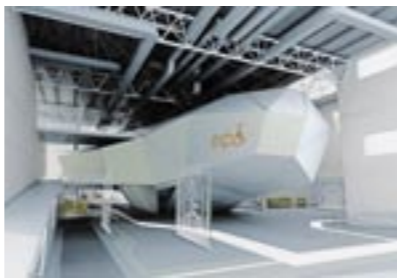
1



2



3



4

- 1 A pseudo-organic structure, the parasite, crawls over the Passerelle and penetrates the interior of the Palais de Tokyo.
- 2 Inside the Palais, the parasite changes into an angular egg suspended in a spiderweb of steel cables.
- 3 The parasite is a protest against the rigid axiality, replacing it by a different dominating signal.
- 4 The angular egg changes into a zepplin hovering in the gutted hall before flying off.

• This project proposes an almost violent intervention in the city landscape. A colorful pseudo-organic structure, the parasite, crawls over the Passerelle Debilly and penetrates the façade of the Palais de Tokyo, only to gut out its inside and replace it by an angular egg hanging in a three-dimensional steel spiderweb. The title of this proposal, "Parasiting Short Cut", indicates the authors' intention of destroying the monumentality of the Palais de Tokyo. They succeed in this, replacing it by another new and dominant gesture.

The ambiguity of two architectural languages is further explored through the careful selection of materials. Transparent polycarbonate, thermohardened plastics with rubber surfaces, crystalline yet malleable materials, steel and concrete combine to form a breathtaking composition. Inside the Palais, an egg-shaped auditorium marks the end of the parasite's path. Drawn in great detail and presented with striking visualization techniques, it becomes a metaphor for a zeppelin. The adjacent areas accommodate the exhibition and define different zones where visitors can learn about different sensorial disabilities. This workshop concept is, however, not new, although the construction is detailed and suggests the use of the most recent technologies and materials. The jury was impressed by the careful drawings, the unusual density of information and the complexity of the presentation. •

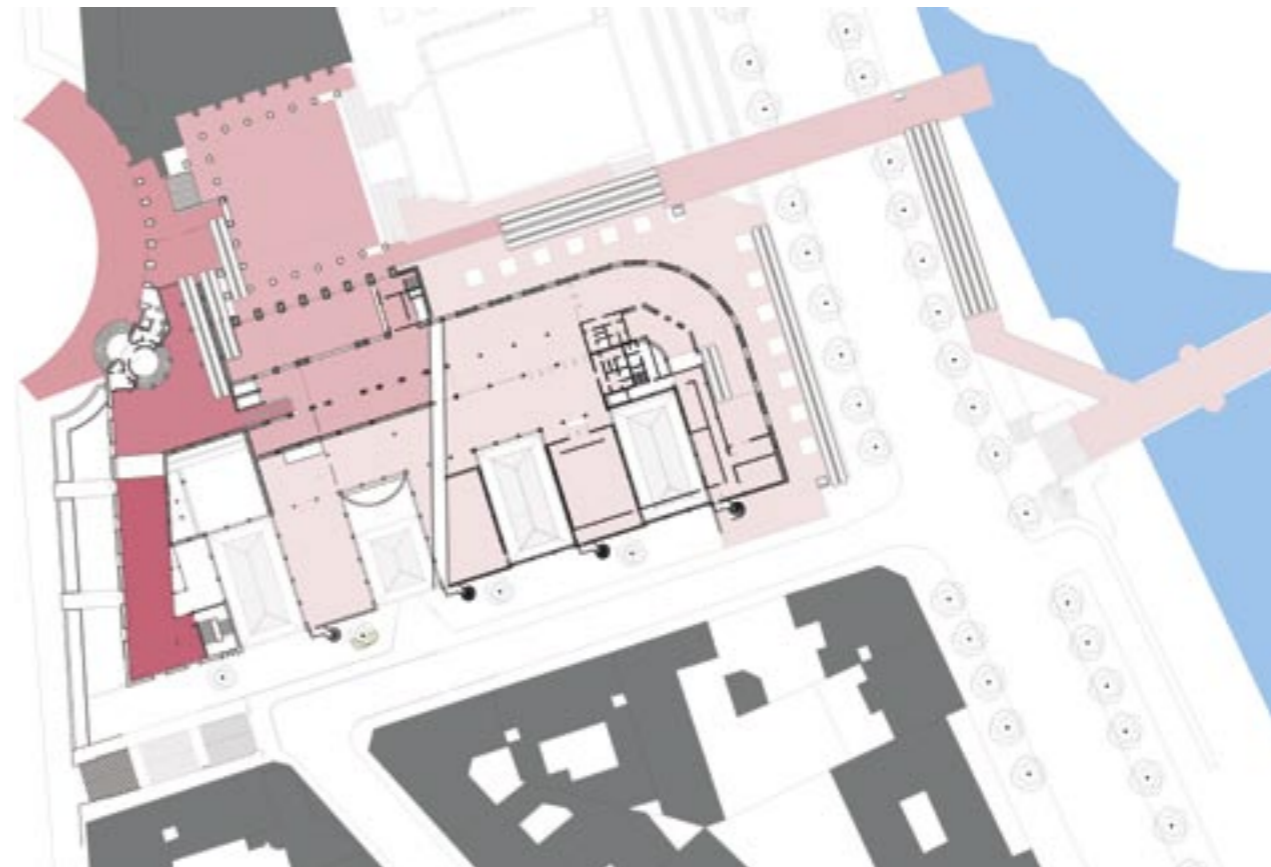
---> Students: Gheorghe Bratu, Florin Cobuz
 ---> Professor: Dan Serban
 ---> School: Ion Mincu University of Architecture, Bucharest, RO

A River Balcony

The author of this project regarded the approach as almost more important than the goal. She tried to improve the existing situation with minimal but careful interventions. The jury appreciated her undeviating course of action and her careful, respectful treatment of the existing substance.



1



2



3

- 1 The basement, entresol, ground and upper floors of the Palais de Tokyo bear witness to the careful elaboration of the project.
- 2 The pathway consists of a series of moving walkways that guarantee access for disabled people.
- 3 The platform projecting far out over the Seine integrates the project in the historical river landscape.

• The author undertook three analytical steps. First of all she examined the concept of disability and translated her conclusions into practical solutions for improvements to the existing situation. Secondly, she analyzed the accessibility of the building and its surroundings. What were its shortcomings? What could be changed? Thirdly, she organized the results into a consistent programmatic form and expressed them in a coherent architectural language.

The dominant element of the project is a series of moving walkways that start at the Seine embankment, lead through the Palais de Tokyo courtyard and end in the Avenue Wilson. During their stroll, visitors can stop at a projecting platform and enjoy the views up and down the Seine. A shallow pool in the outer courtyard reflects the building, representing the integration of man and nature. A similar procedure is applied to the interior of the Palais de Tokyo. The project is distinguished by its accessibility concept, which can be applied anywhere. The use of effective and sensitive solutions for disabled people, such as textile surfaces, supportive colors, ergonomic handrails and helpful signals, are abundant.

The exhibition concept plays on these elements, putting them to the test by enabling nondisabled people to experience what it is like to be disabled. This project convinced the jury by virtue of its modest approach and careful elaboration of the issues of accessibility. •

---> Student: Marta Bordas Eddy
 ---> Professor: Miguel Usandizaga
 ---> School: Technical University of Catalonia, Barcelona E

The Balance

The symmetry demands it: a second footbridge, the “Passerelle d’arôme des roses” creates the axial balance. The symmetry of the Palais de Tokyo is continued down to the Seine, and a new underpass leads under the river road and ends in a patio that connects it with the Palais.

• The power and aura of the symmetry of the Palais de Tokyo as a contrast to the asymmetrically positioned Passerelle Debilly prompted the author to propose a second footbridge upstream from the Palais in order to balance the symmetrical system. He christened the bridge “Passerelle d’arôme des roses” because of the prolific flowers within its arches. Ramps lead down to the Seine embankment from both bridges and into a new sunken patio in the outer courtyard of the Palais de Tokyo. The patio is accessed by an underpass beneath the river road (Avenue de New York). This is the lowest level of the museum and provides access to the Palais, which contains all the rooms of the mandatory program.

The patio is linked to the museum’s central atrium, which is dominated by a rotating panorama elevator that connects all the floors. There are no ramps in the museum: vertical connection is invariably provided by elevators placed throughout the whole building. The adjacent museums (Musée d’art moderne, Musée Gaillard) are included in this concept – a contribution to the reduction of impediments. The Visitors’ Center is located within the building. The author treated the elaboration of special ideas, such as the antiflood bulkhead for the sunken patio, the construction of the bridges and the roof terrace, with the utmost care. The exhibition concept is based on the idea of exhibiting copies of the most famous works of art in all the Paris museums for people with disabilities. •

--- Student: Grzegorz Zietek
 --- Professor: Waldemar Leszkiewicz
 --- School: Technical University, Gdańsk PL



- 1 The underpass that leads under the river road and ends in a patio connecting it with the Palais is clear in cross section.
- 2 A rotating panorama elevator connects all the floors. Its dome is a shining landmark.
- 3 The view from the Eiffel Tower shows how the second footbridge logically completes the geometrical law of axiality.

The Arcade

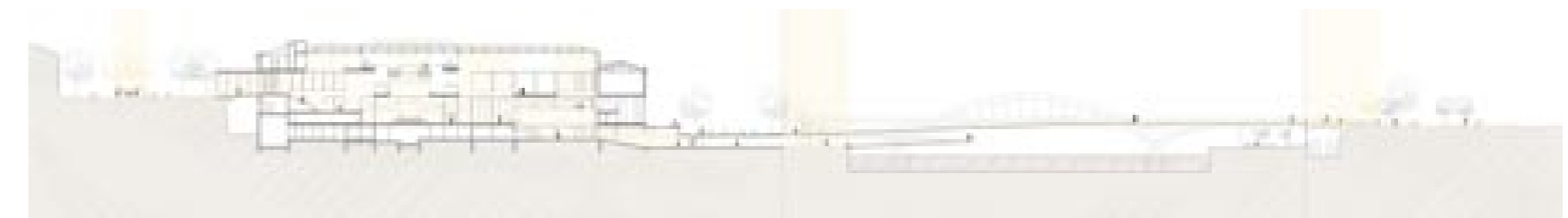
This modest project should be read in cross section. An arcade connects the level of the Avenue Wilson to the lower level of the river road, thus providing direct access from the embankment promenade. Culture comes right up to people walking by the Seine. A sensible intervention.

• The author proposed restoring the quality of time spent on the promenades of both embankments, thereby creating better orientation in a larger urban context. In addition, the new pedestrian pathways become part of the Parisian promenades. The Rive Droite contains a café and a prominent terrace with access to the bridgehead of the Passerelle Debilly by means of ramps.

Inside the Palais de Tokyo, a public arcade connects all the floors both physically and visually. From the Avenue Wilson, a new main entrance accesses this arcade on its uppermost floor. The bottom floor, on the other hand, extends to below the river road, the Avenue de New York. In this way, people walking along the embankment or enjoying a café au lait on the terrace are encouraged to visit the cultural venues.

The jury admired this precise and sensible intervention. It is a complete, well-documented minimalist project. The clear pathways ensure efficient orientation inside the building and a convincing connection between the different floors. The mutual dependence of light and space is well thought out, but there is insufficient information about the materiality and how accessibility is to be effected. Information about the museum is sparse, and the exhibition conception would appear to be too narrow for the theme of “Access for All”. •

--- Student: Kathrin Kulle
 --- Professor: Bernd Rudolf
 --- School: Bauhaus University, Weimar D



- 1 The arcade leads through the Palais and under the river road to the Seine.
- 2 The project aims at restoring the embankment promenades. Access for All – including to the river.
- 3 The interior comprises a generously proportioned access hall; the concept of cutting through turns into a spatial experience.
- 4 The diagram shows what is meant by the concept of cutting through.

The Parasite

A pseudo-organic structure, the parasite, defines the new city landscape. It crawls over the footbridge, penetrates the interior of the museum and ends there with a suspended, angular egg. The jury appreciated the careful choice of materials and the detailed character of the presentation.



1



2



3



4

- 1 A pseudo-organic structure, the parasite, crawls over the Passerelle and penetrates the interior of the Palais de Tokyo.
- 2 Inside the Palais, the parasite changes into an angular egg suspended in a spiderweb of steel cables.
- 3 The parasite is a protest against the rigid axiality, replacing it by a different dominating signal.
- 4 The angular egg changes into a zeppelin hovering in the gutted hall before flying off.

• This project proposes an almost violent intervention in the city landscape. A colorful pseudo-organic structure, the parasite, crawls over the Passerelle Debilly and penetrates the façade of the Palais de Tokyo, only to gut out its inside and replace it by an angular egg hanging in a three-dimensional steel spiderweb. The title of this proposal, "Parasiting Short Cut", indicates the authors' intention of destroying the monumentality of the Palais de Tokyo. They succeed in this, replacing it by another new and dominant gesture.

The ambiguity of two architectural languages is further explored through the careful selection of materials. Transparent polycarbonate, thermohardened plastics with rubber surfaces, crystalline yet malleable materials, steel and concrete combine to form a breathtaking composition. Inside the Palais, an egg-shaped auditorium marks the end of the parasite's path. Drawn in great detail and presented with striking visualization techniques, it becomes a metaphor for a zeppelin. The adjacent areas accommodate the exhibition and define different zones where visitors can learn about different sensorial disabilities. This workshop concept is, however, not new, although the construction is detailed and suggests the use of the most recent technologies and materials. The jury was impressed by the careful drawings, the unusual density of information and the complexity of the presentation. •

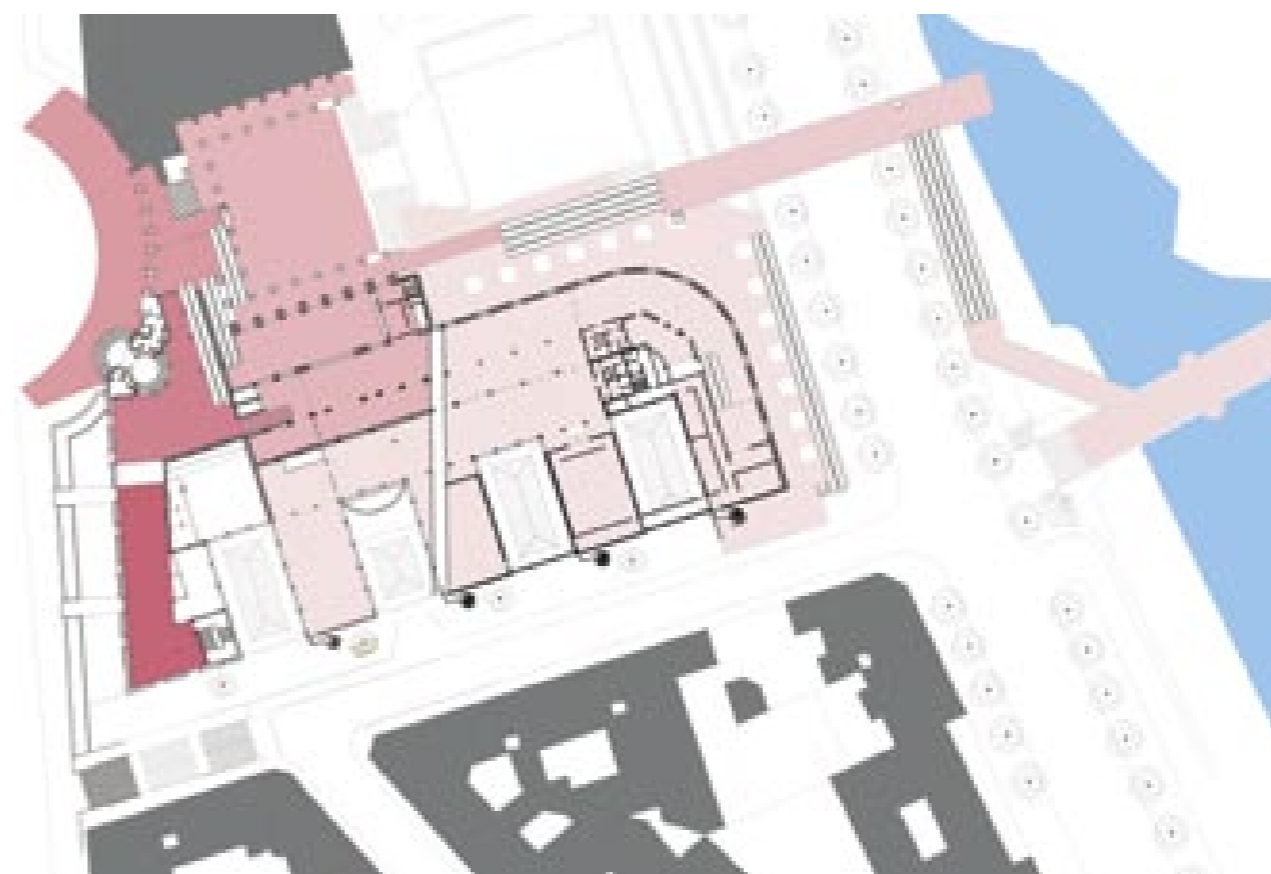
---> Students: Gheorghe Bratu, Florin Cobuz
 ---> Professor: Dan Serban
 ---> School: Ion Mincu University of Architecture, Bucharest, RO

A River Balcony

The author of this project regarded the approach as almost more important than the goal. She tried to improve the existing situation with minimal but careful interventions. The jury appreciated her undeviating course of action and her careful, respectful treatment of the existing substance.



1



2



3

- 1 The basement, entresol, ground and upper floors of the Palais de Tokyo bear witness to the careful elaboration of the project.
- 2 The pathway consists of a series of moving walkways that guarantee access for disabled people.
- 3 The platform projecting far out over the Seine integrates the project in the historical river landscape.

• The author undertook three analytical steps. First of all she examined the concept of disability and translated her conclusions into practical solutions for improvements to the existing situation. Secondly, she analyzed the accessibility of the building and its surroundings. What were its shortcomings? What could be changed? Thirdly, she organized the results into a consistent programmatic form and expressed them in a coherent architectural language.

The dominant element of the project is a series of moving walkways that start at the Seine embankment, lead through the Palais de Tokyo courtyard and end in the Avenue Wilson. During their stroll, visitors can stop at a projecting platform and enjoy the views up and down the Seine. A shallow pool in the outer courtyard reflects the building, representing the integration of man and nature. A similar procedure is applied to the interior of the Palais de Tokyo. The project is distinguished by its accessibility concept, which can be applied anywhere. The use of effective and sensitive solutions for disabled people, such as textile surfaces, supportive colors, ergonomic handrails and helpful signals, are abundant.

The exhibition concept plays on these elements, putting them to the test by enabling nondisabled people to experience what it is like to be disabled. This project convinced the jury by virtue of its modest approach and careful elaboration of the issues of accessibility. •

---> Student: Marta Bordas Eddy
 ---> Professor: Miguel Usandizaga
 ---> School: Technical University of Catalonia, Barcelona E

The Jury Speaks

The competition offered the jury a unique insight into the different European schools of architecture. 88 projects from 58 schools – from Jekaterinburg in Russia in the east of Europe to Catalonia in the west, from Sweden in the north to Florence in the south – were submitted to the jury. But the aim of rich, human architecture required by the competition was unfortunately not fully achieved. The aim of the competition was not merely to find technically feasible solutions for disabled people, which are also attractive to the nondisabled, but to develop a richer, more human type of architecture that appeals not only to the eye but to the other senses as well. This objective has not yet been fully achieved, although there were some interesting and stimulating approaches. This year, we received a number of intelligent statements, unfortunately only in a verbal form, that point in this direction and bear witness to a growing awareness of the need for such qualities.

Some of the students attempted to balance the predominance of form and construction, which seems to be prevalent in many schools, with a more human approach, more strongly directed towards everyday use. This orientation should be clearly encouraged in future. There was a lack of three-dimensional design experiments based on an in-depth analysis of the environment. This deficit clearly springs from an inability to come to grips with the task of developing a concept for an exhibition for disabled people as formulated by the competition. This exhibition was intended to bring art and the environment within disabled people's range of experience by encouraging them to use their intact senses to translate one genre of art into another. The projects could be divided into three groups: The emphasis of the first group is primarily on the link between the two banks of the Seine. In some projects, the new and extended connection on a higher level led to an entrance to the Palais de Tokyo. Most of these proposals were characterized by a primarily technical approach and concentrated on movement to the neglect of the other senses. The second group was chiefly occupied with the outdoor spaces of parks and gardens and designed improved approaches to the Seine embankments, accessing the Passerelle Debilly by a simple elevator. These proposals were chiefly concerned with an attractive integration in the surrounding urban fabric, including the conversion of the Palais de Tokyo into a public multipurpose hall. The third group tried to turn the connecting structure into a landscape. It proposed bridges connecting the existing vegetated areas on either bank of the Seine to form a green system.

The students' approach to the Palais de Tokyo was very varied. One group respected the building as it is and refrained from any intervention. Another group "deconstructed it down to the very bones," thereby breaking into its empty monumentality. These contrasts reveal the students' conflicting approaches when dealing with classicism and modernism. Only a few projects evidence a clear architectural standpoint, and this would appear to indicate that more instruction is required.

"Access for All" is meant to be more than just an architectural competition. It is also intended as an in-depth examination of an environment for people with different abilities. This could help to create a new attitude to the age-old question of how to come to grips with monumental architecture and human scale. In this sense, the task was very complex and made high demands upon the students. The jury suggested that it might be worth considering whether a less complex task should be set for the next competition as this might encourage a more in-depth approach.

The jury suggested organizing a special workshop for students with a special interest in the competition task of developing an exhibition concept for people with disabilities, even if they were unsuccessful. This workshop is to be headed by an experienced exhibition maker. The workshop could have an influence on the awareness and personal development of the participants. Over and above this, we hope to gain some insights for the next competition program. Thomas Sieverts, President of the jury

The Workshop

Location and date:

--> November 8–9, 2006, Swiss Federal Institute of Technology Hoenggerberg, Zurich

Participants:

--> Tobias Klauser, Léonard Koçan,

Swiss Federal Institute of Technology Zurich

--> Grzegorz Zietek, Technical University, Gdańsk

--> Manfred Sponseiler, Marta Neic, Marco Di Nallo, Technical University of Vienna

--> Philipp Luy, Holger Pausch, Bauhaus University, Weimar

--> Gerhard Dorninger, Claudia Neuber, Technical University of Vienna

--> Raluca Iulia Davidel, Mirela Constantin, Sebastian Serban, Ion Mincu University of Architecture and Urbanism, Bucharest

Results:

--> On the website of Schindler Award

www.schindleraward.com

Participants talk about the Schindler Award



"Working on this competition, issues such as accessibility were completely new to us in the beginning, we didn't always take those into account. During the process of participating in the competition, this thinking gets into you, you start using the principles of Universal Design as if they were your own. Now I use them in every design. Knowing how to use Universal Design in your architecture could indeed be the cutting edge in the future." *Cliff Reed, student at the University of Sint-Lucas, Brussels-Ghent, Belgium*



"As an architect engaged in sustainability, I think that we should build things for all the next generations. At the moment in our society where architects have more and more an aesthetic point of view, I think it's very important to emphasize our social responsibility and really build for the people and not for our own egos. What we produce is, for 100 years or more, the space that people will live in. If it doesn't work, it is not the responsibility of the client but ours. If the client is not interested in creating qualities for all people and their abilities, it is our responsibility to say, "No, I don't collaborate." When I visit a building made without any thought for disabled people, I become very angry. The architect has not taken into consideration that the users might be different from him. I usually see that this is not the only problem and that even a museum could be not a museum but merely an expression of the ego of the architect – and I hate that." *Françoise-Hélène Jourda, architect and jury member, France*



"We know we are all getting older and that only cities and quarters where accessibility is self-evident are competitive. There is no other possibility. My wish is that more private companies engage themselves much stronger in the sense of the Schindler Award. Students enter the private sector after five or six years of study and will work on projects. In this sense, the Schindler Award is an exercise for the students to enter in a dialogue with reality. At the same time I am convinced that the value for the economy is equal or even greater, because the students are young and they hold the biggest potential for the future." *Prof. Dipl. Eng. Wolfgang Christ, Director of the Institute of Urban Studies, Bauhaus University Weimar, Germany*



"Since we have implemented the Schindler Award in our program, we have seen that students coming to us from all over the world from schools where the topic of accessibility has not been implemented at all. With the introduction of the Schindler Award among architectural schools, Schindler has given a great boost to any school wishing to introduce the concept of Universal Design into their curricula, which is what the EU resolution on Universal Design plans to achieve. It is the task of the designers to make accessibility a social responsibility. In our institute we approach the subject not with the stick but the carrot. We try to change the mental perception of accessibility right from the beginning. I think the Schindler Award is definitely a carrot because among many other competitions it is the most inspiring and the most comprehensive one." *Prof. Marc Dujardin, Sint-Lucas Department of Architecture, Institution of Higher Education in Science and the Arts, W&K, Brussels-Ghent, Belgium*

Jury

--> Alexis Salmon-Legagneur **1**, Director of Schindler France

--> Gilbert Huyberechts **2**, architect and ex-Vice-President European Disability Forum, Luxembourg

--> Prof. Françoise-Hélène Jourda **3**, architect, France

--> Prof. Thomas Sieverts **4**, President of the jury, architect and urban planner, Germany

--> Richard Maiocchi **5**, President Schindler France and Schindler Bel-

gium, President European Lift Association

--> Prof. Andrzej Wzykowski **6**, architect, Poland

--> Nicola Kiwall **7**, architect, France

--> Joe A. Manser **8**, Director of the Swiss Center of Accessible Building for Disabled People, Switzerland

--> Prof. Louis-Pierre Grosbois **9**, architect and urbanist, France

--> Prof. Bernard Le Roy (not shown), architect, France



Schindler Award: Small Contribution – Huge Change

The “Access for All” principle demands that all human beings should be able to use the designed environment independently and with equal rights, regardless of their mental and physical abilities. At first glance, this would seem to be relevant primarily for people with disabilities. In fact, however, this perception falls short of the true intention. In order to pay full tribute to the “Access for All” approach, it is necessary to give the concept of “disability” a far wider definition. Attention is drawn especially to the global trend that people are living longer. Elderly people are less mobile, their eyesight tends to become weaker and their hearing less acute. Consequently, the “Access for All” precept for this growing segment of the population is becoming increasingly important. And one day this will apply to us all.

— *“Design for All” enables “Access for all”*: The “Access for All” principle is committed to finding solutions that will help everybody rather than concentrating on measures for specific forms of disability. For Schindler, this means planning and constructing our products in the sense of the “Design for All” philosophy. This principle has been a determining factor in our product development for some years and has had a considerable influence on the company’s self-image. Over the past twenty years, Schindler has changed from an industrial production enterprise into a service enterprise with service to the customer well into the foreground. And “Design for All” is an important element.

Although Schindler continues to produce elevators and escalators, our real product is mobility. Worldwide, Schindler provides over 700 million people daily with safe, reliable and comfortable mobility in multistorey apartment blocks, shopping centers, office buildings, airports, underground railway stations, etc. Our service products ensure that this mobility is at everybody’s disposal twenty-four hours a day. In this context, it is clear that “Design for All” inevitably embraces “Access for All.” Schindler is proud of the fact that the company is a trendsetter within the elevator and escalator industry. In 2001, our consistent approach was rewarded with the “Breaking Barriers Award”, which was instigated by the European Commission in collaboration with the European Disability Forum. In 2003, Schindler reinforced their commitment and became one of the twelve European partner enterprises for the European Year of People with Disabilities. At the same time, Schindler created the first Schindler “Access for All” Award for Architecture.

— *Schindler Award for Architecture – the motives*: What good are elevators developed according to the rules of “Design for All” if the architecture in which they are integrated does not obey the same rules? What good are highly developed technologies such as the “Miconic 10” destination control and the “Schindler ID” if the conception of the building prevents someone in a wheelchair from entering the building in the first place?

Although the norms and standards have made great strides forward, there are still too many barriers for people with disabilities. In order to eliminate these impediments, we need a change of paradigms in the direction of consistent implementation of the “Access for All” philosophy in architecture and a proactive use of intelligent technical solutions. Schindler is convinced that architecture that is pervaded by the “Access for All” philosophy must, by definition, represent a better kind of architecture. Good solutions for people with disabilities are always the best solutions for the nondisabled.

The Schindler Award represents a small contribution in the process towards a huge change. With this competition for students, Schindler is deliberately setting its sights on future architects. Along with them, our intention is the creation of a better-designed world in which well-considered architectural design and intelligent elevator technology overcome the remaining barriers. This is the aim of the Schindler Award. Schindler Management Ltd., Corporate Communications

Organization

--> Initiator & sponsor: Schindler Holding Ltd.

--> Competition management: Nüesch Development; Andreas Binkert, Tobias Reinhard, Dagmar Ross, Florian Jennewein

--> Communication & coordination: Schindler Management Ltd.; Ivo Zimmermann, Cathérine Voltz, Nicole Gehrig, Willy Gsell



