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**Jung Und Frei Magazine Pictures 2012 96**

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In order to convince his colleagues of the importance of the project, Frei Otto began the complex task of calculating the exact mass of the building. The figure is based on Ernst Jungs plan of the Olympic village and ranges from 400 tons for the Stadium to about 540 tons for the Mediacentre. For the main building of the city, he developed a light building technology that used a skeleton made of plastic coated aluminium fabric and an air-flotation process. Frei Otto, however, did not want to dwell on the institutional aspects of the Olympic Games; rather he wanted to focus on the people. Frei Otto therefore wanted the Olympic village to be connected to a light bridge structure that would form an urban network. There would be two bridges, one connecting the village to the stadium, the other to the Mediacentre. Numerous thinking experiments were performed in order to generate a structure that could be developed, erected and maintained in a cost-effective manner. The first plan showed a hanging net structure in the form of a spiral winding from the stadium to the Mediacentre. The envisaged structure could be erected in a central site, providing a central meeting point for the various social, entertainment and accommodation functions. The project was also intended to be a sustainable structure, reflecting the vision of Freis design as a modern city in a new biological age. Frei Otto therefore developed a new urban scale form for the structural project, inspired by the principles of an urban forest. The result was a figure that would be light and flexible and which would be capable of adapting to changing conditions in a flexible manner. The following structures would act as support structures for the exhibition area: a spiral bridge structure for the Olympic village; a trellis structure supporting the pedestrian bridge on the Media Centre. The latter structure was made of a lightweight polymer material and a highly effective small-scale net structure which would protect the site from intrusions, while enabling the formation of an urbanistic central meeting place.

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As well as being an advocate of constructivist architecture, Frei Otto is also an architectural theorist and writer. In 1985 he wrote *Konstruktive Formen: theoretische Erfahrungen in menschlichen und naturalistischen Prozessen* (Constructive Forms: Theoretical Experiences in Human and Natural Processes). In this volume he also explained that owing to his interest in mechanics, he had at one time developed a theory of originary forms which enabled an architect to establish a geometrical definition of any object. In 1927, he published *Das Rahmenmodell: Ein naturphilosophischer Versuch* (The Framing Model: A Natural Philosophy Experiment) with Otto Olbricht in which he developed the idea of the framing model, drawing directly on the idea of framing a field for art, architecture, or architecture. The framing model, which was published in a book in 1927, was a pneumatic form whose outer surfaces were formed into a continuous envelope of air, providing a stable structure for the interior of the form. After being squeezed out, the air could expand into the interior, creating infinite variations of volume and surface area. This could be done by extending the top or bottom of the framing model. Frei Otto wrote: I am one of the first - and may also be one of the last - persons to have exploited the inventions and discoveries of pneumatics in the design of man-made forms. As an extension of his pneumatics research, he also studied the relationship between forms and winds. The winding process made possible the production of new forms. Wind blowing over a flat expanse could, for example, press the air down and create a dome. Wind blowing over a curved surface could, for example, produce the rolling of a cylindrical tube. It was Frei Otto who introduced the idea of wind engineering, which investigates the forms that winds can create. Frei Otto was also interested in what Otto calls the process of ikonisation, a term first published in his 1954 essay *System der Prozess-ikonographie*. This is an attempt to understand the process of the formation of forms that are "personified" by special forms of movement. As an example, he described wind erosion, the erosion of rock by wind-borne sand. The aforementioned essays were collected in volume 3 of *Die Städte der*

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Zukunft: Architektur als Prozess, die Kunst als Prozess (Cities of the Future: Architecture as a Process, Art as a Process) Die St&C3;te der Zukunft (Franziska Stein) ; edited by Hans-Georg Lenz. Vignola & Frei Otto, eds. (1963) The Genesis of Form, Translated by A. J. P. Taylor.  
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