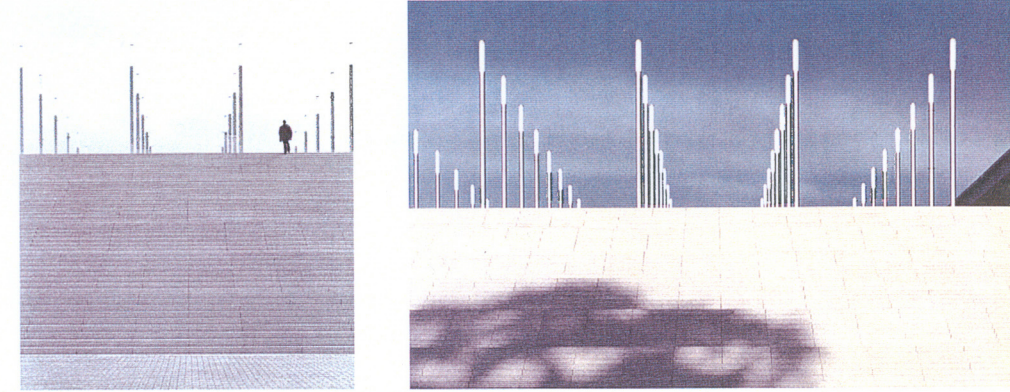




Project 13 stations on the new Metro line to EXPO 2000 Architect Despang Architekten, Hannover Creative team Principals: Günter Despang, Martin Despang; Project team: Marc Wiese, Nicola Uthe, Martina Ludewigs Structural engineer Arup GmbH, Düsseldorf; Bergmann + Partner Ing.-GmbH, Hannover Lighting consultant Fahike + Dettmer GbR, Isernhagen Commencement 1995 Completion 1999 Budget DM 16.9 million (\$8.25 m) Key dimensions Metro line: 9.1 km Client ÜSTRA Hannoversche Verkehrsbetriebe AG Photography Jan Gerrit Schäfer, Despang Architekten

Anything up to 450,000 visitors a day are expected at EXPO 2000. Ten thousand people will use the Metro line. To cope with the numbers, the local railway system was completely reorganised; the most ambitious project was a new line, which extends into the south-east of Hannover and ends at the Expo site. The line is 9.1 kilometres long, and includes 13 stations with elevated platforms. For economy and establishing an identity for the line, all platforms and waiting blocks follow a common design. But within this framework, individual identities are established, by varying the block covers. For passengers, this results in a lively choreography, which adds to the drama and expectancy of approaching the Expo site. The station surroundings and local environments provide clues and leads for the materials used: which range from glass blocks to larch battens.



Project Bridges, EXPO 2000 Hannover Architect gmp von Gerkan, Marg & Partner, Hamburg Creative team Design: Volkwin Marg, Jörg Schlaich; Project leader: Giorgio Gullotta; Co-workers, realisation: Klaus Reinhardt, Birgit Föllmer, Anne-Kathrin Rose, Tomasz Polakowski, Markus Carlsen; Co-workers, competition: Stephanie Jöbsch, gmp, Marc Ziemons, gmp, Sven Plieninger, SBP; Structure planning: Thorsten Helbig, Sven Plieninger, SBP Structural engineer Schlaich, Bergermann und Partner, Stuttgart; SIAT, Munich Commencement 1998 Completion 2000 Client Deutsche Messe AG, Hannover; EXPO 2000 GmbH, Hannover; Sponsor: PREUSSAG AG, Hannover Photography Heiner Leitska, Jürgen Schmidt Relevant awards Competition first prize

The competition brief called for "an overall design concept" that could be applied to four different bridges and locations within the area of the exhibition site. An overall design idea for situations and formal requirements as diverse as these could mean no more than a basic organisational system for large-scale spatial bridging that would allow local variations for different exhibitions. The organisational concept put forward for marking the Expo 2000 entrance and transitional situations proposed that visitors be received in a bright, cheerful outdoor atmosphere in a more or less urban landscape. The metaphor of a 'guard of honour' lined up to welcome guests was suggested for this purpose. Visitors will, therefore, walk through a forest of tall masts. Fixed to the masts is a grid of metal cross-bearers that link up to form bridging structures. At dusk, the flagpoles are transformed into rows of lighting masts, which are laid out to a 7.5 x 7.5 metre grid. The great flexibility afforded by this unit construction system, the minimum use of costly materials and energy, and the potential for the reuse of the elements all contribute to economy of construction and thus to the theme of the Expo.

Project
The Christ Pavilion, EXPO 2000 Hannover
Architect
gmp von Gerkan, Marg & Partner, Hamburg
Creative team
Design: Meinhard von Gerkan; Partner:
Joachim Zais; Design assistants: Gregor
Hoheisel, Sona Kazemi, Stephan Rewolle;
Project leader: Jörn Ortman; Assistants: Ulf
Disterhöft, Monika van Vught, Malias Otto,
Olaf Schüter, Andreas Hahn, Thomas
Dreusicke, Helge Reimer; Exhibition: Peter
Radomski, Magdalene Weiß
Budget
DM 26.5 million
Key dimensions
2,004 m²
Client
Evangelisches Büro für die Weltausstellung
EXPO 2000
Photography
Jürgen Schmidt



The Pavilion of Christian religions, a combined contribution of the Catholic and Protestant Churches for EXPO 2000, is intended to be a contemplative counterpart to the Vanity Fair – with architectural highlights: simple in structure, reduced to a few materials, precise in detail, unmistakable in its appearance and spatial atmosphere. The architecture of the Pavilion is restricted to the clear presentation of its modular construction and its details. The modest and simple choice of materials: steel, glass, gravel and water, are 'decorated' with the addition of one large tree. The spatial atmosphere of all areas is created by a modulation of light. The 'Christ Hall' receives light from top-lights centrally located above column heads, emphasising the vertical quality of the slender columns. The surrounding surfaces of thinly cut marble form a light-transmissive envelope, its lively colour creating a spatial atmosphere. In contrast to this the lighting emphasis in the 'crypt' is solemn: thin light slots along the column axis and a surrounding strip of light in the floor create a focus, which emphasises its character of concrete and renders a mystical intensity through the effects of shadows. The surrounding 'cloister' is equipped with a double glass façade, used as large-scale showcases. The space between it is filled with various materials from nature and technology as part of the overall presentation. Depending on the respective content, the glass walls are more or less translucent or partially transparent. The whole complex will be dismantled after the Hannover Expo and re-erected in a modified form as a monastery in Volkenroda, Thüringen.