

The way the historically grown stock of old church buildings is dealt with is an exceedingly complex topic in the sphere of architecture. Contrary to other buildings which are no longer required by the information society, old church buildings more often than not are preserved. The cultural and social loss of significance of the Central European churches and the change of religious socialisation bring about new challenges.

_churchroom and multimedia

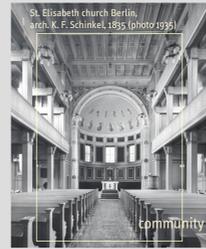
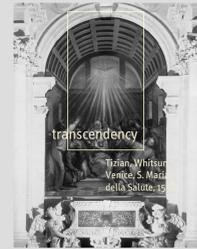
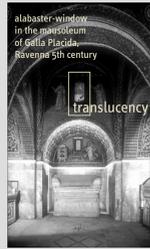
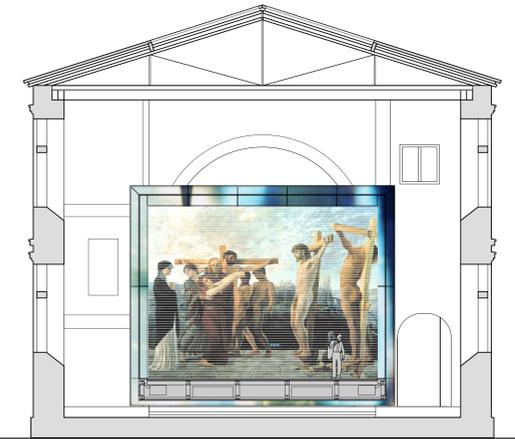
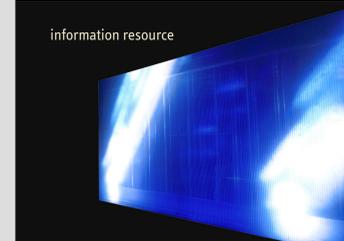
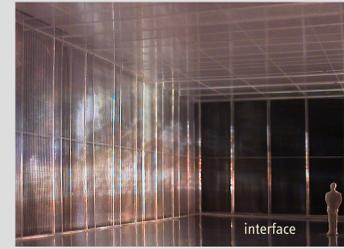
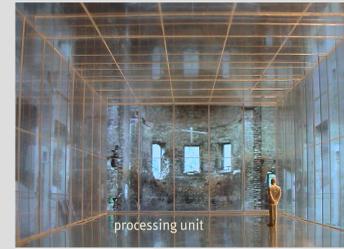
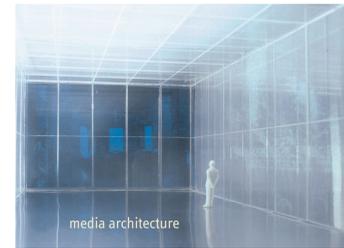
As far as the design of churches is concerned the virtual world has always been a real world. The integration of new media into this tradition shows the future significance of this topic which is at the moment almost exclusively restricted to the sphere of game and entertainment. The world of multimedia is solipsistic; cultural, historical and religious connections dissolve. The connected person becomes a malfunction of the digital universe.

_concept

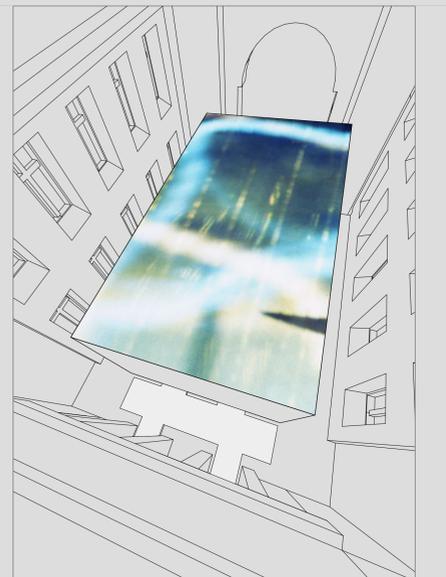
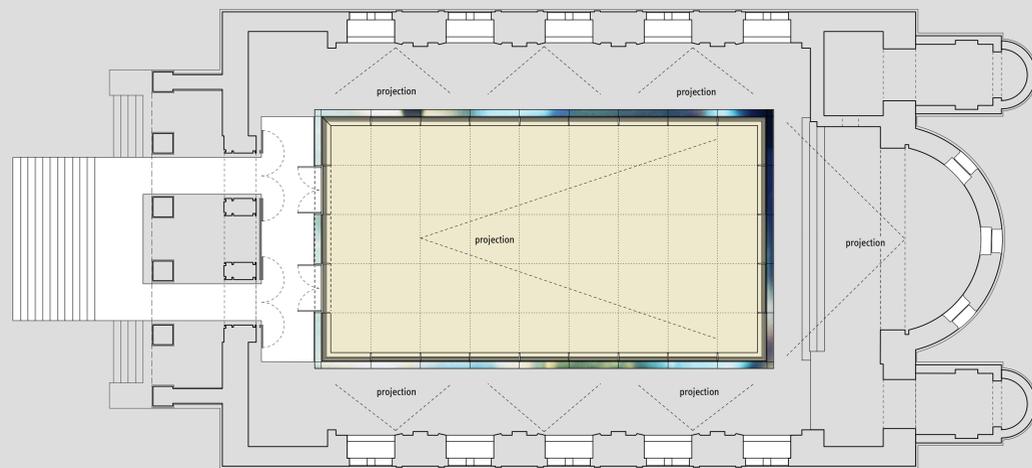
The new usage of St. Elisabeth is a work in progress. The once mono-functionally designed building is now a tool that can be utilized in various ways, it can be put at the disposal of different users. Different spatial constellations can be projected onto the building's surface. The variable transparency makes a dialogue between old and new possible, the ruin is incorporated into the new usage as a picture/memorial/background. Refinancing can be achieved within 5 years by renting out the tool. This is an urban place which facilitates peace and quiet or concentration on science, art and culture. At the same time it is able to create stimulating place hectic.

_stock

St. Elisabeth is one of a line of four churches that were designed by Karl Friedrich Schinkel. They were built in 1832-35 in the northern Berlin suburbs. St. Elisabeth is the only one of these churches that was not rebuilt after it had been damaged in World War II. Rebuilding a very faithful copy of the original church cannot be realized because of the high costs.



St.E_New Media Church



_architecture

After the necessary safety precautions have been completed, the churchroom will be usable all year round again by way of installing a transparent construction. The implanted glass cube takes up the spatial concepts of the church galleries. The existing substance can be preserved and is not damaged by the reversible installation. The construction and thus the whole building is adapted, as it can be updated according to the technological development. The facade of the cube is made of structural glassing, using advanced composite technologies. Its dimension follows Schinkel's scheme with 7 modules of 4 metres. New parts of the construction are completely separated from the old ones. Service equipment, such as heating, air-conditioning and power supply are positioned in a sandwich space within the floor.

_technology

The architecture of the glass cube can be modulated by data-projection of a series of high-definition projectors onto a surface of either fabric screen, glass with switchable LCD or layers of glass between transparent sheets. Control of daylight conditions is ensured by blackouts in the old church windows. Different data sources can be used, located anywhere in the world and connected via the internet.

D:4

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