

RTR Media Center

Media center for the
Radio e Television Rumantscha



SMALL CRESCENT AROUND A GARDEN

Gently rising body
Sloping roof
Fluent spatial sequence around technical blocks
Patchwork window fields
Andeer green
Dawick purple beech.

Accademia di architettura, Università della Svizzera Italiana
Atelier di progettazione Peter Zumthor, 4° anno, semestre estivo.

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Master of Architecture

Virginia Polytechnic Institute and
State University

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With thanks to the following faculty
for their guidance and
encouragement:

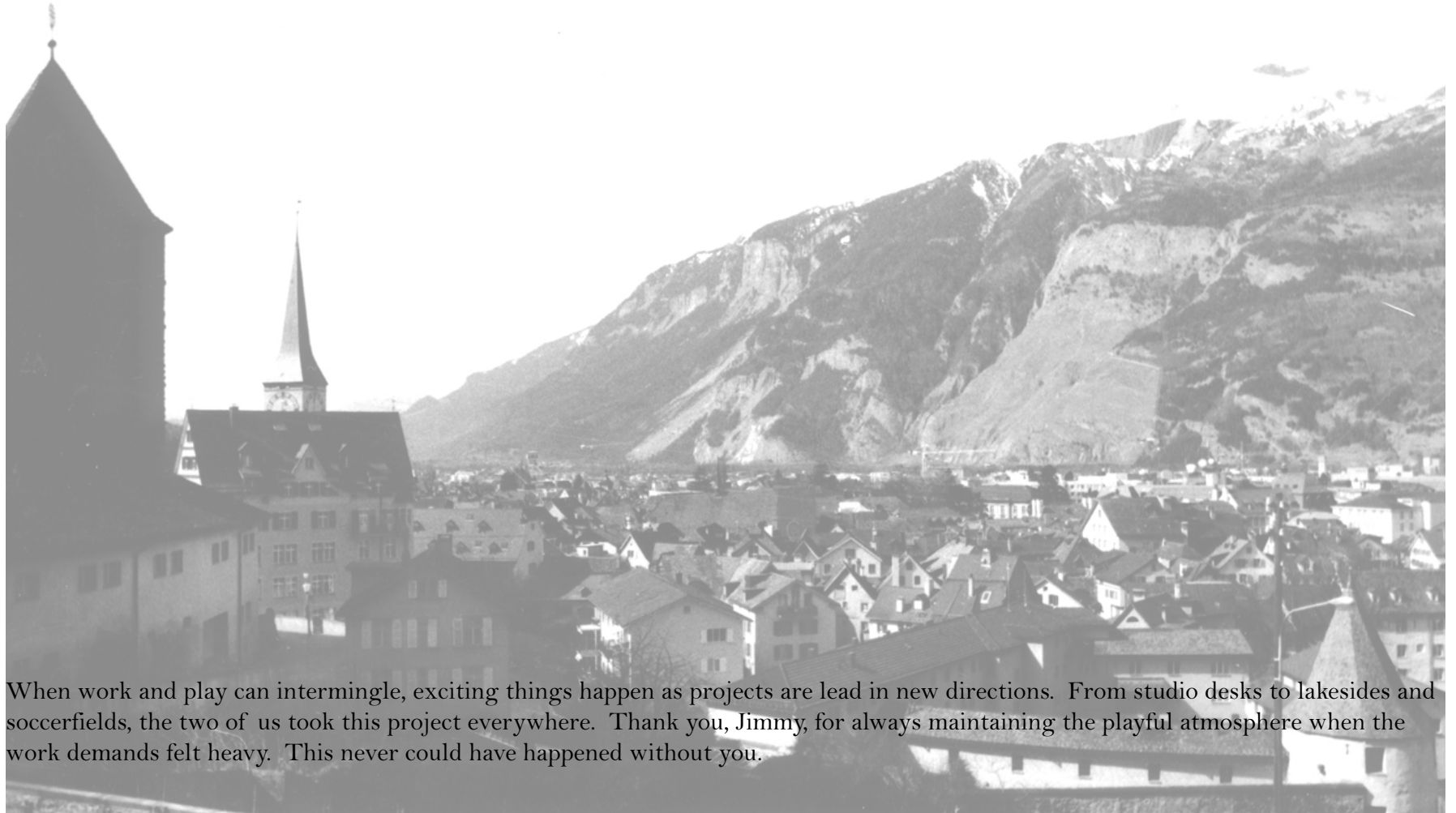
Miguel Kreisler
Miriam Sterling
Massimo Curzi

Peter Zumthor
William Galloway
Gene Egger

Rules were handed down from above that the next atelier project was to be done in groups of no more than two people. Students would be allowed to choose the person that they would be working with for the new semester. As Jimmy and I read these instructions on the assistants' office door, we looked at each other and thought, Why not?
And so it began...



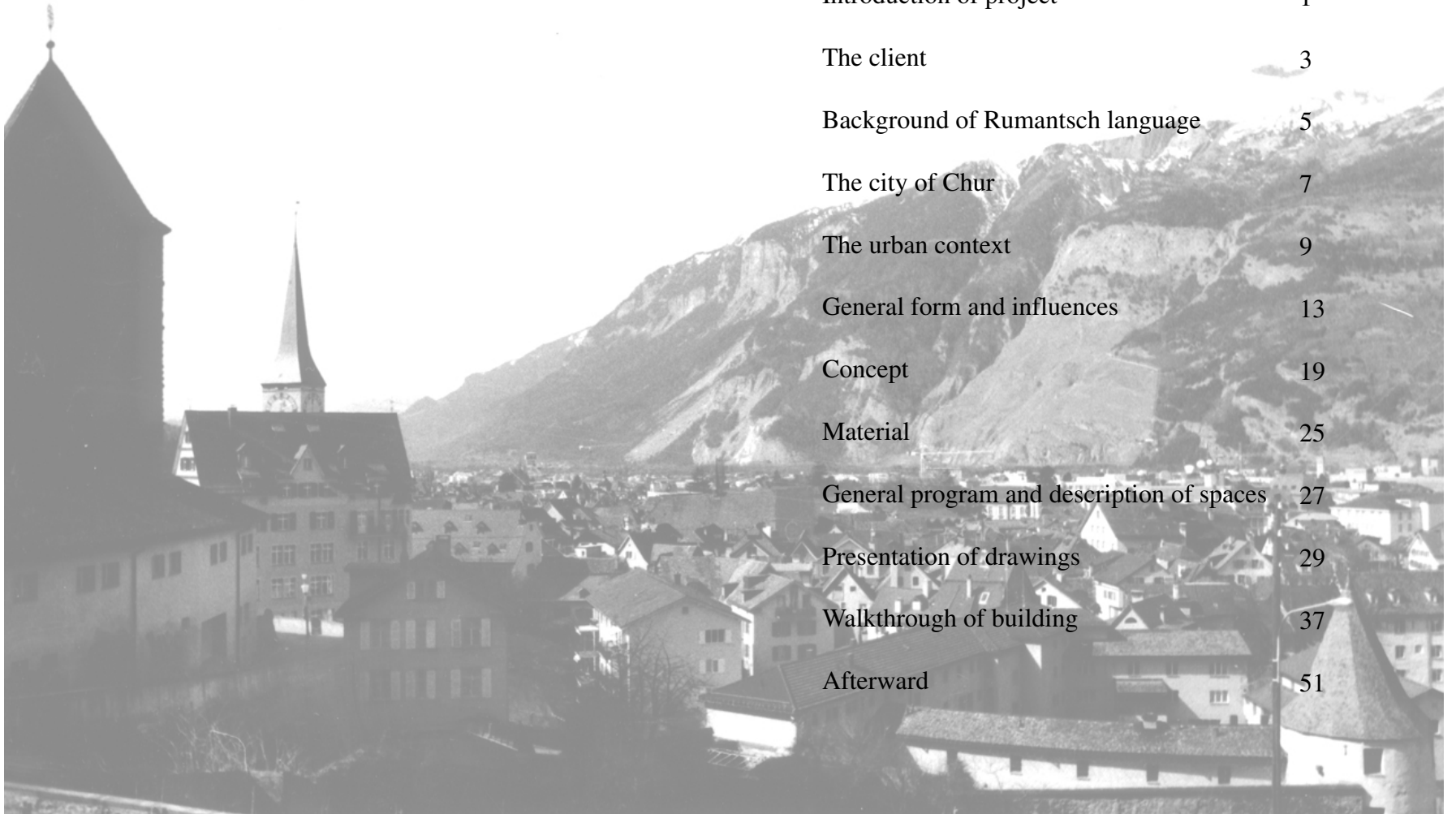
T H E T E A M : E D W A R D P A T R I C K , G I A N M A R I O M I N A Z Z I



When work and play can intermingle, exciting things happen as projects are lead in new directions. From studio desks to lakesides and soccerfields, the two of us took this project everywhere. Thank you, Jimmy, for always maintaining the playful atmosphere when the work demands felt heavy. This never could have happened without you.

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Introduction of project

The project of the RTR Media Centre came about as a real project that would take place in the city of Chur, Switzerland. An open competition was held to design radio and television broadcasting facilities for the city. When the jury decided that all of the entries were lacking and none would be constructed, Peter Zumthor approached director Bernard Casthomas. Zumthor proposed that his design studio at the Accademia di Architettura could take on the project as the spring semester design project. Therefore, a more realistic project environment was generated since the project had a client with a site and specific needs.

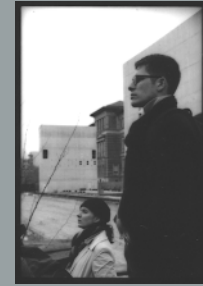
And that was the beginning...

Objective

“The Radio e Television Rumantscha (RTR) has the intention of relocating its radio and television broadcasting facilities (currently divided into two different buildings) in one single headquarters situated in a central position of the city of Chur: the RTR Media Centre.”

Content

The RTR Media Centre will include all the necessary facilities for its activities of production, editing broadcasting and management, plus the local delegation of the DRS (Radio und Fernsehen der deutschen Schweiz) and of the RTSI (Radio e Televisione di lingua italiana).



Miguel and Miriam in Berlin



Dave Shirey and Peter Zumthor during la critica finale

Intention (from client)

“The spatial design should produce an experience of transparency and emotion. It should epitomize communication with the public and amongst collaborators. The architectural vision should intentionally convey the concept of communication.”

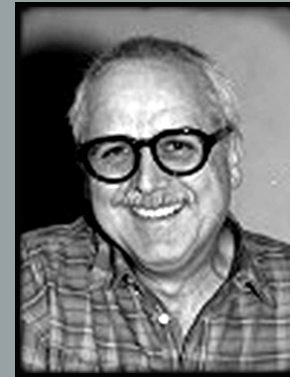
“Public vicinity, interaction, and dialogue should inform the architectural design and the spatial qualities taking advantage of the central urban context.”

“Ground floor uses in particular are to be envisioned and combined in an intelligent and dynamic way so as to create a semi-public place for gathering. Broadcast talks, discussions, small concerts, and performances should be allowed in the entrance hall.”

“A central news-room (core of the activity) should articulate around it the other editorial rooms so as to allow exchange and co-operation amongst the different programs and between radio and television.”

“Flexibility and adaptability should be an important feature of the design of the working spaces, in foresight of future changes or completions of use.”

Bernard Cathomas and Cristian Joos served as the representatives for the radio station for the duration of the project.



Cristian Joos
RTR Editor



Bernard Cathomas
RTR Director

The Client

Initiated by Felix Huonder in January of 1925, the Radio e Televisium Rumantscha had been broadcasting for over seventy years. Early broadcasts consisted of evening shows and church sermons, which were addressed to the local audience of Canton Graubünden. In 1938, the Swiss government recognized Rumantsch as the fourth national language of Switzerland, leading the way for the station to air to a national audience. Over the next eighteen years, Radio Rumantscha increased its programming content by adding radio shows that appealed to a wide age group.

In 1966, the Radio Rumantscha moved from its original site to a new, single location in Chur to facilitate program preparation and broadcasting. Shortly thereafter, a daily news program was created that became the first Radio Rumantscha program to be broadcast nationally. Twenty five years later, Radio Rumantscha emerged as an independent regional company, affording it the same rights and authority as the existing three language-regional organizations of Switzerland.



In 1993, with the financial support of the SRG group, Radio Rumantscha entered into television broadcasting, prompting a name change to Radio e Televisiun Rumantscha. The radio and television operations were in separate locations. Just two months later, the television company negotiated an arrangement with the PTT-GAZ network, enabling all Swiss cable operators to receive and broadcast Radio e Televisiun Rumantscha transmissions to a broader market. Since then, both its radio and television programming have increased, leading to a demand for new technologies and the construction of facilities for an interactive website and offsite news programs. In the interest of synergy, Radio e Televisiun Rumantscha believes it will be important to consolidate its operations into a location that can fulfill the needs for both its radio and television broadcasts.

Background of the Rumantsch Language

Rumantsch or Romansh, the third official language of Graubünden, is the fourth language of Switzerland and the principal everyday tongue of some seventy thousand people. If you stick to the main tourist centers of Chur, Davos and St Moritz, you'll see and hear only Swiss-German, but if you venture into the countryside, you'll find signs to the *staziun* pointing along Via Principala, and hear people greeting each other with "Allegra!" or "Bun di!" in what sounds like Italian with a Swiss-German accent.



Romansh can trace its roots directly back to Latin, fountainhead for all the Romance languages of Europe. After the Roman conquests, so-called Vulgar Latin, spoken by soldiers, merchants and officials, slowly merged over the centuries with the pre-existing languages of conquered areas, giving rise to four main linguistic groups: Ibero-Romance, including Spanish, Catalan and Portuguese; Gallo-Romance, mainly French; Italian; and Rhaeto-Romance, comprising Friulian and Ladin, two languages spoken by around 750,000 people in the extreme north of Italy, and Romansh, spoken only in Graubünden. The first significant inroads made by outsiders into the isolated Romansh-speaking mountain communities was in the thirteenth century, when German-speaking Walsers from Canton Valais settled in some of the high valleys; their legacy survives to this day, with Davos (once called Tavau, the Romansh word for "alp") still majority Swiss-German, and German-speaking communities clustered together in otherwise Romansh Surselva. In 1464, a huge fire destroyed Chur, and crafts people arrived from the north to rebuild the town, in the process erasing virtually all its Romansh culture and language.

In the middle of the nineteenth century Romansh was still counted as the native tongue of over half the population of Graubünden, but the development of roads and railways penetrating otherwise remote valleys led to greater and greater erosion, as the Romansh people themselves realized that their language was an impediment to getting well-paid work outside their traditional communities. With schools, churches and

communes slowly switching over to German, a conscious effort began with the turn of the century to nurture Romansh: cultural pressure groups and writers' organizations began to promote the language both in Graubünden and nationwide. In 1938, an amendment to the Swiss Constitution confirmed the status of Romansh as a national language, a halfway-house proposal which still required Romansh-speakers to use German, French or Italian. In 1996 a second constitutional amendment elevated Romansh to the status of a semi-official language of the Confederation, thereby preserving its status amongst Romansh communities, guaranteeing its appearance on official documents such as passports and in legislation affecting Romansh areas, and eliminating the requirement for Romansh-speakers to use any other language.

Romansh itself, however, is not a unified whole: there is a welter of different dialects, each of which can vary dramatically from the others. The word for “cup”, for example, in German is *Tasse*, in Italian *tazza*, but in the Sursilvan dialect of Romansh, spoken west of Chur, it is *scadiola*, in the Sutsilvan of the Hinterrhein valley, *scariola*, in the Surmeiran of the Julier and Albula valleys, *cuppegn*, and in Putèr and Vallader, spoken in the Upper and Lower Engadine respectively, *cupina*. In 1980, the Lia Rumantscha, a leading Romansh cultural organization, put forward a proposal to regularize this mishmash. The result was the creation of Rumantsch Grischun (Graubünden Romansh), a composite written language formed by averaging out words across all five dialects; under this new system, “cup” became *cuppina*. Nonetheless, despite the lack of a Romansh capital city able to provide a cultural and linguistic focus for the language, and the consequent reliance of Romansh-speakers on German-language companies and media for work and information respectively, there was still some resistance to forming a hybrid in this way; today, local communities still stick to their own dialect in everyday life, and presenters on Radio Grischun and Radio Piz Corvatsch, the two Graubünden stations, speak their own local idiom. Rumantsch Grischun has become a unifying tool in those situations where Romansh speakers are currently forced to default into German for ease of communication, and yet many proposals such as a Romansh daily newspaper haven't got off the drawing board.”



Micheloud & Cie in partnership with Rough Guides

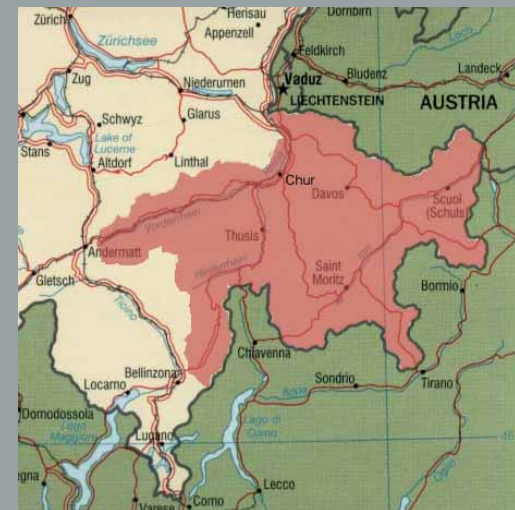
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The City of Chur

Sitting in a deep valley carved by the Rhine, CHUR (pronounced *koor*) with its 34,000 inhabitants, claims a rich history going back more than 5,000 years. Chur has been a powerful ecclesiastical center since the fourth century, but has a history stretching back much farther: it is celebrated as the oldest continuously inhabited city north of the Alps, with archeological finds dating back to 3000 BC.

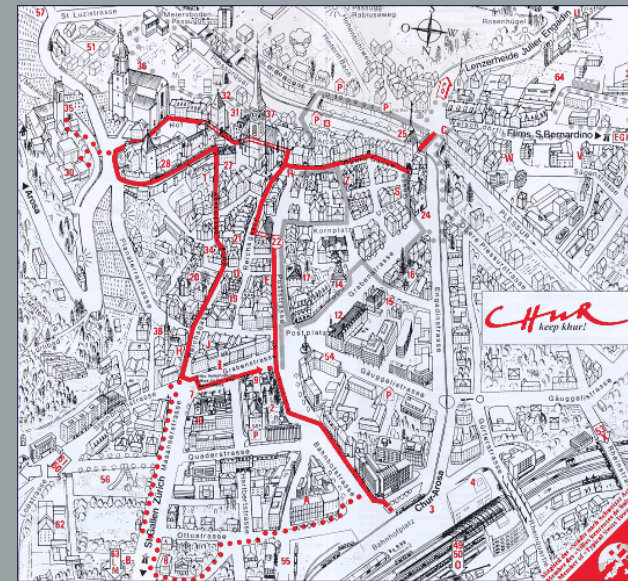
Situated on prime north-south routes of commerce and communication, Curia Rhaetorum was founded by the Romans after their conquest in 15 BC, and rapidly progressed to become the capital of their province Rhaetia Prima. St Luzius, a missionary, is reputed to have brought Christianity to the region in the fourth century, and the first Bishop of Chur to be positively documented was Asinio, in the year 451. By the turn of the millennium, the bishop had become a powerful political ruler, enjoying the patronage of Holy Roman Emperors, and by 1170, the post was officially recognized as a Prince-Bishopric. With the populist movements of the fourteenth century, however, the Prince-Bishop's power began to erode, and when the Reformation took hold in 1526, Chur's wealthy merchants and crafts workers were able to take over all significant political decision-making authority for themselves.

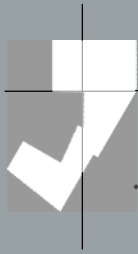


Today, as capital of the canton Graubünden, (founded in 1803) Chur retains a great deal of character. Its old town, full of cobblestone alleys, secret courtyards, and solid townhouses, continues to breathe the spirit of the Middle Ages. Ornate fountains mark intersections in pedestrian zones, and the great cathedral still overshadows the city, symbolizing the rule of the bishops of years gone by.

Chur serves as the linchpin of routes around the canton, with buses and trains sneaking their way through high, narrow valleys to the south and east through the mountains of Central Graubünden.

Though German is the primary language of the city, Italian and Chur's Swiss-German dialect are also commonly heard. Farther away in the surrounding valleys is where Rumantsch, Switzerland's fourth national language, can be heard.



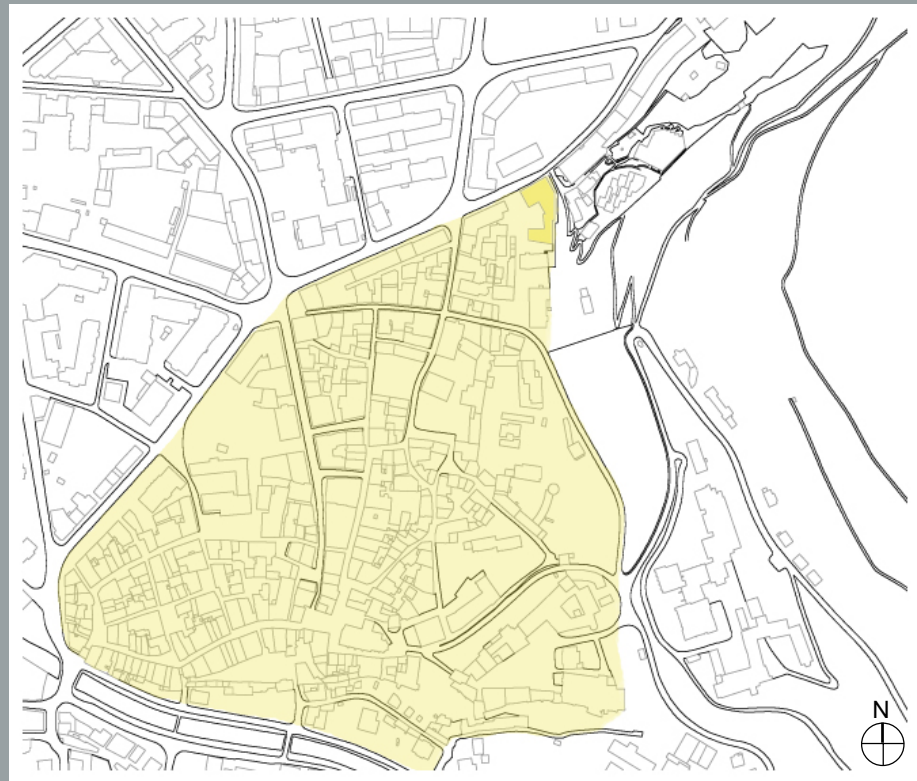


The Urban Context

...the building's placement and interaction in the urban setting.

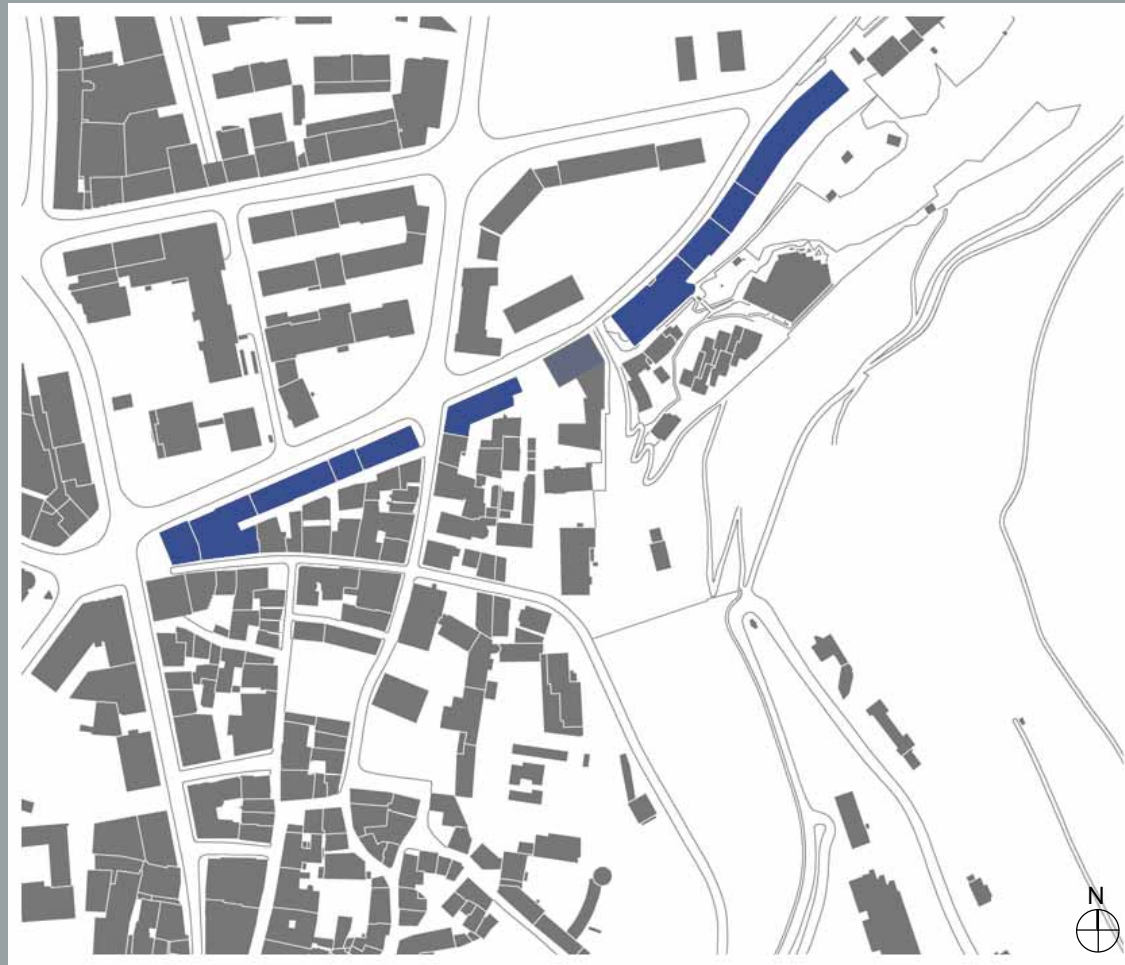
Sturdy corner of the old city

At Chur's center lies the old medieval city that is circumscribed by newer buildings. The distinction between the two is quite visible through their contrasting characters and building styles. The building site rests in a corner on the border between the new and old city of Chur; we had to decide in which aspect of the city to participate. Jimmy and I decided that we would take part in the old city, forming a strong corner, a head. From this point of view, many opportunities were opened to us to better take part in the urban fabric.



La Salsicia

The buildings that line the Steinbruchstrasse (the street north of the buildings shown in blue) lie on the site of the old city wall. Purposely or not, they are all almost identical in height and thickness, retaining the presence of the old walls and thus earning the endearing name La Salsicia (the sausage.) The head of the media center takes its form from this salsicia, acting as another block to fill the open hole in the wall. After the corner position, this is the second stitch into the urban fabric.



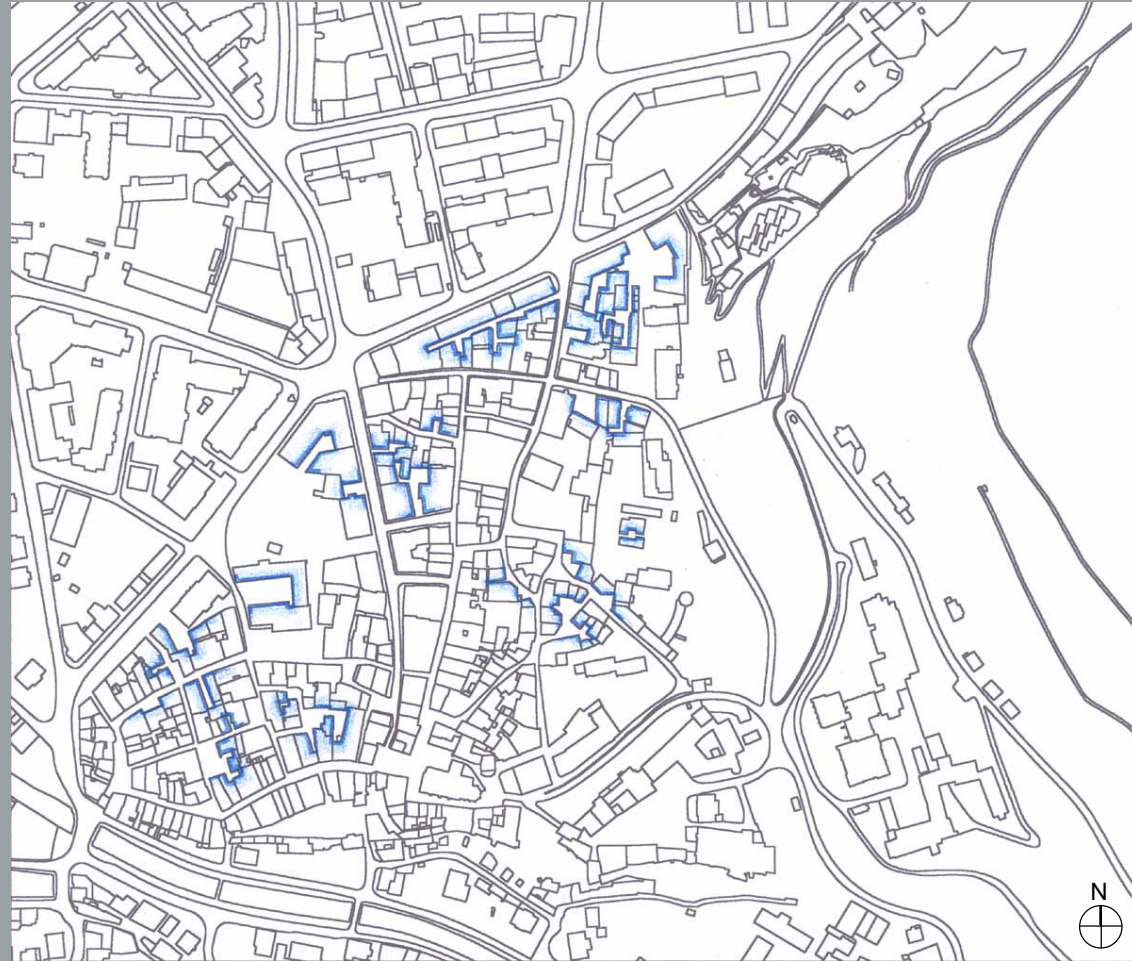
The canyon and the mountain's beginning

The part of the salsicia that follows along the base of the mountain is set forward, leaving a canyon-like space approximately four meters wide. The media center continues this respect for the mountain's beginning by continuing the canyon around the corner, making its third stitch into the urban fabric. This step forward from the mountain, also follows the requirement to leave in place the existing wall and walkway behind the building.



Open courtyard motif

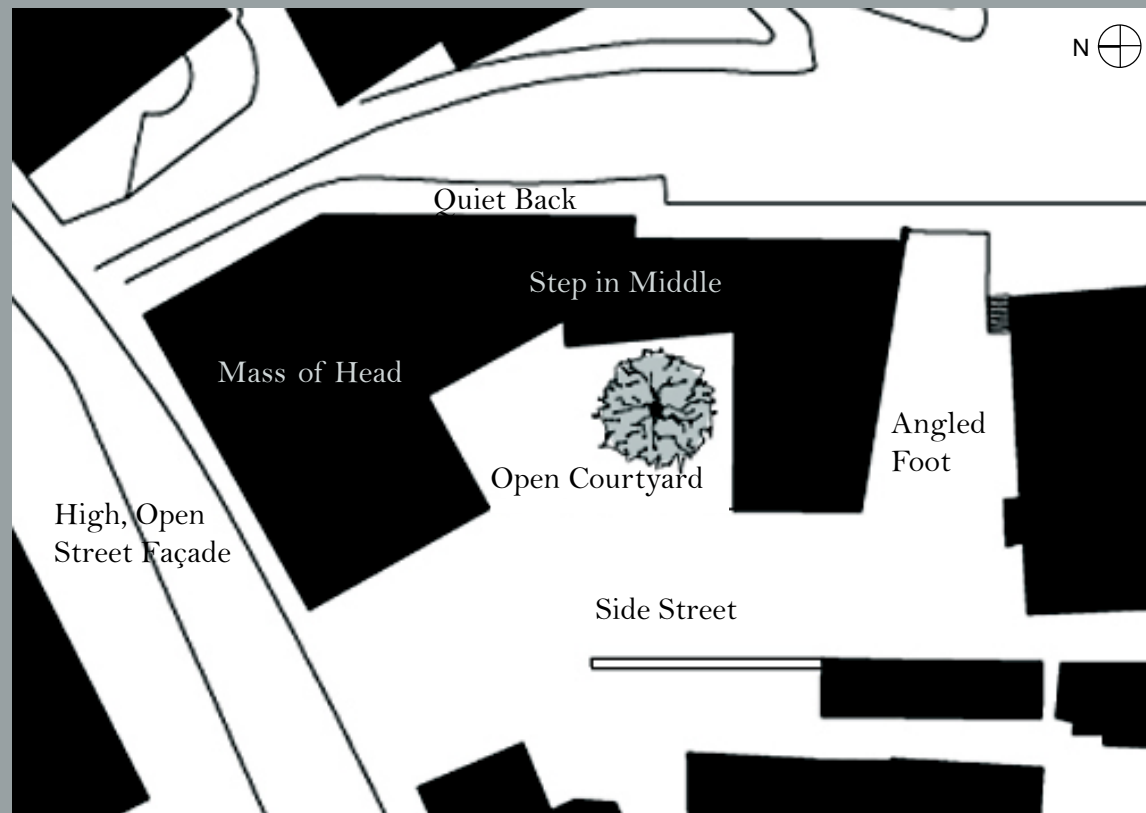
When searching for ways to knit into the urban fabric of a city, it is helpful to search for repeating patterns or motifs that can be found throughout that city. One that I discovered was that of open courtyards. Unlike most courtyards that are completely enclosed by the building they occupy, those in Chur are open to the outside. They are even more evident when looking at a plan of the city (as shown in blue.) This was a specific and special motif that could be used as the fourth and final stitch into the urban fabric of Chur.





General Form and Influences

...the shape of the building and the influential elements of the site.



High, Open Street Façade

The street façade takes its height from the neighboring buildings that line the street (Steinbruchstrasse) so as to fit into the space in the wall. The building itself takes root in the interior of the site where it is heavy and dense, and grows toward the street to be light and open. The largest of the window fields lies on the street façade, allowing those who pass by to see the activity within, thus creating a relationship with the public.

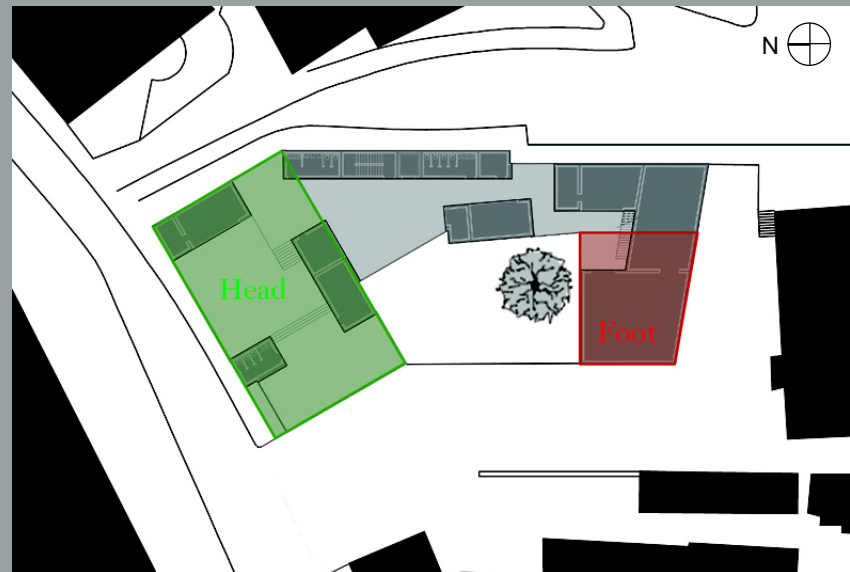
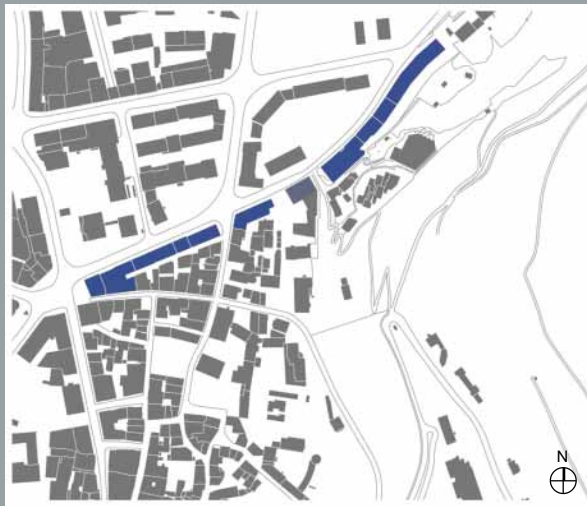
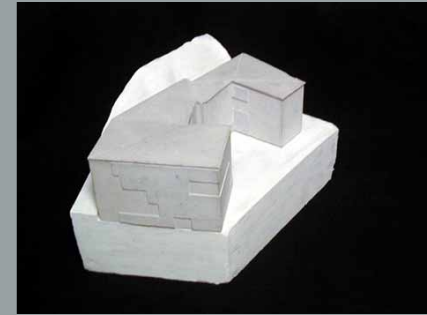
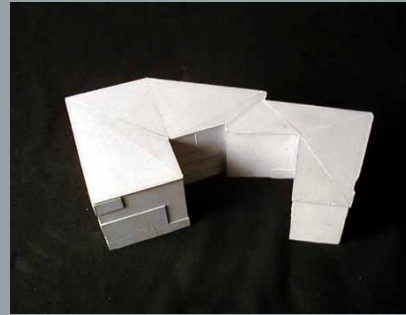


Window mullions removed for photographing interior



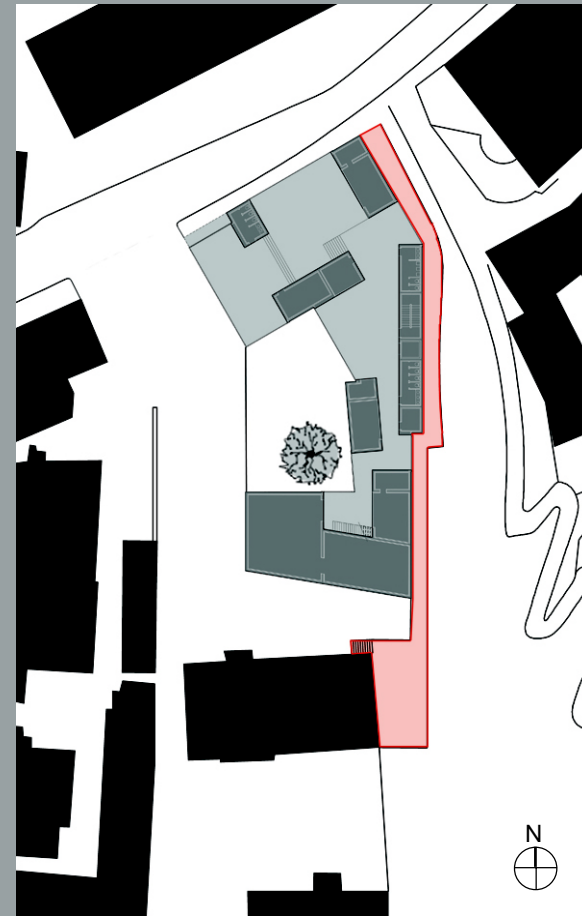
Mass Of The Head

The “head” of the building is more massive than the building’s other parts, though not as dense as the “foot.” This size and shape was determined by a series of buildings lining the Steinbruchstrasse, as mentioned earlier.



The Quiet Back

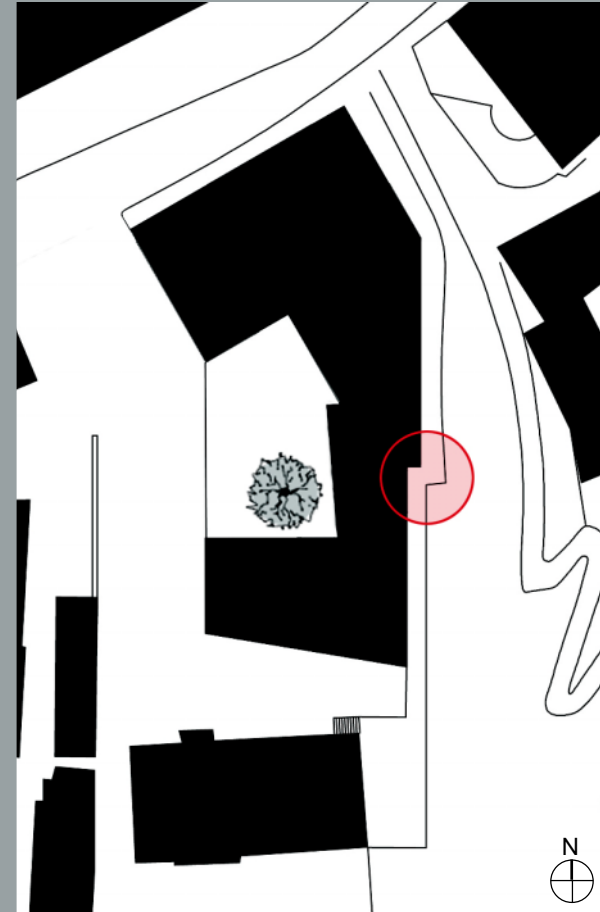
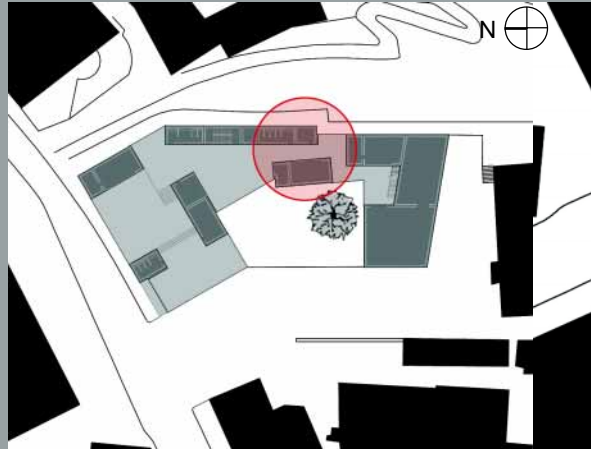
The quiet back is created from the proximity of the building to the mountain. The existing walkway passes directly behind the media center, acting as a secondary connection between the buildings to the south of the site and Steinbruchstrasse. Though the walkway passes behind, the media center does not turn its back on it. The East façade that faces the walkway looks onto it with smaller sized window fields, thus making a pleasant and quiet zone to pass through.



Step In The Middle

Creating the terrace for the walkway on the west side of the site (now the “quiet back”) is a three-meter stone wall. This wall was to be kept intact and thus determined the shape for the west side of the media center.

Near the middle of the site, the wall skews by 1.3 meters, thus causing the media center to do the same. This skew was repeated in the front, offering two pockets of space in the courtyard: one for the main entrance and another for the body of the courtyard.



Angled Foot

The seemingly strange angle on the southern façade of the media center was derived by taking into account the space to be left between the media center and its neighbor to the south. It was decided to leave room for parking between the two buildings so as to not have one looking directly into the windows of the other. The “angled foot” allows for the needed space between the two buildings without giving up too much room necessary to accommodate the media center’s program.





Concept



Gentle Rising Body

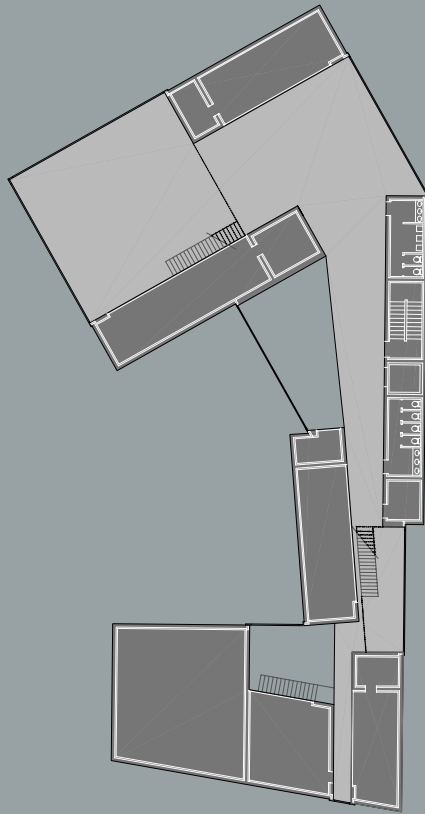
The building itself has a gentle rise; rooting in the interior of the site and growing in height toward the street exterior. The “rooting” parts are more dense than those of larger mass, allowing the building to appear more inviting to the public since passers-by can look inside the large window fields. This design also allows the more private spaces such as television studios and radio recording studios (located in the dense part) to be situated away from the busy street, giving them the privacy that they need.



Sloping Roof

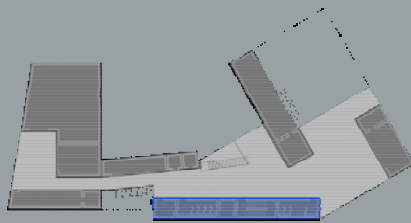
Since the roof can be viewed from above, it was treated as a “fifth façade” and was given attention in the sense of aesthetic. Because of the gentle slope of the building and its irregular form, the roof is divided into ten different angled pitches. These triangular pieces create a playful field of slopes mimicking the complex angles of its surrounding neighbors, which were added onto many times over the centuries.

Fluent Spatial Sequence Around Technical Blocks

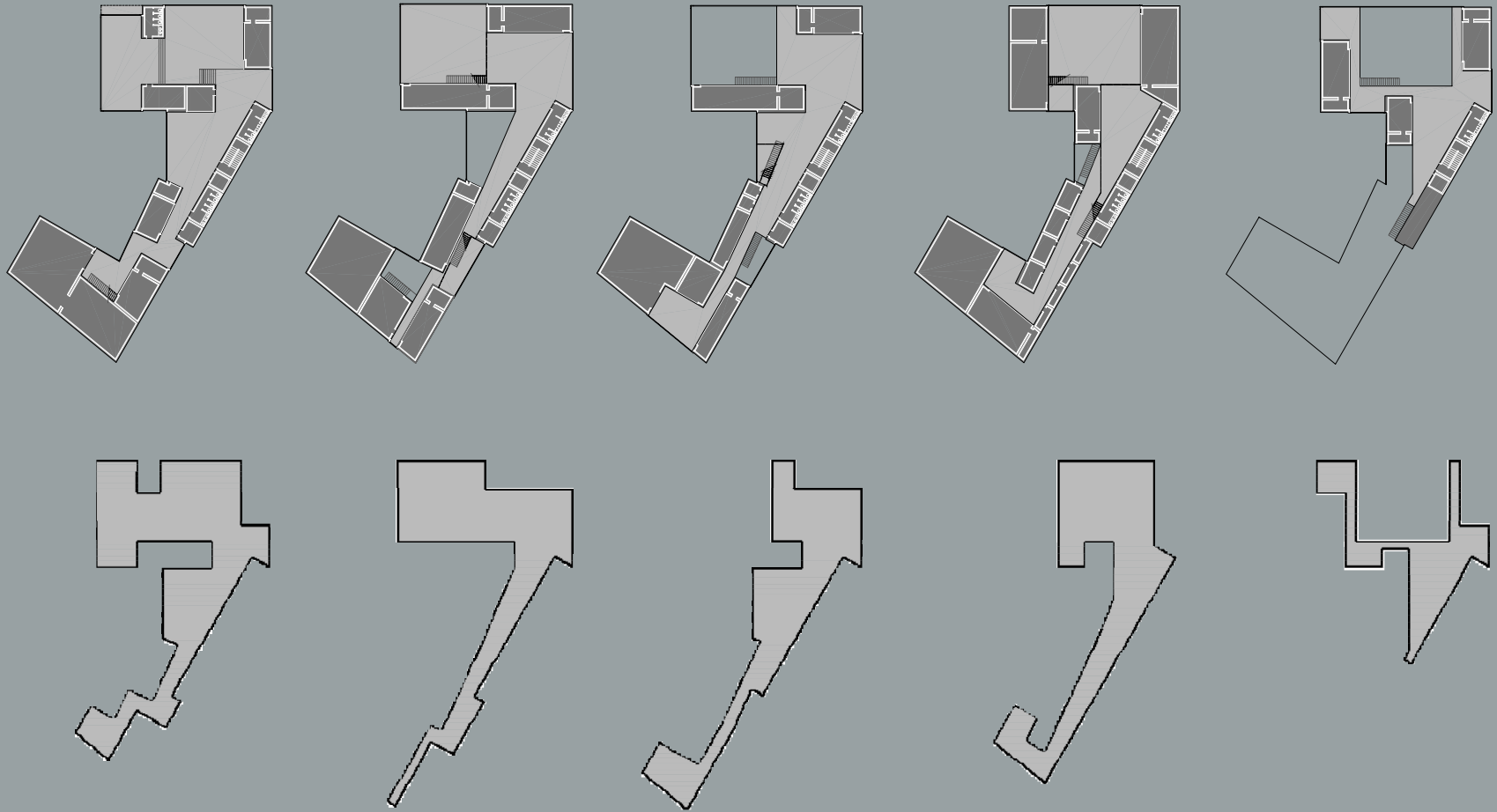


The anatomical construction of the building consists mainly of two types of spaces: flowing open spaces and contained private blocks (shown as dark gray.) The blocks house the more private spaces such as director offices and recording and editing studios, while the open studio spaces house the corridors and the less private activities, such as workspace for the internet service provider and the News Room, (where all the news information is gathered.) Within these open corridors and studios, double high spaces link one floor to another, giving the building a connected feeling, the sense that all floors are one. This is the key of the project. As a result of this special connection, workers do not feel isolated from each other and an ever-present sense of unity is achieved.

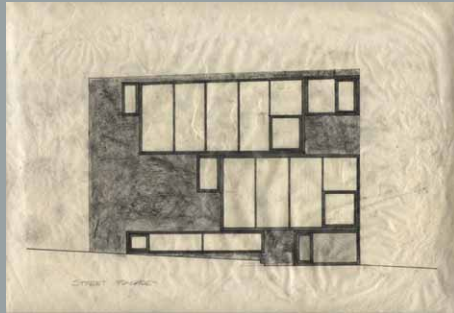
Though the organization of spaces and forms may seem to be complex, they are actually based on a quite simple system. The technical blocks are regulated to be regular in shape. Placing these within a building form defined by the influences of the site resulted in playful, irregular-shaped corridors that bend and expand as they move through the field of blocks. Therefore, no two floors are alike, avoiding the stereotypical “office building” typology of having identical floors stacked atop one another like a plate of pancakes.



The spine (shown in blue) is located along the east edge of the building and is the only element that is repeated vertically. The spine acts as a strong backbone against the mountain and serves to provide for the demands of the program that must be present on every floor, such as the main stair, restrooms, elevator, and Internet server room.



Floor plans shown above with the forms of the corresponding corridors shown below



Patchwork Window Fields

To differentiate the media center from the neighboring residential buildings, the decision was made to eliminate all small exterior windows and have only large window fields. These window fields run from floor to ceiling and are found only on the open spaces, (i.e., no technical blocks have exterior windows). Since the open spaces are for the most part quite generous, these large window fields provide enough light that the blocks can, in fact, be naturally lit indirectly, through their interior wall. The “patchwork” quality is derived from the division of these large window fields into operable and non-operable parts. It is important to have operable portions to naturally ventilate the workspaces and alleviate a greenhouse effect. No company wants to have cooked workers.



Lighting the Technical Blocks

natural light is acquired indirectly through a glass interior wall.

Color also comes into affect. Technical blocks, with the exception of those used for offices, are colored with hues ranging from orange-red to dark red. Blocks located in darker regions (where window fields provide less light due to size or placement) are colored more brightly, while blocks located near a bright window field are colored in slightly darker hues. This flamboyant use of color offsets a stark and drab nature created by the other materials used throughout the building. Since the blocks are not large in size, they act as accents and do not become overbearing. When speaking with the client on this use of color, it was deemed acceptable to have such a vibrantly colored studio since no single person would be using the space for more than a few hours. Let’s be honest: Sitting in a red room all day long would tend to drive one a bit crazy. For this reason, the color scheme is quite different for blocks that only one person would be using for the duration of the work day.

Being that the use of these blocks is rather technical in nature, natural light is undesirable in many of them, such as video editing and recording studios. For non-technical blocks,



This photograph shows a concrete surface with the bocciardato texture next to the natural texture left from the formwork.

Andeer Green

Exterior materials are quite important in establishing a building's character. The question of "How can one stand out while at the same time fit in with one's neighbors?" is often a primary concern. Chur has a "gray" feeling because of its setting, its weather and the building materials commonly used. For this reason, concrete was chosen as the primary building material. However, because smooth concrete surfaces would be a bit too flashy for a building to really "fit in," a surface texture was applied to the concrete. Cemento bocciardato is a surface texture for concrete obtained by beating the surface with hammers and small jack hammers, leaving a rough, irregular surface, exposing the aggregate used within the concrete. This exposed aggregate offered another opportunity to integrate the building into its surroundings. A local green granite was decided upon since it was indigenous and therefore cheap to use and to ship to the site. When used in the concrete, this granite exhibited a greenish tinge that was accented on rainy or wet days. This coloration blended beautifully with backdrop of the tree-covered mountainside behind the building. The rough concrete fit in perfectly with the surroundings, yet stood out in just the right ways. How often does one see concrete that changes color with the weather?



Dawick Purple Beech

Adding a touch of character to the courtyard is the Dawick Purple Beech tree. It is full bodied to provide shade in the summer months and can live quite well in the climate of Chur. Its dark purple leaves add a nice stroke of color and contrast to the rough concrete walls of the building. It provides the courtyard with a pleasant, intimate feel that gives employees and visitors alike a sense of welcome.

Material

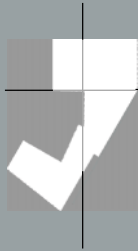
Reinforced concrete is the principal building material to be used for the RTR Media Center, making up all of the structural members both vertical and horizontal. Since the *technical blocks* serve as load-bearing elements, their walls must be strong enough to sustain the weight of the building. The floor slabs, too, are concrete, as well as the pre-tensioned roof members.

Because the *technical blocks* have walls that wrap from exterior to interior, a specific insulation detail had to be used to regulate heat transfer. As seen in the diagram, these walls are not made of one solid piece, but rather of multiple parts. The insulation penetrates to the outside surface and is covered by the bronze framing of the window, thus protecting it from weathering. At many windowfield edges, a unique condition is needed because of that specific connection of the window to the block.

All floor surfaces are autolevalante, which is a self-leveling resin. This material has a dull, matte sheen that cuts down on glare coming from the large windowfields. Autolevalante also has sound absorption qualities, and footsteps are not readily noticed, a very desirable characteristic in a building full of recording studios.

All *technical blocks* are lined with sound absorbing panels that can be painted to their respective color based on the use of the block and its placement in the building.





General Program and Description of Spaces

Public Access

Events Hall
Reception Desk
Coffee Shop/Bar (public access)
Internet Corner
Public Toilet
Info Studio RR
Kitchen
Lobby
Security Office

Private Access

Combined TV Control
Radio Studio-Cum-Control Room (ca. 7)
TV Studios (ca. 2)
TV Dubbing Studios (ca. 2)
TV Speakers Studios (ca.2)
TV Audio & Video Mixing Studios (ca. 2)
Technical Rooms
Meeting Rooms
Internet Streaming Room
Editing Units
News Room
Tech Office

Disk Storage/Archives
TV Studio Storage

Editing Department
Management Offices
Administration Atelier

Partner Company Space
Fellow Company Space

Events Hall- Space for public assembly in which the event taking place can be easily televised or recorded for radio

Reception Desk

Coffee Shop/Bar (Public access)

Internet Corner - Space set aside in coffee shop to provide public Internet access

Public Restroom

Info Studio RR - Recording studio adjacent to the Events Hall to facilitate “real time” event recording

Kitchen

Lobby

Security Office - Office near entrance for security personnel

Combined TV Control

Radio Studio-Cum-Control Room- A two-part recording studio, partitioned by soundproof glass, for the recording and control of radio broadcasts

TV Studio

TV Dubbing Studio - Sound studio in which the new TV audio tracks are implemented

TV Speakers Studio - Recording studio for audio tracks to be used with TV

TV Audio & Video Mixing Studio - A three-part studio for the control of audio and video feed of television productions

Technical Rooms- House the Internet server and larger computer systems

Meeting Room

Internet Streaming Room- Office where Internet services are controlled

Editing Units- Offices where broadcast material is composed and edited, with capabilities for on-air recording

News Room- Large open space for multiple personnel, where information is gathered for news productions

Tech Office- Office for technical support staff

Disk Storage/Archives

TV Studio Storage

Editing Department

Management Offices

Administration Atelier

Partner Company Space

Prisma: 15-person staff audio/video cutting and mixing

Avitech: 4-person staff audio/video cutting and mixing

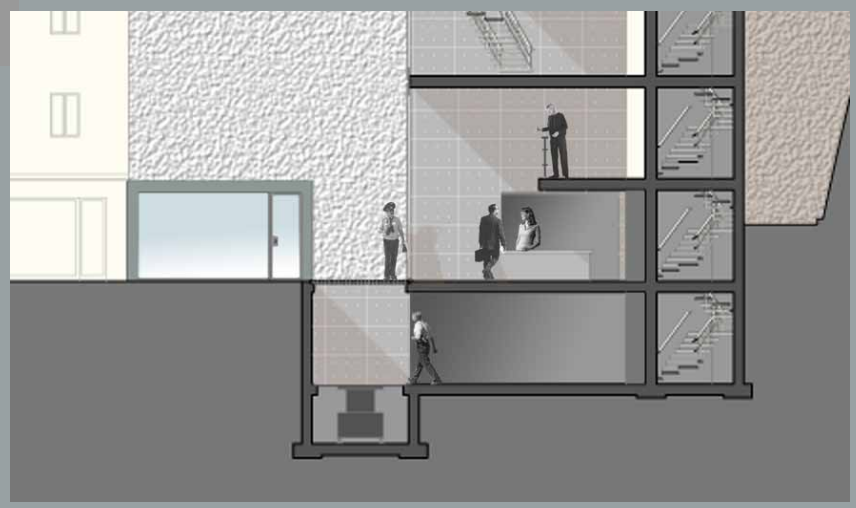
Fellow Company Space

Grischun: journal editing

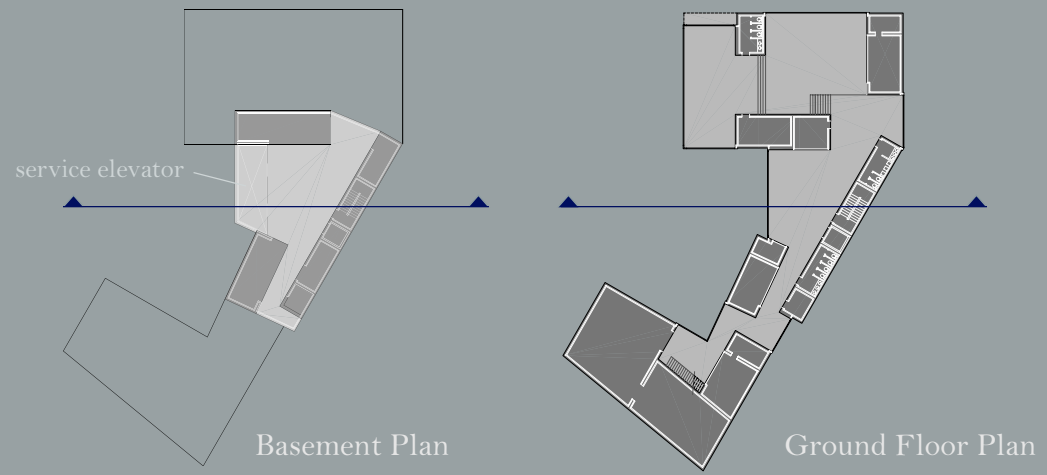
Internet server/provider

Linguistic research institute

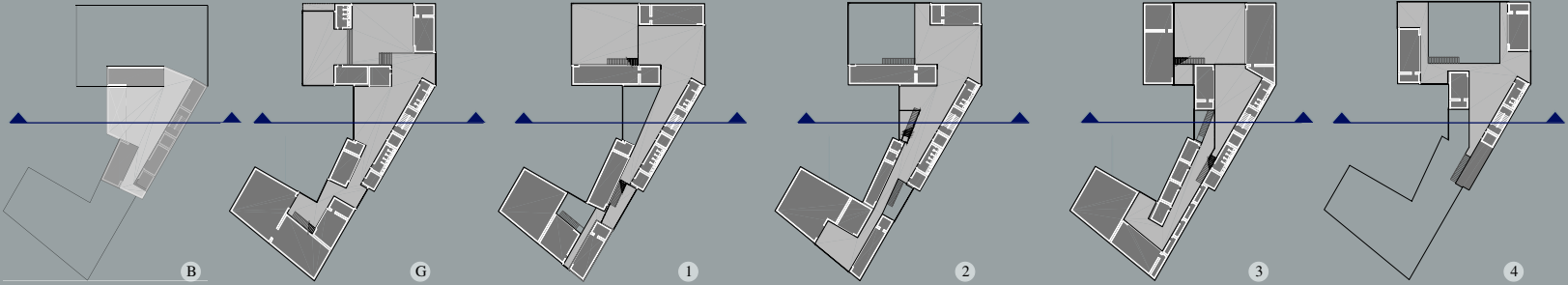
Presentation of Drawings

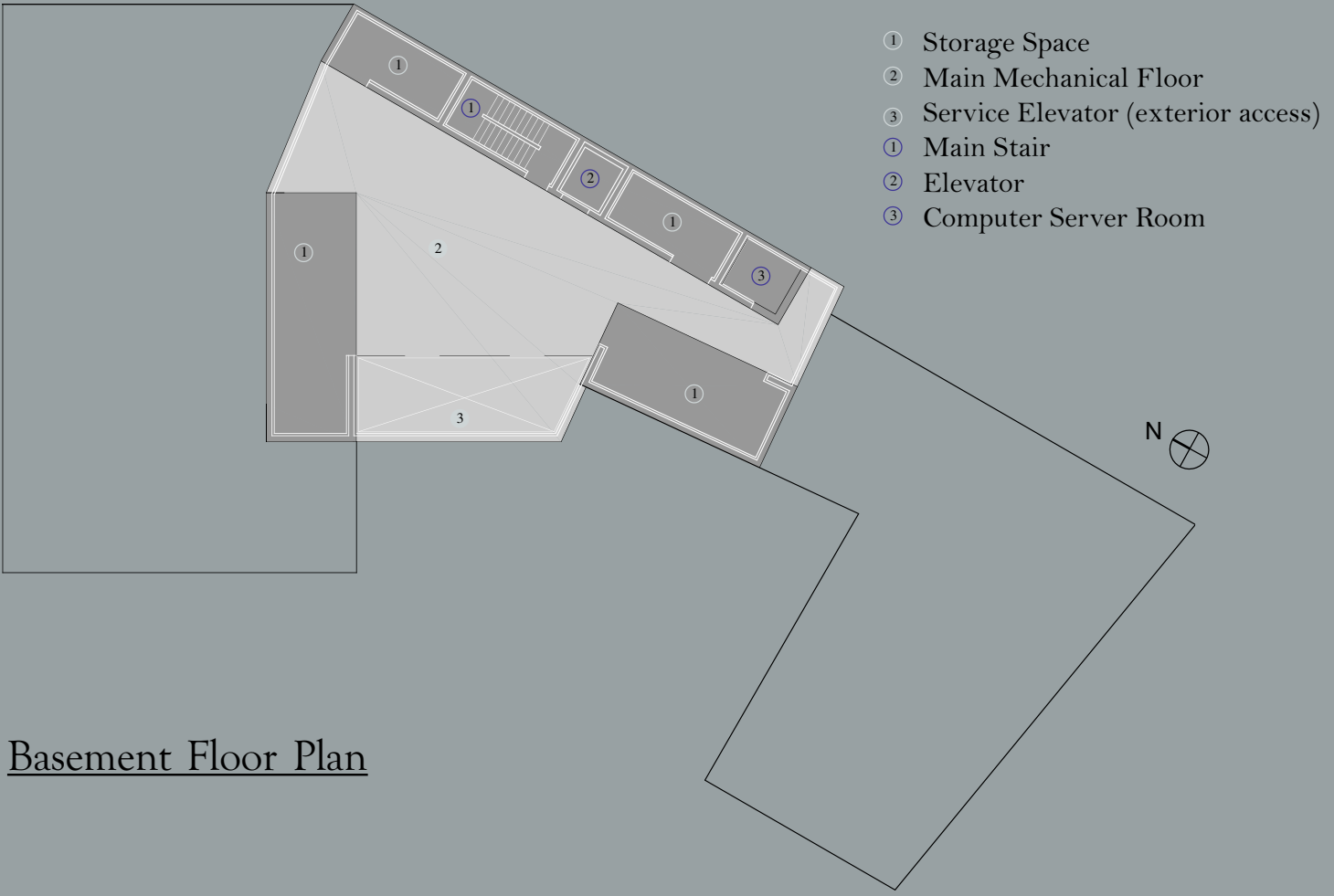


Mechanical Floor
The mechanical floor, which houses the HVAC systems, is located in the basement of the building. To ease access and maintenance, a service elevator was added so that the machines and parts needed for maintenance could easily be lowered. This service elevator is located inside the courtyard to the exterior of the main entrance. When the elevator is not in use, its opening is covered by aluminum doors, topped by a grate. On the infrequent occasions of elevator operation, pedestrian traffic to the radio station will be required to use alternate entrances.



Section





Basement Floor Plan

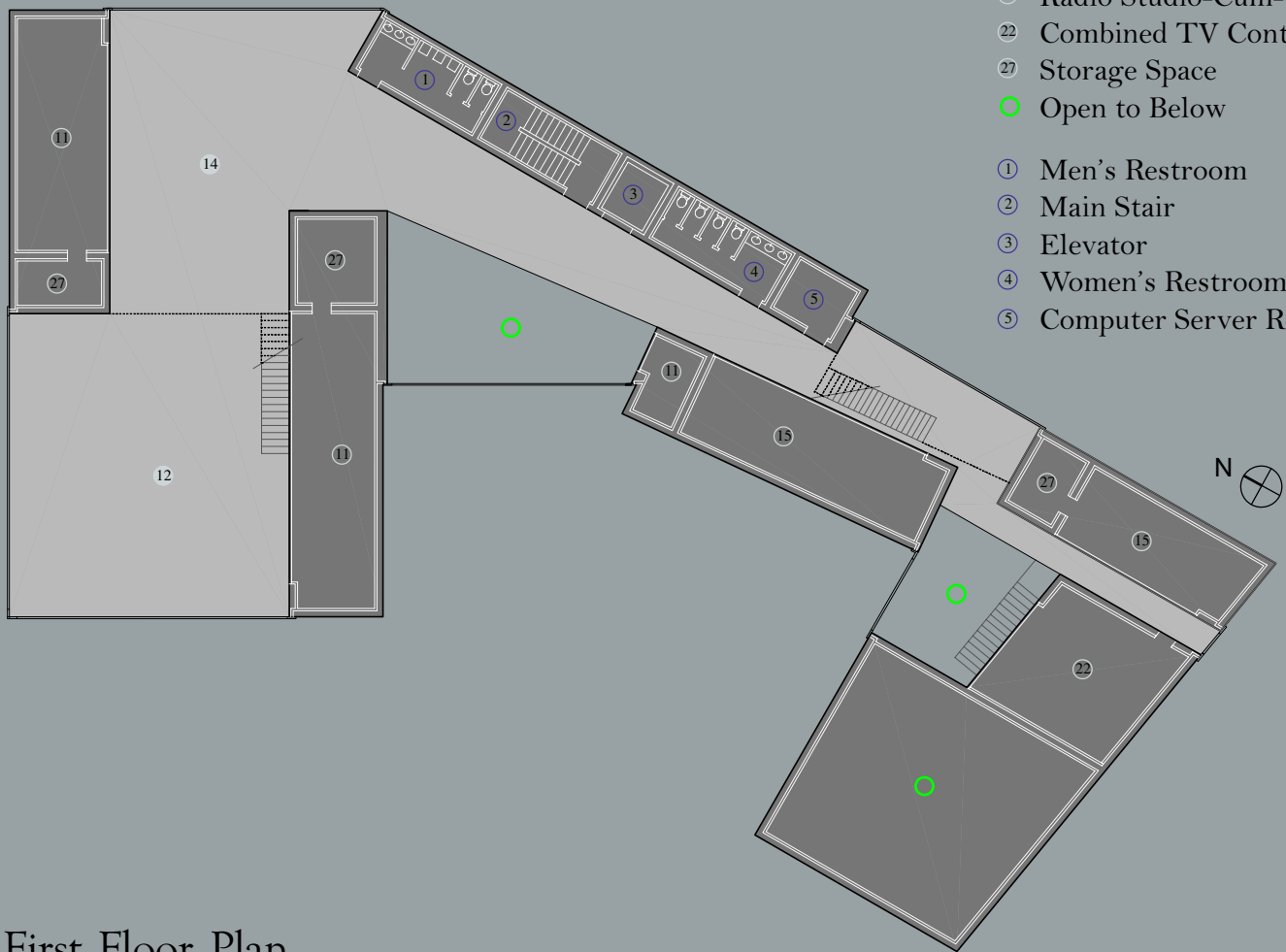


GROUND FLOOR LIST:

- ① Public Street Entrance
- ② Coffee Shop/Bar
- ③ Public Restroom
- ④ Kitchen
- ⑤ Internet Corner
- ⑥ Events Hall
- ⑦ Info Studio RR
- ⑧ Lobby
- ⑨ Reception Desk
- ⑩ Security Office
- ⑮ Radio Studio-Cum-Control Room
- ⑯ TV Studio
- ⑰ TV Studio Storage
- ⑳ Storage Space

Ground Floor Plan

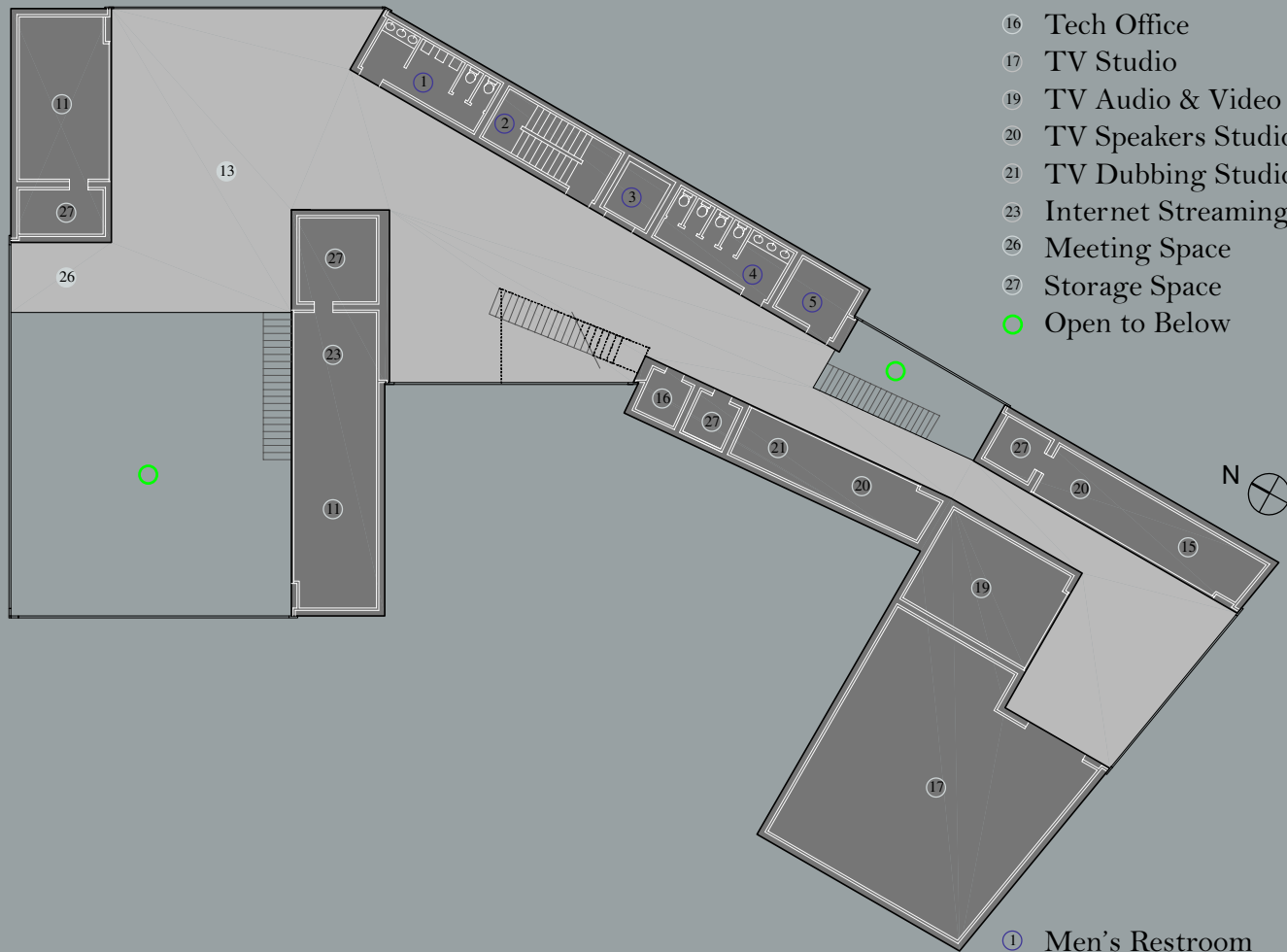
- ① Men's Restroom
- ② Main Stair
- ③ Elevator
- ④ Women's Restroom
- ⑤ Computer Server Room



FIRST FLOOR LIST:

- ⑪ Director's Office
- ⑫ Administration Atelier
- ⑭ Fellow Company Atelier
- ⑮ Radio Studio-Cum-Control Room
- ⑰ Combined TV Control Room
- ⑱ Storage Space
- Open to Below
- ① Men's Restroom
- ② Main Stair
- ③ Elevator
- ④ Women's Restroom
- ⑤ Computer Server Room

First Floor Plan

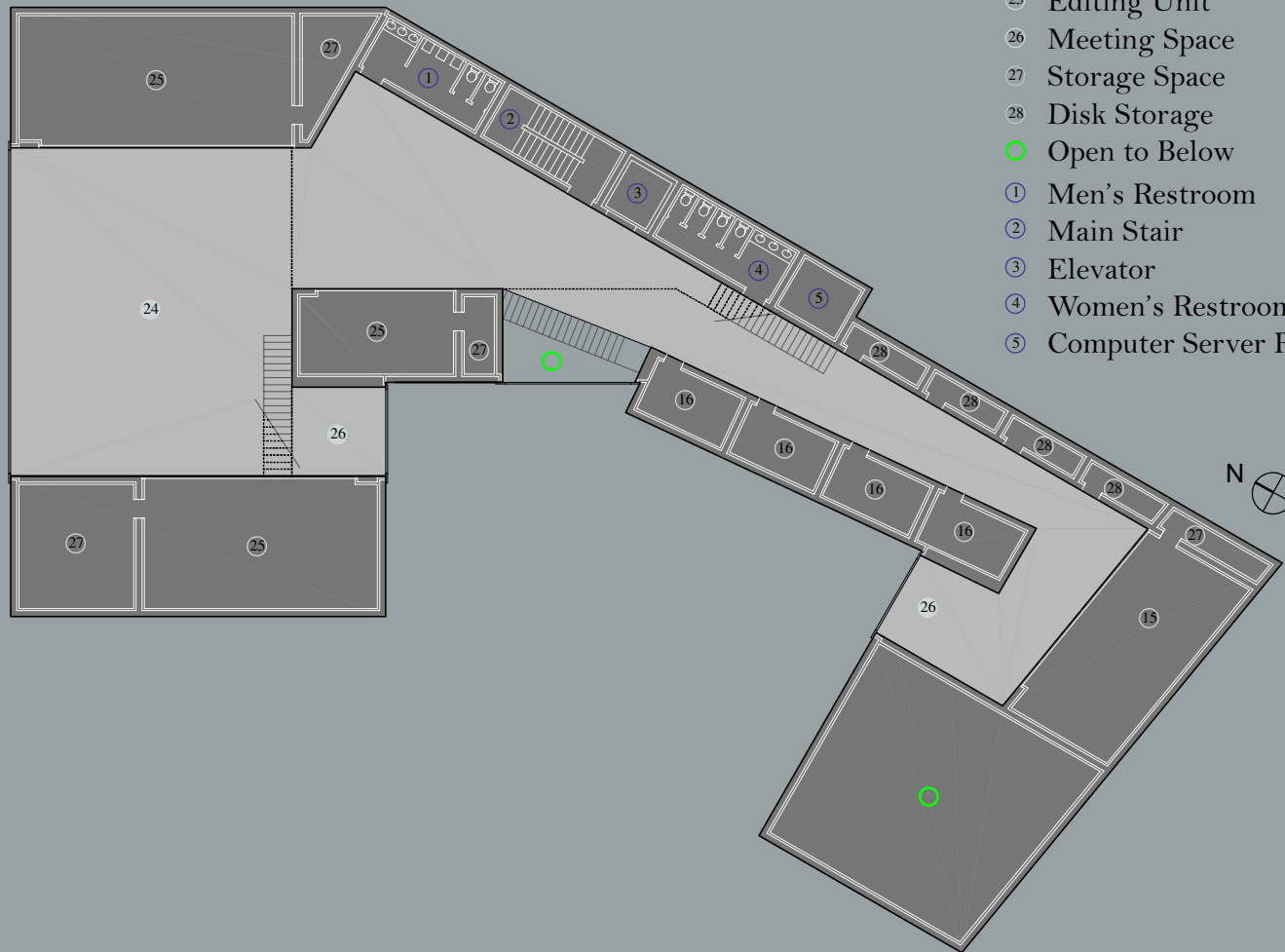


SECOND FLOOR LIST:

- ① Director's Office
- ⑬ Partner Company Atelier
- ⑮ Radio Studio-Cum Control Room
- ⑯ Tech Office
- ⑰ TV Studio
- ⑲ TV Audio & Video Mixing Studio
- ⑳ TV Speakers Studio
- ㉑ TV Dubbing Studio
- ㉓ Internet Streaming Room
- ㉖ Meeting Space
- ㉗ Storage Space
- Open to Below

- ① Men's Restroom
- ② Main Stair
- ③ Elevator
- ④ Women's Restroom
- ⑤ Computer Server Room

Second Floor Plan



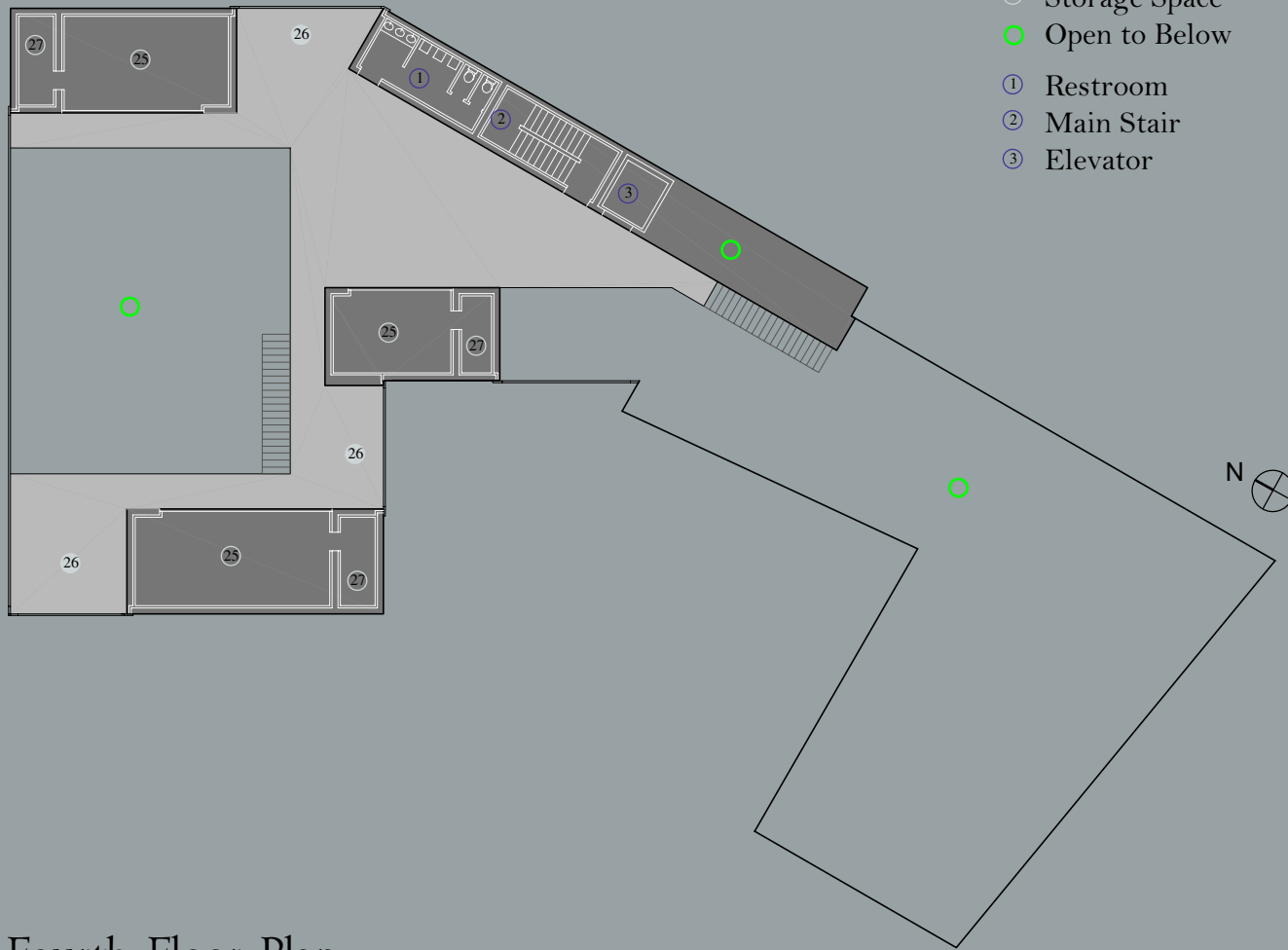
THRID FLOOR LIST:

- 15 Radio Studio-Cum-Control Room
- 16 Tech Office
- 24 News Room
- 25 Editing Unit
- 26 Meeting Space
- 27 Storage Space
- 28 Disk Storage
- Open to Below
- ① Men's Restroom
- ② Main Stair
- ③ Elevator
- ④ Women's Restroom
- ⑤ Computer Server Room

Thrid Floor Plan

FOURTH FLOOR LIST:

- 25 Editing Unit
- 26 Meeting Space
- 27 Storage Space
- Open to Below
- ① Restroom
- ② Main Stair
- ③ Elevator

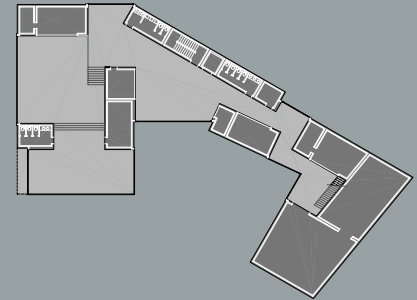


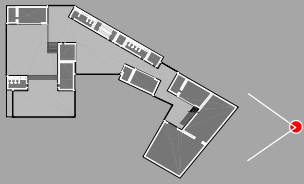
Fourth Floor Plan

Walkthrough of Building

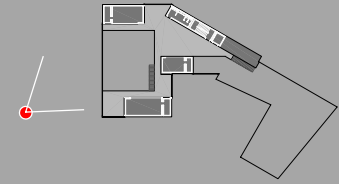


Ground Floor





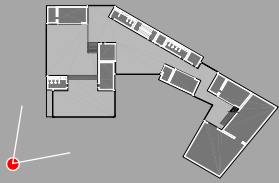
Ground Floor



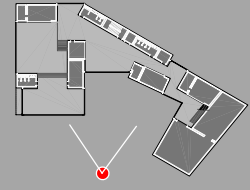
Fourth Floor

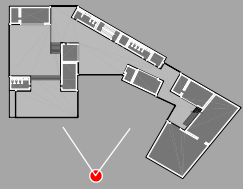


Ground Floor

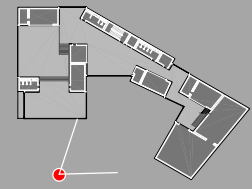


Ground Floor



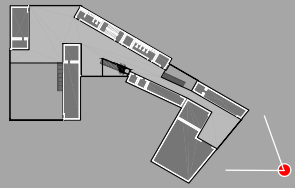


Ground Floor

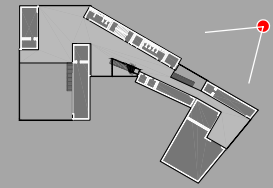


Ground Floor



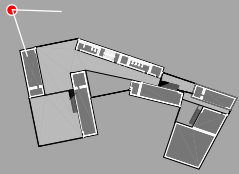


Second Floor

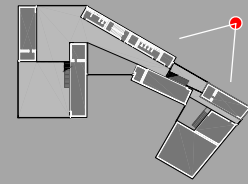


Second Floor





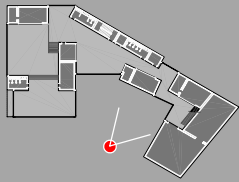
First Floor



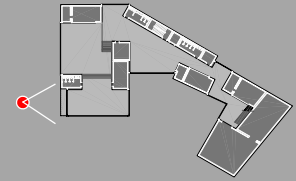
First Floor

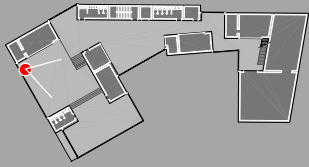


Ground Floor

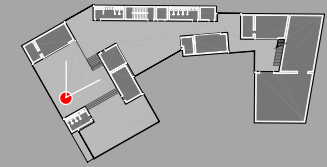


Ground Floor



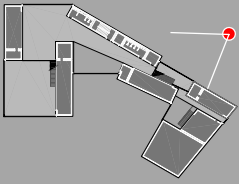


Ground Floor

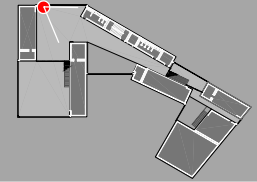


Ground Floor



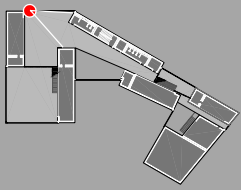


First Floor

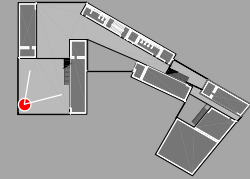


First Floor



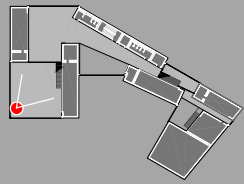


First Floor

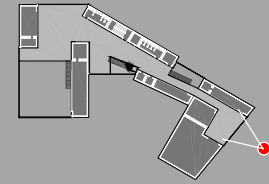


First Floor





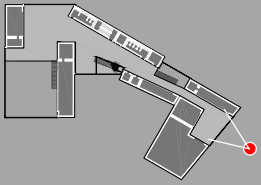
First Floor



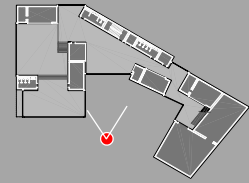
Second Floor

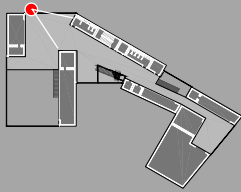


Second Floor

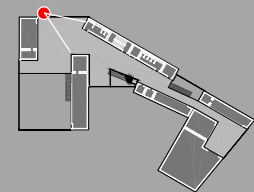


Ground Floor



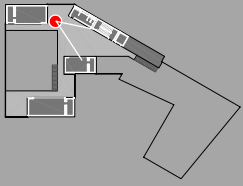


Second Floor

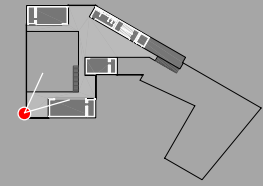


Second Floor





Fourth Floor



Fourth Floor



Afterward

When asked at the end of our project, “What is the greatest strength of this building?” Jimmy and I could confidently answer: “The relationship and movement of interior spaces.” The amiable manner in which the spaces flow into one another and between floors gives the RTR Media Center its unified character and its unique appeal.

Because we created a special spatial environment, the topic of reusability took a focal point in the conversation. When designing the media center, Jimmy and I did not create it to be so exclusive to radio and television production that it ignored the needs of a general working space. The clients indicated their eventual intention to outgrow this building and move to a larger facility. They were particularly pleased with the pleasant working environment and flexibility of the design, which would be suitable for a wide variety of future tenants. With companies embracing the “team” mentality, a workspace that physically allows for unification is an attractive feature. Consequently, Radio e Television Rumantscha believe that this building design would be readily salable.



The issue of reusability is not often considered in design studios. Clearly, a building should be designed to fully address a client's needs; however, with such a long-lived structure, architects and designers must consider the responsibilities of the various future long-term issues: How timeless is my building design? Is it designed to be built in a way that will last? Has the design provided universality and applicability for alternate uses? How does one design something that is specific to the given program, while at the same time taking into consideration the general needs of the next occupant? Everyone wants a building that portrays the essence of its use. "Make my radio station so that when people walk down the street, they will know it is a radio station without having to read a sign." How, then, do we address the issue of reusability? Or does one build, ignoring the possibility of future occupants, with the attitude that if someone else wants to move in, they will choose the building that inadvertently suits their needs?

In our case, it was accidental. In striving to design a good media center, we always posed the question, "Would I like to work here?" As the project developed, our answer changed from an apathetic "maybe" to an enthusiastic "Yes!" Attitude began to play a large role in the development of the project. From parties to soccer games and picnics with friends at Lake Lugano, we had a great time playing together, which also made it fun to work together. This led to more enjoyable studio time and an acceleration in the design process. From this direction in attitude and thinking, and an honesty with our personal likes and dislikes, we were able to design a building that could serve well for many uses...

Most importantly, a radio and television station.

