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alongside all its competitive functions, is essentially a senso-motoric activity: the art of handling one's own body and promoting its agility.

Staging an interior landscape

When we go inside through the main entrance, we discover an undreamed-of spatial scale and a completely introverted interior landscape. The space is confined to a single volume, and in it three elements that are quite different in terms of their architectural identity – an internal peristyle, a playing area and a compact stand block – make up a space that seems very easy to take in at first, but nevertheless has an inexhaustible potential for creating relationships. The mutual orientation of the elements on the plane and their co-ordination in section create a highly varied scale of spatial sequences, penetrations and possible ways of circulation.

The internal peristyle is on a grand scale, and thus triggers the collective memory of public buildings and festive communal occasions. The support structure of 64 prefabricated concrete elements 11.4 m high and 60 × 60 cm in cross-section is 2 m from the façade, so that there is access to the entire complex from a circular gallery. This spacious layer running round the whole hall, together with the sunken playing area, gives it its actual arena character and besides has the effect of making the enclosing

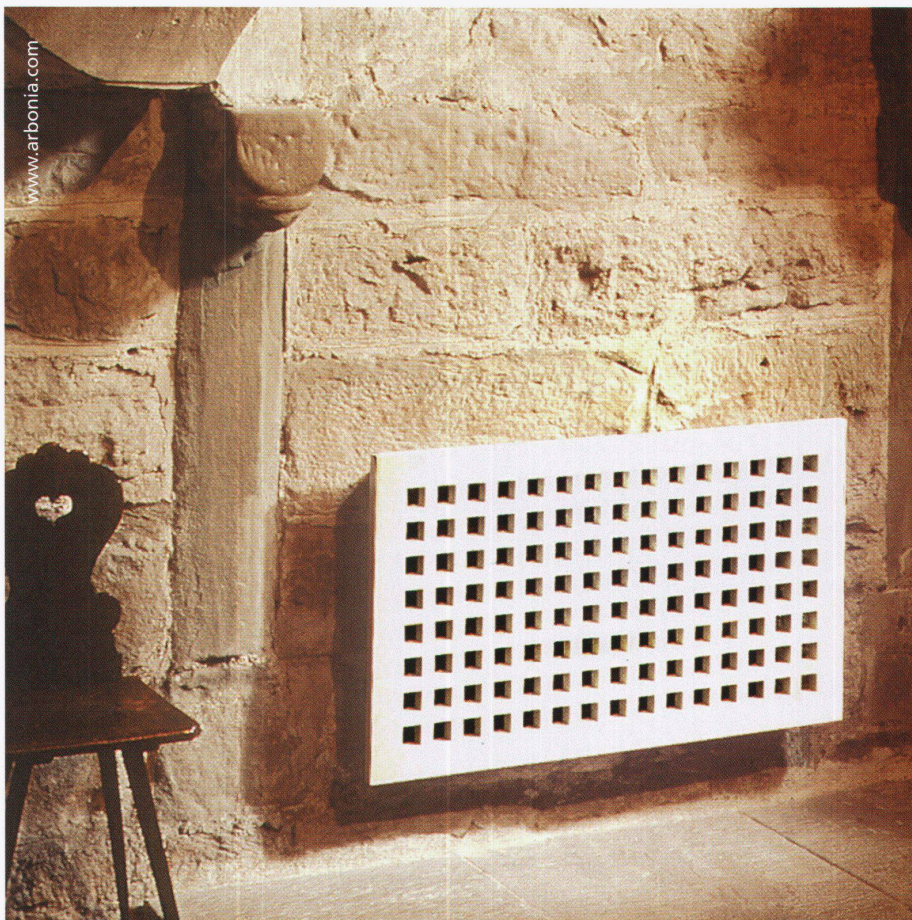
wall seem less solid. A boundary is clearly set, but the first thing that visitors see is a permeable "enclosure" that makes the sense of a boundary fade into the background. The gap is used as a gallery by the sportsmen and women at ground level, as a circular path connected with the stands on the upper ground floor and also serves as a source of light, aligning with the glass roof that runs above it.

The glazing introduces a diffuse light whose source is at first difficult to detect. The incident highlights on the Linit walls lends an additional dimension to the aesthetic experience that goes well beyond the expectations associated with the sporting programme. To avoid the effects of playing against the light, the building deliberately has no openings to the outside. This plunges viewers into an artificial universe. The colour both reinforces and also distorts the perceived effects. The hall is surrounded by red and yellow, which give it the effect of an arena. Giving that hitherto disparate functional elements are fused into a communal colour plane, the colour enlarges the scale of objects, while at the same time reducing their number. It also contributes to evoking an effect of an open space.

A three-dimensional layer (approximately 54.6 × 54.6 m, the static height varies between 2 and 2.4 m) supports the roof and defines the hall ceiling, which consists of a network of 256

square lighting units (approximately 1.6 × 1.6 m). The lighting units are mounted in both directions in the fields between the piers, forming a virtual homogeneous area in which the eye loses itself. Once again the clear boundary of the space disappears behind a first level that has been dematerialized.

Placed as a box-within-a-box or a piece of furniture in space, the black concrete stand block contains all the technical equipment and secondary training areas on three levels. This leaves the hall landscape free. Despite the fact that the stand block is so heavily subdivided, it retains its compact appearance. The rooms it contains are so mutually independent in their geometry and dimensions that it seems to be folded from a single sheet of cardboard. The base contains the cloakrooms, apparatus rooms and the retractable stand. The middle level contains a broad platform on the playing-field side, on the axis of the main access ramp. This inner terrace provides access to the spectator stand from above, to the public rooms (cafeteria) on the same level, and to the training rooms via a corridor. All the rooms accessible from this intermediate level or located on the upper level are without ceilings, which links them acoustically and involves them in the same spatial continuum: the open space used for sporting activities, which should ideally be placed in the open air.



Heizen im Quadrat

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