

HOUSE OF THE POSSIBLE



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PACKAGING

It is a pleasure to welcome you here, in our EMEA Headquarters that we proudly call 'House of the Possible'.

Our Anything is Possible culture couldn't have taken a better shape. This building stands for Innovation. It's a game changer just like all Berliners are: we have an optimistic and forward-looking attitude in the way we run our business, internally and externally. Our new EMEA Headquarters is a clear demonstration of our attitude.

We are not simply looking at a beautiful office. 'House of the Possible' means much more than that to me and all Berliners: it is a symbol of union with all our Regions and people across EMEA, our customers, suppliers, and with local communities, design and art professionals. The result is outstanding: an amazing project that I am proud of and that conveys, in every detail, Berlin Packaging's vision as well as our commitment to increase our sustainability effort.

Going forward, I am sure that the 'House of the Possible' will serve as a continuous source of inspiration.

*Paolo Recrosio
CEO, Berlin Packaging EMEA*

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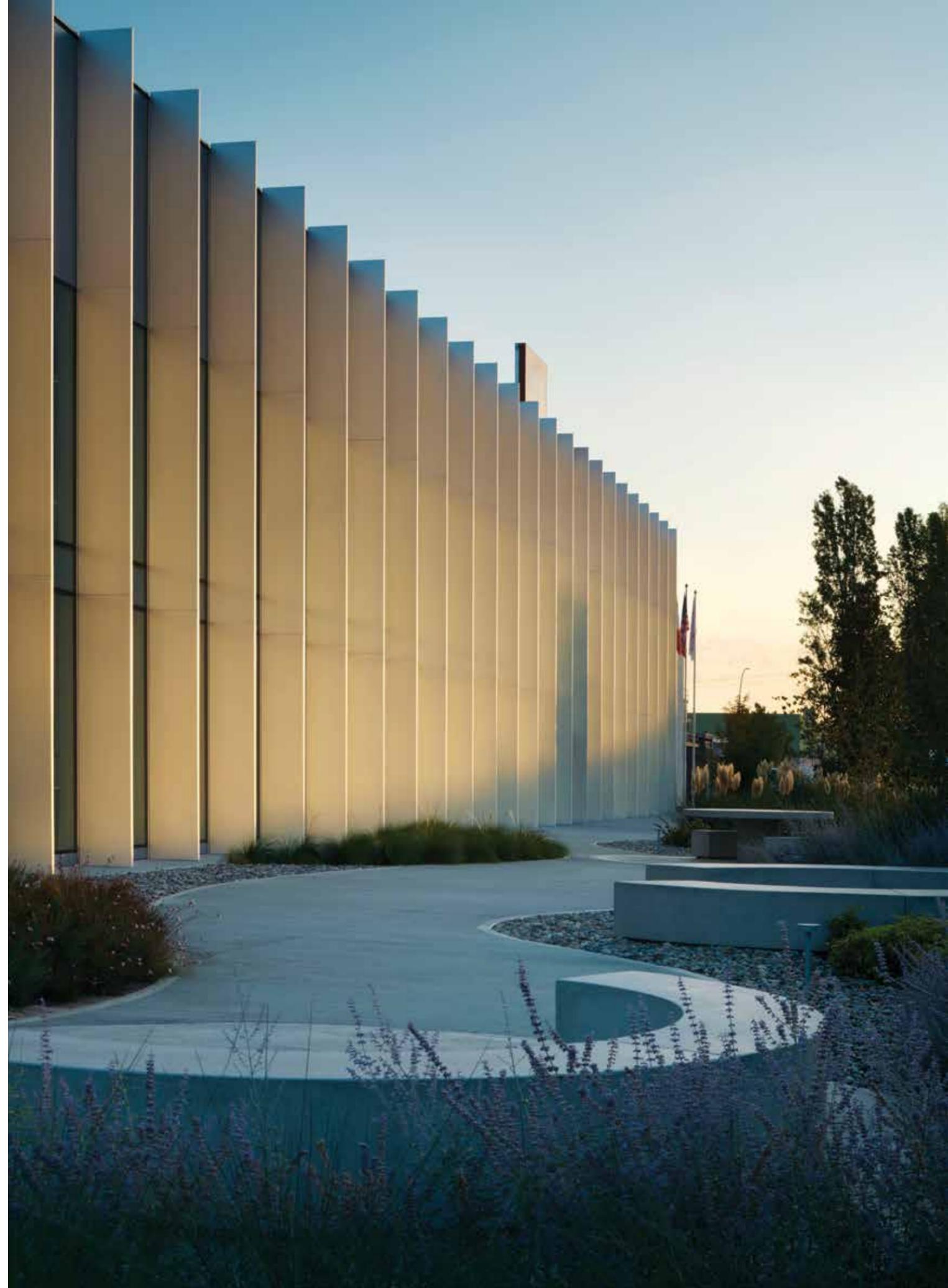


Introduction

The dream

Over the last few years, Berlin Packaging has experienced a tremendous growth: a giant leap forward, which the company strove towards with the intention of giving the brand – currently owning a strong presence on the international market – a wider global reach and to promote the innovative vision that makes its increasingly well-defined identity even more prominent. From new acquisitions to organisational models, this momentum has pushed forward, with several rewarding results. This impulse has prompted the company to reflect deeply on how to collaborate more effectively with both the customers and the co-workers, paying more

attention to the importance of the spaces dedicated to work. Therefore, a project was launched to explore the qualities and the spatiality of these physical spaces and the intangible impact they have on the people who use them; a request that meets a dream. Initially the research was on paper, through a design competition. However, very quickly, the initial received suggestions materialised into a passionate dialogue between Berlin Packaging EMEA and the competition winning architects, the International Architecture Studio RBSGROUP.



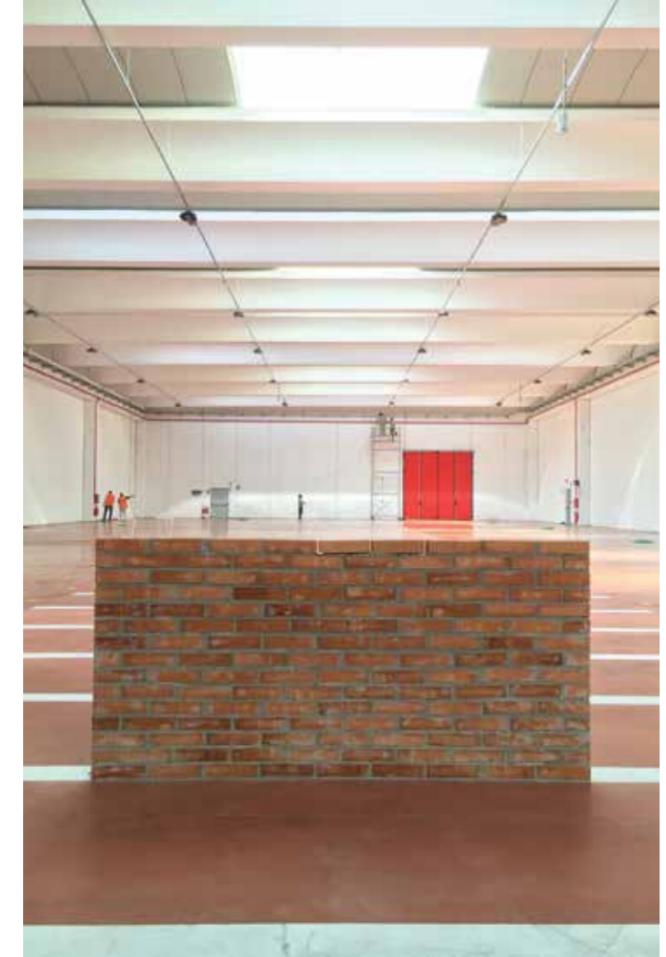


Secondary Packaging

Home Fragrances

Fine Fragrances

Skincare



The warehouse shed before the refurbishment

The future roots in the past

This is the ideal location for the new Berlin Packaging EMEA Headquarters, where tradition and innovation will merge, combining the symbolic locations from the past with the new symbols of the future. The chosen name for the building, the House of the Possible, accurately reflects the desire to maintain this dual direction: Anything is Possible, including reinventing a cutting-edge innovative future on the successes of the past.

20,000 sqm of freedom

The exchange between company and designers resulted in a long-term strategy for the global redevelopment of Berlin Packaging EMEA's properties in Milan and the adjacent public spaces, already realised with the creation of a multipurpose zone, which includes a sport field, for the neighbourhood. It immediately became a popular meeting place for young people in a pleasant green area. The campus (an area of about 20,000 sqm) condenses the

complexity of the entire "Berlin Packaging EMEA universe": diverse activities such as logistics and product development, business management, customer relations, human resources and marketing coexist and are all strongly interconnected. Within this urban block stands a building, which was completely redesigned, yet has kept and preserved the original facade of the old twentieth-century industrial warehouse, a historically popular design in this area.







The hub where Anything is Possible

On an architectural scale, this operation translates into the transformation of the space from the pre-existing warehouse into a hub with a futuristic structure. An office space for 130 people in addition to touch-down work-stations in the stylish garden, a creative department (Studio One Eleven), a rapid prototyping laboratory, an original hands-on guided tour for customers and a showroom area that follows a sinuous and multifaceted line of shelving, on which Berlin Packaging products are displayed as genuine works of high craftsmanship and fine design. In addition, there are areas in which corporate events can be held. The

result is a high-end and institutional, but at the same time welcoming, multifunctional and versatile space, that can meet all the needs; a space that is unconventional and yet very efficient. All this was on display during the inaugural opening event, with a photo exhibition along the exterior facade windows, while the large screens and video projectors in the interior, flickered along the long walls of the offices showing evocative videos. This was followed by speeches from the stage and a DJ set at the main entrance. It is a centre in which we can experiment with new forms of collaboration, therefore... Anything is Possible.

1

To explore:
the encounter

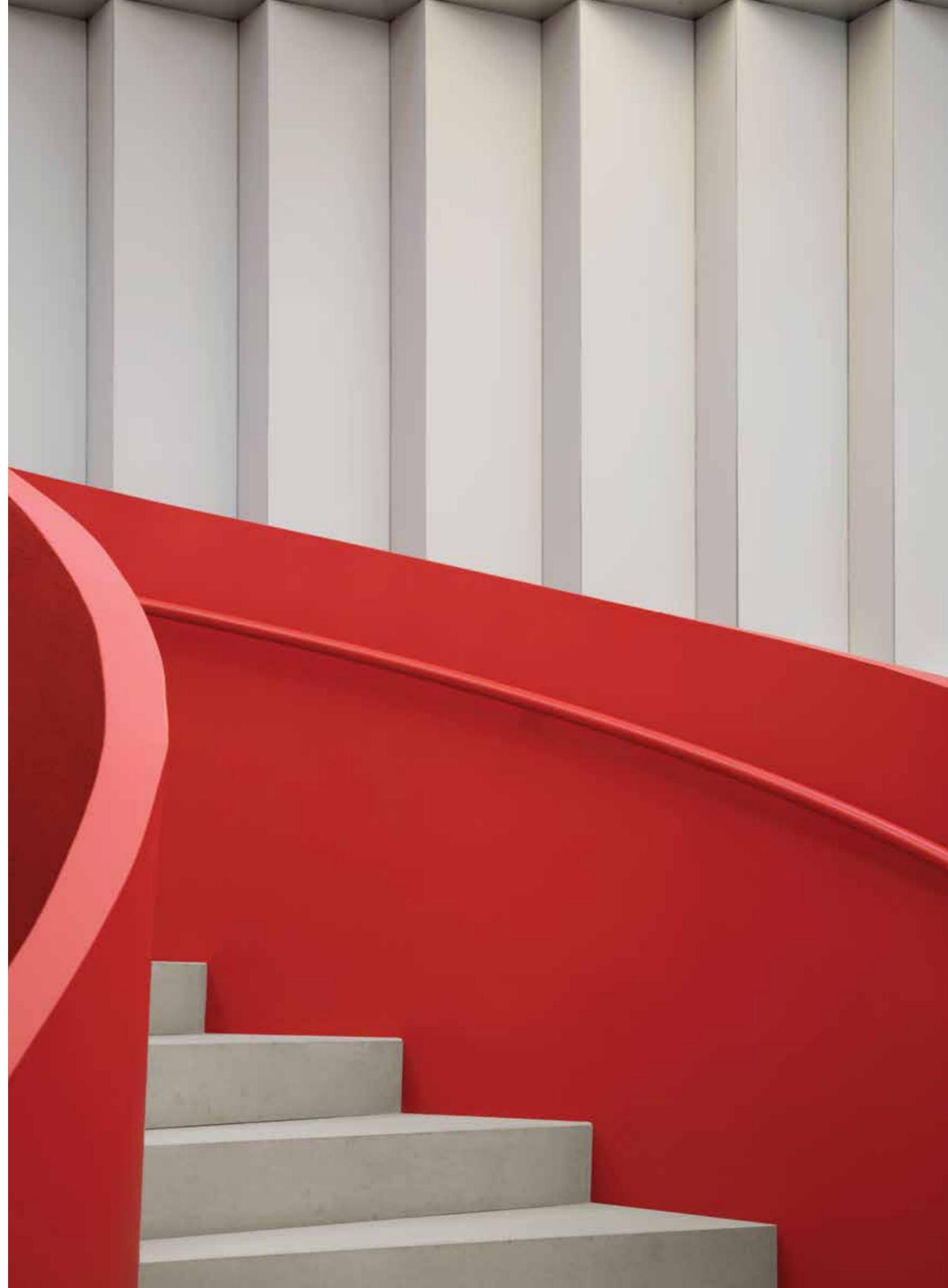
New models for new horizons

At the beginning of 2020, the transformation of Berlin Packaging EMEA is in full swing and the company's horizon is changing from local to global. With this new scenario ahead of them, Berlin Packaging EMEA decides to take decisive steps. Changes to the organisation model and, consequently, a rethinking of all the management parameters of the company's many resources are underway. The company starts a close dialogue with a group of architects, who were invited to enter a design competition, with the aim of seizing the momentum of this expanded vision and turning it into an efficient, operational reality.

To explore: the encounter

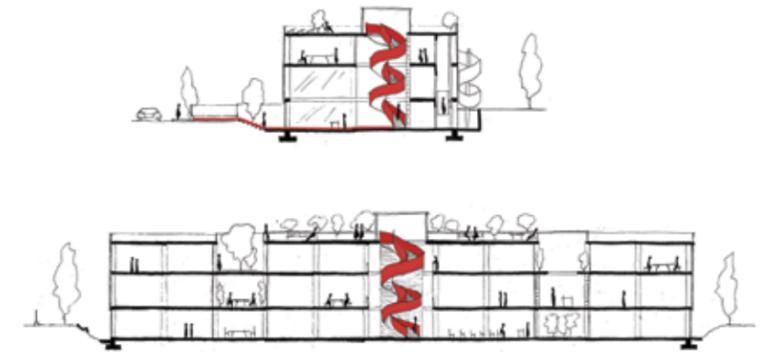


The first winning project: the entrance hall with spiral staircase





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The first winning project: section drawings

The corporate spirit: 'ethical' aesthetics

The winning project (submitted by the International Architecture Studio RBSGROUP) was inspired by this need for radical transformation in the continuity of such a substantive experience, bringing to life spaces that have the power to express, first and foremost, and unequivocally, this innovative tension rooted in the past. It starts with the warehouse, representing the past, and ends with a fluid, organic, flexible space: the future of human-scale design. It makes the building, the quality of the shapes and processes, the transparent nature and the warm tones of the glazing, the starting point from which this deliberate mandate could be

rendered visible and sumptuous: designing the spaces to reflect the corporate spirit from an ethical and aesthetic point of view, without distorting its underlying identity. The result is a compact but extremely permeable volume in which the hierarchical nature of the various departments has been liquified in favour of creating a fluid landscape that almost seems to be in motion.

It was decided to extend the new "concept" to the EMEA network of Berlin Packaging and the office project in Albaredo (Italy), and then in Nice (France), becoming full-scale models, which could be used to test the soundness of the vision.



Material
Circulation



The laying of the first stone

The campus vision: mine, yours, ours, everyone's

The Headquarters project should not be perceived as a mere architectural intervention on a building. It is the creation of a real campus to complete the company's global vision. Bringing together the work of the private and the public space predominantly suggested that boundaries between business logic and the common good are becoming increasingly blurred. With enormous effort and determination, it is possible to realize these intentions into projects that are mutually beneficial. Social and corporate responsibilities are no longer diametrically opposite, they are complementary factors. The interest of local institutions (in particular the municipal administration) to enter into a meaningful dialogue with the designers,

starting with the fruitful cooperation that is already underway with the academic world (Politecnico di Milano) has given a strong impetus to the territorial redevelopment project (AP+A) financed by the Ministero della Transizione Ecologica (Ministry of Ecological Transition).

The rapid and accelerating growth of the company has forced an urgent rethinking of the site that was initially chosen for the new Headquarters. In place of the original site, the district of Via Gioia 3 was found to be the ideal point of convergence between ideas and implementation.

Once the site had been chosen, construction began almost immediately.

2

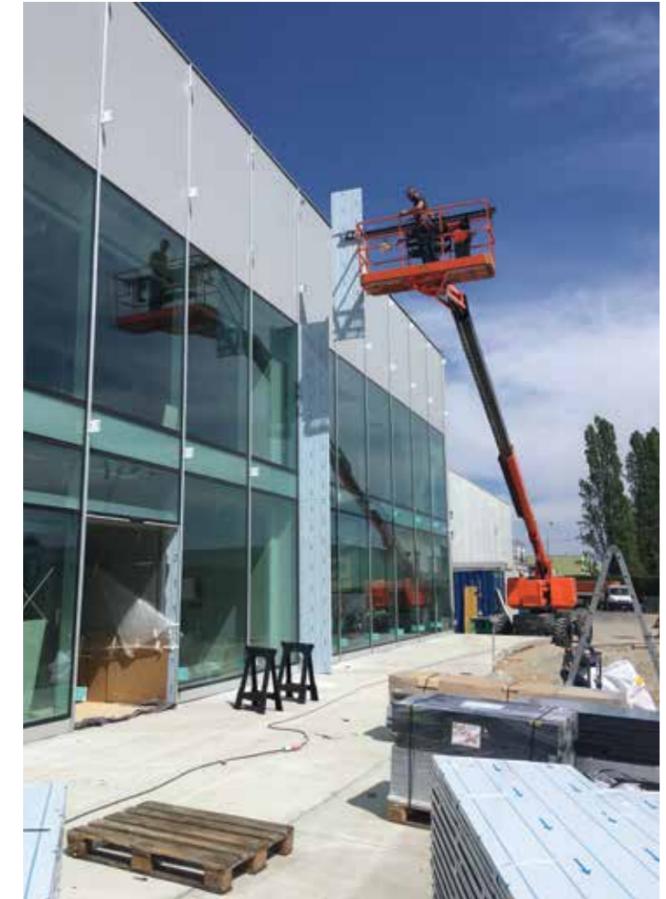
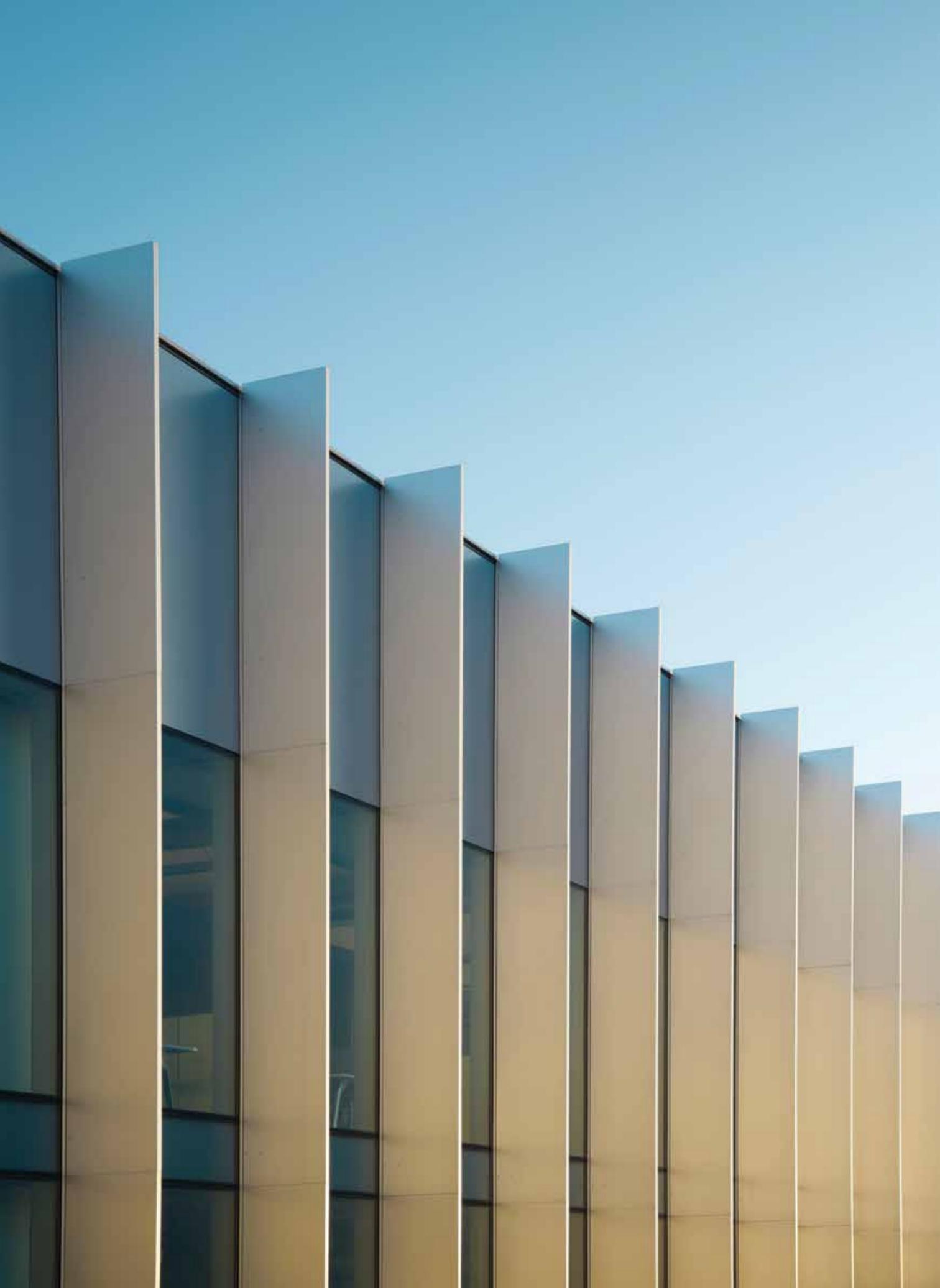
To translate:
the construction

Interpreting the possible: do it

Having decided to change course and respond to the new needs of the market with a practical proposal, with the help of RBSGROUP, the main concepts of the new approach started to transpose together with the actual potential of the space, leaving the door open to future, imaginative plans for further development opportunities that are currently unexplored.

To translate: the construction





Enhancing the existing, without concealing it behind internal cladding was the first act of architectural interpretation, adding the attention to the urgent problem of reducing the request of excessive resources from the environment and, above all, the production of waste and pollutants. This strategy was also very practical in terms of the time frame: six months for design and one year for construction. These are record breaking numbers for building projects of this size.



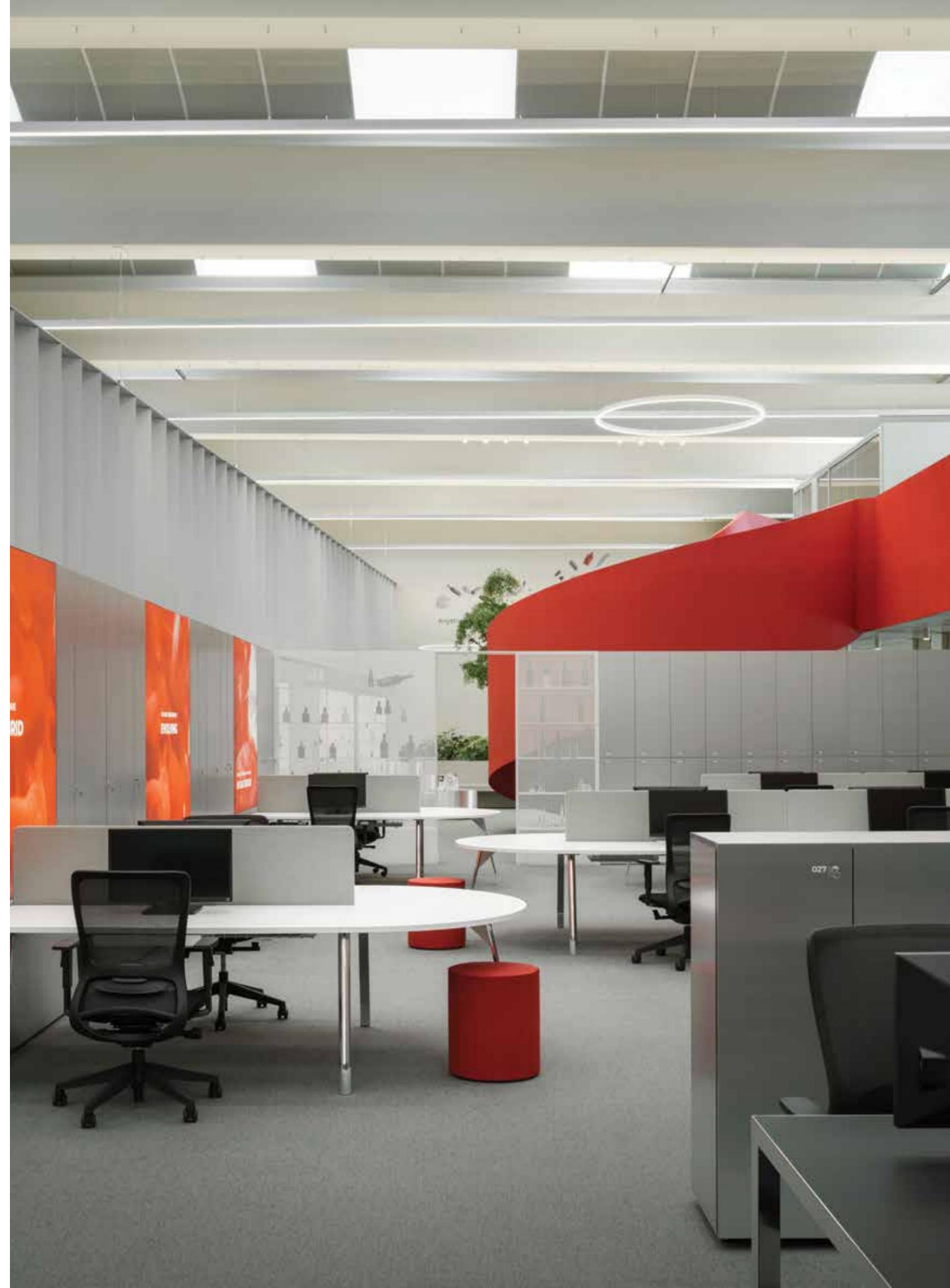
Anything is Possible

Energy is matter: designing emptiness

The notion of having a minimal impact on the pre-existing volume of the structure and the desire to maximise it transformed the way of thinking about a space composed of traditional offices.

The absence of pillars, a clear vertical height of 10 metres, a length of 60 metres and a width of 30, drove the architects to follow the forces that were dictated by these fundamental features. These are amplitude, airiness, the volume of space at the top of the building, the length of the visual horizon, the absence of predefined routes.

To translate: the construction



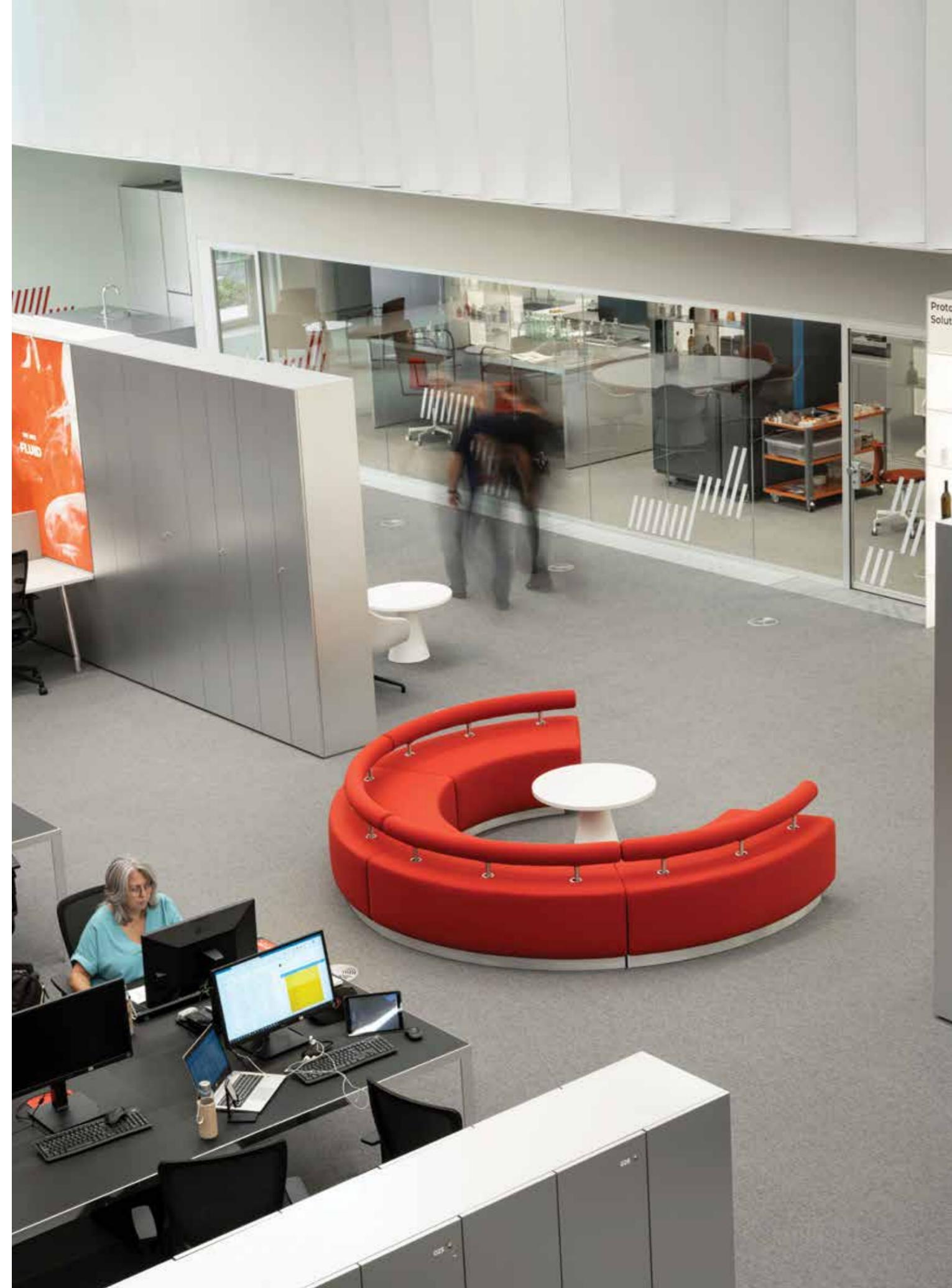


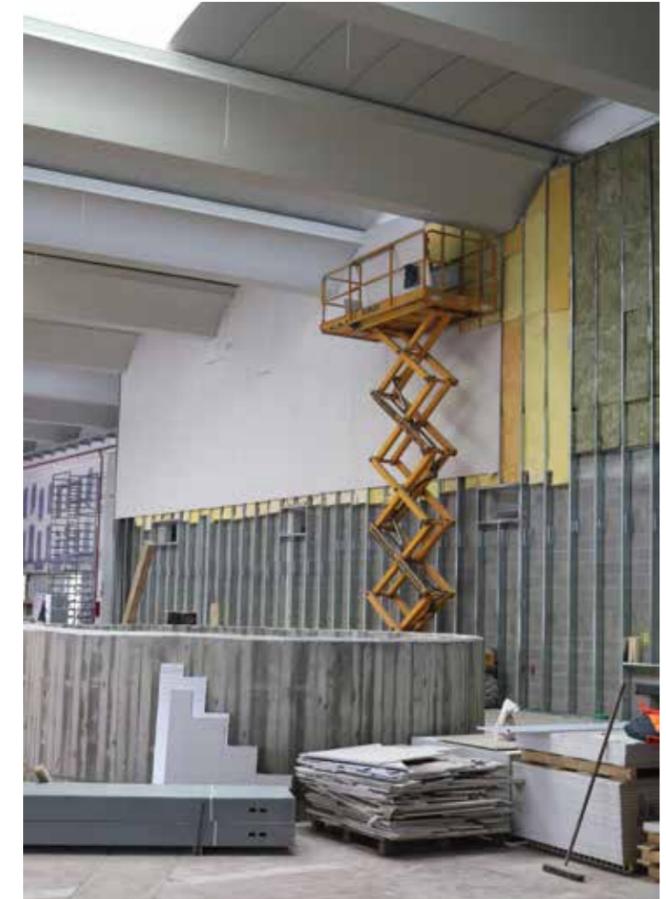
This is the opposite of the traditional approach for this type of intended use. Playing with these natural traits has resulted in the ambition to embrace fluidity and possibilities, as living energies to be exploited, taking shape in long, uninterrupted views, internal and external cross perspectives, where the geometries vary in a special way for each observation point: multiple views instead of a single view, multiple relatively smaller spaces created from a single, large, unbroken space.

Fluency: harmonise the opposites

This ambitious design choice would have made the project rather risky, since ideas that seem brilliant on paper don't always turn out as well in the real world, and don't necessarily provide all the functionality the design promised. Emphasising the continuity of spaces, while managing at the same time to create more exclusive work areas was the goal.

To translate: the construction





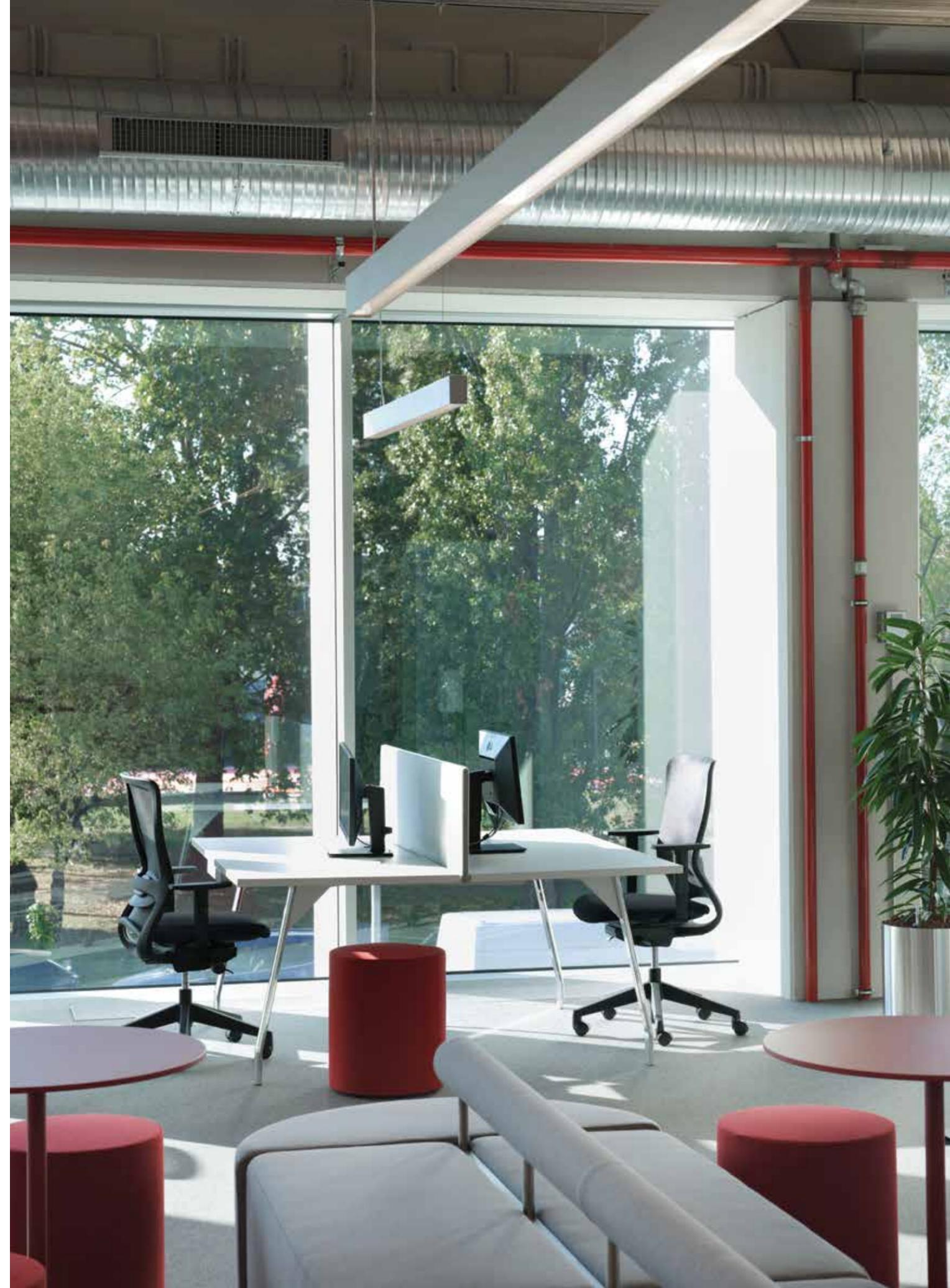
The building, once completed, was actually more successful than expected. In fact, that “Fluidity” – a key principle of company policy – and that logic of progressivity (another key principle that guides Berlin Packaging EMEA) has transformed the transitions between the various areas into precise forms.

The different areas blend gradually into one another (external/internal; above/below; single/double height) while retaining their distinctiveness in addition to their functional autonomy.

The Nature we look at is looking back at us

It was intended to make the open spaces and the natural spaces with the same linearity-continuity-differentiation. The garden, which has a very well-thought-out distribution of components (plants, soil, hedges, walkways, the distance between the islands of greenery), forms a direct visual relationship with the public park in front of the building across the road. Co-workers always have a full view of natural, green areas, without the distinction between the internal garden and the park. In a single glance, you can see the plants in the foreground and tall trees in the distance, giving the feeling of working in front of a park. This optical illusion that deludes the eye by increasing the area of natural space applies even when it's seen from the opposite direction. People in the park looking at the building see a continuous area of green that laps up against a gentle vertical structure. The eye meets the building, without suffering an aesthetic shock.

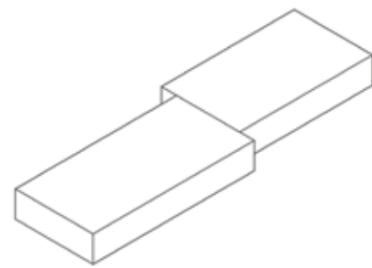
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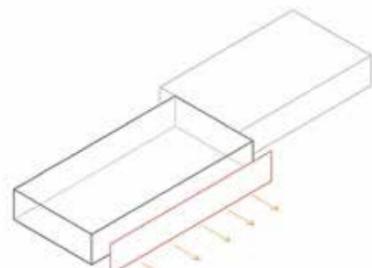


Ideally, the citizen becomes attached to the industrial structure, which conveys the status of citizen to the office worker in a municipal context and does not relegate them to the anonymity of an off-site co-worker. Future works will emphasise this idea even further, allowing room for the renovation of the public park, as well as the creation of a new urban cycle path and eventually, the redevelopment of the entire via Gioia parking

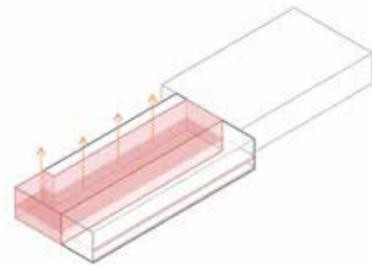
area, embracing the other adjacent structures in a kind of small-scale urban redesign. The goal is always to integrate by diversifying, mixing without normalizing. This is how a few well calibrated moves have turned the existing warehouse – which preserves all the magic of its “previous function” – into a new space, something that has “never been seen before”.



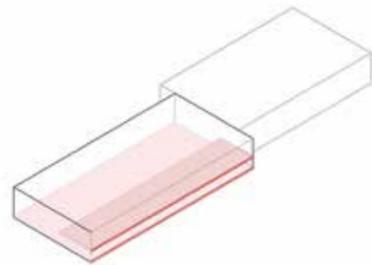
0. The existing complex: the industrial volumes of the warehouses



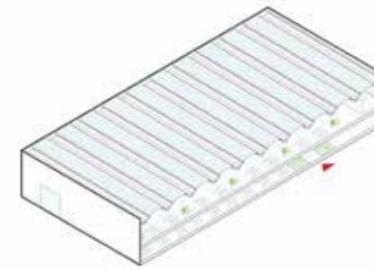
1. Removal of the facade on via Gioia: the space opens up to the view and the light



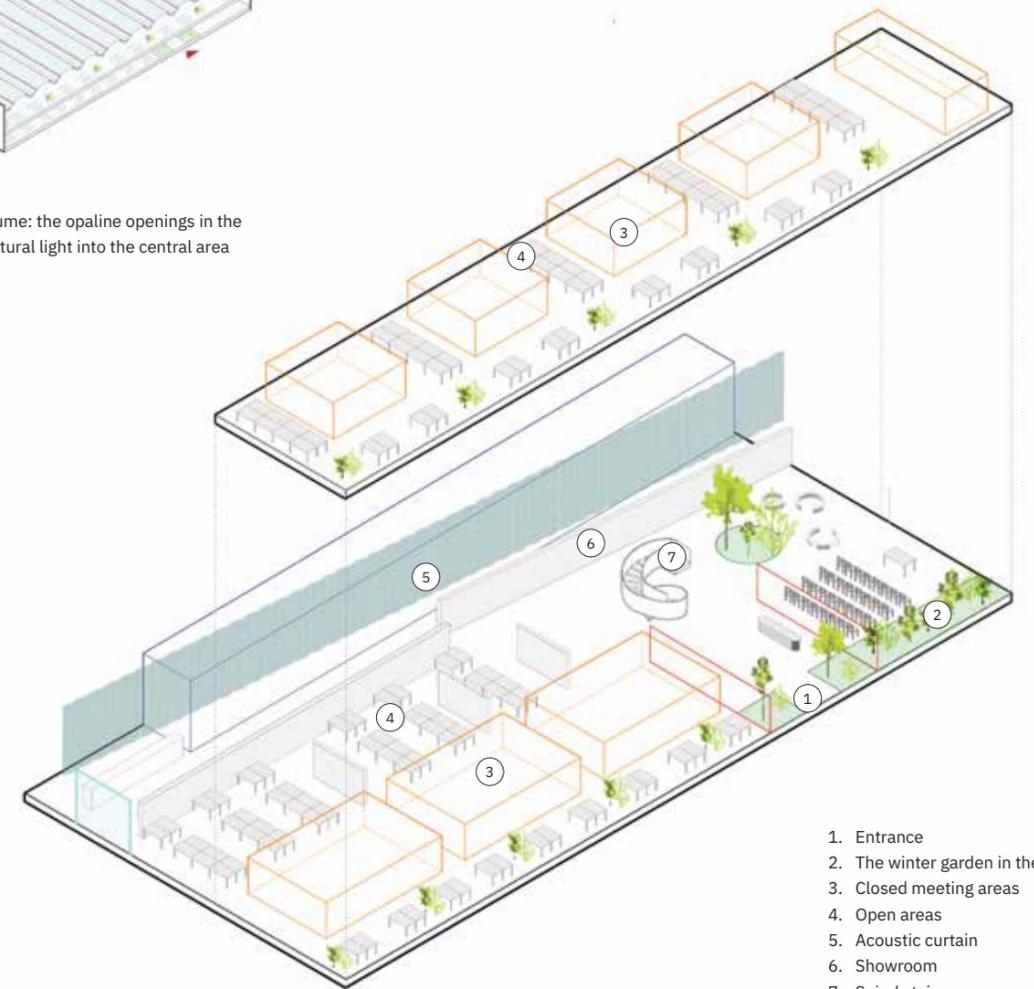
2. Volumetric subtraction



3. Insertion of the intermediate divider: relationship with the large double-height space



4. The final volume: the opaline openings in the roof allow natural light into the central area



- 1. Entrance
- 2. The winter garden in the front
- 3. Closed meeting areas
- 4. Open areas
- 5. Acoustic curtain
- 6. Showroom
- 7. Spiral staircase

Structures of structures of structures

The work on the outer shell of the building was intended to be equally conservative and imaginative. Subtle emphasis with highly expressive lines. The south-facing opaque facade has been replaced by a glass curtain wall with deep aluminium fins. This new transparent filter floods the interior with natural light. Similarly, on the western facade, a large window has been inserted where the warehouse metal door used to be.

Opal skylights spread sunlight evenly throughout the interior of the building. The principle of light and openness also applies to the internal construction. A mezzanine parallel to the facade/window divides the building into two working levels, first floor with a greater density of co-workers and with a greater number of specific functions (meeting rooms, focus rooms, and phone booths), while the ground level is a

large space that has been left empty, double height, which is intended for showroom and more informal and creative uses. There is an imposing spiral staircase with a bright red finish, visible from outside, which connects the two main levels with an almost wave-like motion. It delineates the open space, which is composed of two areas (one of which is more informal and the other that is home to more standard workstations) without

actually dividing them. An acoustic curtain suspended on the roof and a series of display shelves are the only diagonal that interrupt the square shapes of the pre-existing building and introduce an invisible vector that imperceptibly orients the movements of people between the different sections of the building.



The inauguration evening of the new Headquarters

The simple complexity

The House of the Possible, similar to a gigantic kaleidoscope, multiplies the combination of few simple architectural gestures within itself, bringing to life the effect of expanding spaces and the subjective imagery of indistinct but real places. On a human scale, such as the open spaces that the human gaze mentally remodels according to its desires.

3

To create:
a new space

“O que será que será...”

In 2019, when Berlin Packaging EMEA identified the qualities it wanted for its future Headquarters, the world of office design was evolving rapidly. For years, it has witnessed a profound transformation, the greatest challenge of which was to integrate technology and production processes in a harmonious way. The margins of freedom have been extended in a way that was unimaginable even just a few years before. Looking at the ability we have today to work on the same project remotely from several parts of the world and synchronously, this freedom has connected so many nodes of a global network of relationships that no longer depend on physical proximity, as was previously perceived. Because of all this, the office space has progressively lost its traditional rigidity and has been shaped by macro-phenomena, epochal events that have changed its meaning at a fundamental level. And the same has happened for private homes, cafes, parks and any other place where there is a connection to the 'Network'.

This paradigm shift has greatly enriched the visual landscape, opening up a vista that was inconceivable before. It changed the way people work, the quality of the materials to be used, the perception of those who were used to spending their lives in traditional workplaces such as offices. This ripple effect arrived at an unexpected pace and in unexpected ways. Homes became offices, assembled accordingly during the lengthy periods of lockdown and, as a consequence, office workers took advantage of the benefits of working in less unfriendly and aseptic surroundings; working now in places that are more familiar and cosier. Informality has proved to be a strength and not detrimental to productivity, as has been confirmed, beyond any reasonable doubt, by various researches conducted in Northern European countries. The forced partitioning of workplaces has emphasised that the qualities of private spaces need to be extended, in a process of 'humanisation' of spaces, even in large scale workplaces.





WE ARE CONSTANTLY
EVOLVING

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EVOLVING

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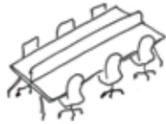
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032

Open workspaces



Personal desk



Shared touch down



Small informal meeting



Medium informal meeting



Large informal meeting



Stand-up working





Enclosed workspaces



Phone booth



Focus room



Private office



Medium meeting



Entering the new EMEA Headquarters, strolling inside the large open space under a unifying roof, one would first come across the departments with their new specialised functions. It can be perceived as the main flexible line that flows through the space forming successive areas with different functions. One close to the other, each area distinguished by its own mission: either for generic or specific activities, closed rooms or open spaces, up to a point suitable for gatherings, and spaces with a different acoustic flavour. This heterogeneity has an immediate impact on each worker's personal inclination to intuitively 'feel' the space that best suits them, and to choose it as their own.



Large meeting

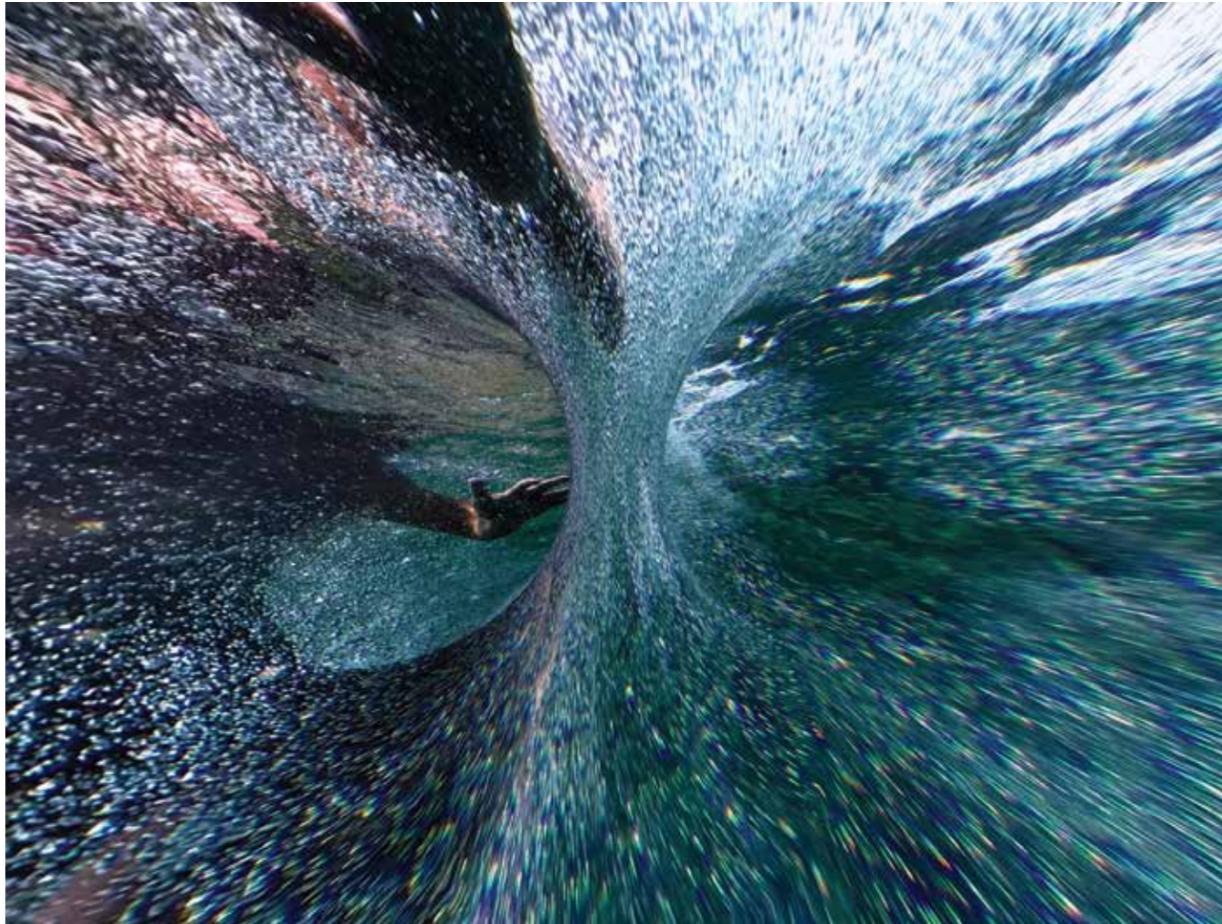




Interaction,
relaxation,
action



On the previous page, the Primary Pack Lab, a laboratory where the packaging prototypes are printed.
On this page, at the top is the meeting and relaxation area on the mezzanine floor, on the left is the Studio Hub meeting room



The art of working in beauty



The House of the Possible has opened up to art explicitly, no longer just as a frame to embellish the appearance of the usual neutral interiors and intended just to distract the eye with a little beauty. The ambition and the hope here are quite different. Can art create a direct exchange of energy between those who

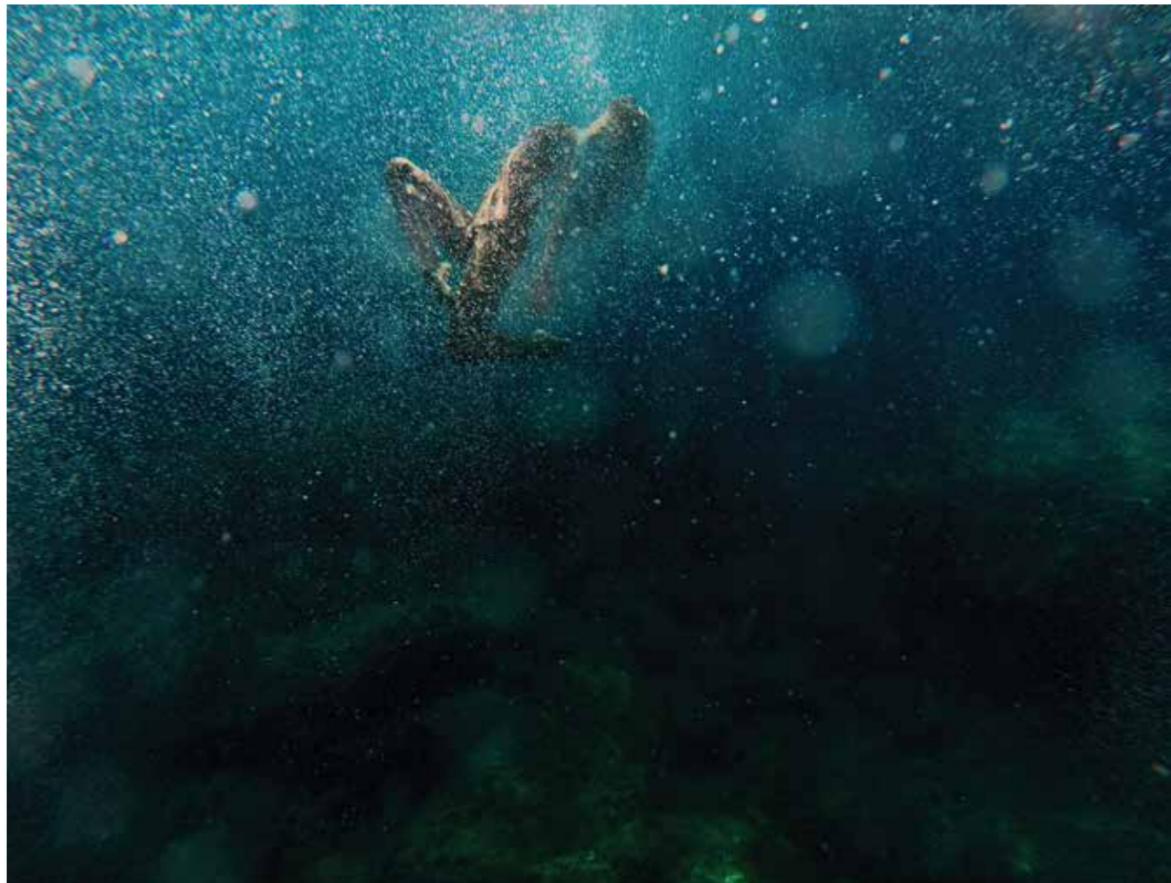
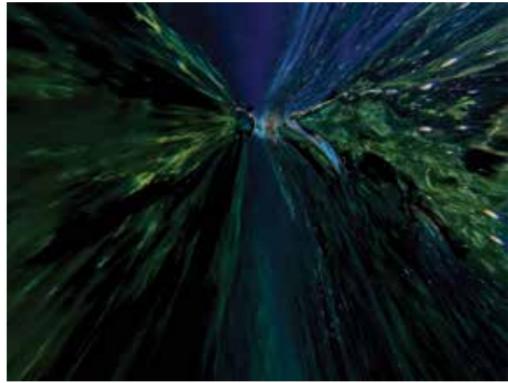
are working within a context that is dedicated to pragmatism and efficiency? Can a work of art have an even higher positive influence in a recreational area, even turning it into a place of inspiration? The answer is simple: "Yes, it can!"



The synergy between art and the workplace has already been demonstrated in Berlin Packaging EMEA's Headquarters inauguration, when photographs of aquatic dances by the Italian-Greek artist Cristina Guglielmino, were exhibited on the external windows with a strong visual impact. Photos that remain on display in the spaces between the various areas of the offices on the ground floor, corridors through which one enters into another perceptual space, thanks to the predominant blue sea and the greatly elegant and regenerating underwater dancing evolutions within an already harmonious environment.

To create: a new space





In addition to the executive rooms on the first floor, they give depth and plasticity to the glass boxes of the enclosed offices. In this context, the works of art need to be valued as sensory prisms that reflect the same creative dynamism, the origin of this transformation, that is the soul of the company, its beating heart. Art, therefore, becomes the symbol of an approach to doing business that puts the human being at the centre of any project, safeguarding their individual well-being along with the well-being of the whole working community.



Transparency is green

The facade is a glass filter that provides direct visual communication between the interior and the exterior of the building and extends the area of influence of the office out towards the garden. Looking at the garden ('the gardens' we should say, as there are many islands of greenery running along the perimeter of the building on three sides) and then being able to let the eyes roam and take in the public park, gives those in the building the seamless sensation of being immersed in greenery. The park is still the garden, the garden is the first point of contact with the park. This game of encounters between the different "phases" of the natural environment greatly expands the perception of the actual volume of the structure, providing a horizon

line, without visually breaking the line that leads the eye from the office area to the green area. The decision to pay careful attention to the design of the small surrounding gardens and to arrange the various bands of flora, seasonal plants, and precious shrubs, (that hint at an oriental style?) comes from the conviction that greenery can no longer be merely ornamental and an attempt to mitigate the artificial nature of the building, but instead has to become a living part of the larger architectural structure. It becomes an integral part of the building, and not a separate add-on, and performs the function of creating a continuous relationship with those who stop or walk across the green areas, even if they just glance at them.

Outdoor workspaces



Movable small meeting



Movable medium meeting



Fixed informal meeting



Fixed informal meeting

The variety of plants reflects the rhythm of the seasons and has different smells and colours, under different conditions of temperature and humidity. This is a conscious choice to maximise the effect of an organic and natural flow. It is no longer just a well-tended garden, always the same, but a physiological succession of climates and seasons. The light, almost transparent metal perimeter fence, is designed to avoid giving the effect of a barrier and exclusivity in the building and creates a minimalist 'diaphragm' between the

public and private areas. This diaphragm of the facade is also permeable in the opposite direction.

Shrubs and tall plants occupy the bright interior spaces and have exceptionally large proportions, unifying the working environments, casting an even light over all the items in the office (tables, chairs, computers, desks). They also purify the air and can even provide immediate relief to the customer who is just passing through.







Virtual, real, emotional

The chosen technological systems (in particular, video conferencing) provide a type of transparency on another level: from the natural to the artificial. Screens, cameras, and microphones act to accelerate collaboration and connections, turning the Milan hub into a virtual 'hub of all hubs' in the network of workers scattered around EMEA. The office of the future is a complex mixture of virtual environments treated as if they were real, spatially rich but that can be rapidly reconfigured: technological but emotional at the same time.

4

To welcome:
the customer

A systemic vision: the Journey is here

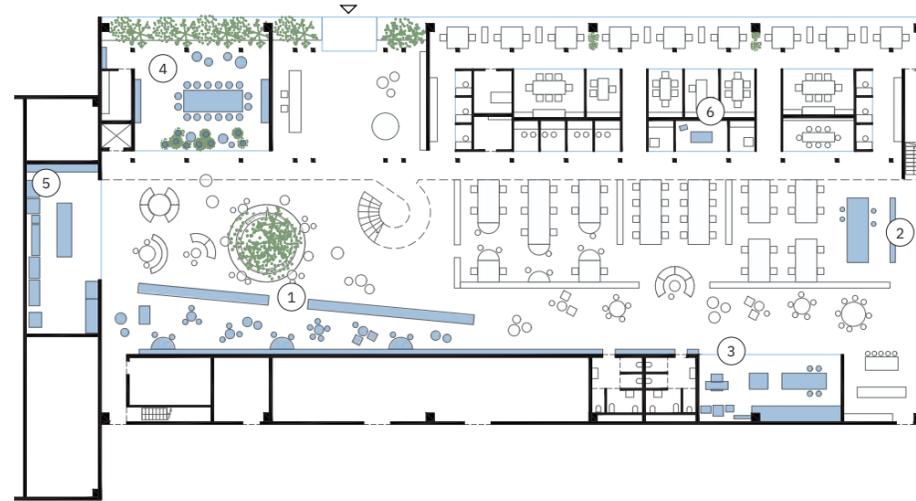
As it must be obvious now, the House of the Possible is not a traditional building. Inside a single volume that wraps around the large, double-height space is a futuristic office for 130 people, hot desk workstations scattered in a stylish garden, a creative department (Studio One Eleven), a rapid prototyping laboratory, areas for corporate events, an exhibition area, and an elaborate hands-on guided tour for customers. This ease of movement between different environments, the varied perspectives, lighting, and transparencies, boosts the willingness of people to relate to all the different operational sections of the building and to other individuals. The majestic staircase along with the height of the spaces

envelop people, customers and co-workers alike, and blend the different environments together without creating confusion in this minimalist version of the industrial cathedral. These are places that encourage collaborative behaviour and instill an instinctive climate of trust. In particular, the Customer Journey is an immersive experience for Berlin Packaging's customers. They are invited to take part in the creative process and be active participants in the research and development phase of new custom products design. A genuine adventure, stimulating and with a strong impact on those who take part, all unfolding within the same Headquarters, with a series of interconnected stations, showing the different phases of development.





Customer Journey: the project is a real path to take step by step with the customer



The Customer Journey

1. Showroom
2. Studio One Eleven
3. Primary Pack Lab
4. Inspiration Room
5. Decoration Lab
6. Photo Studio

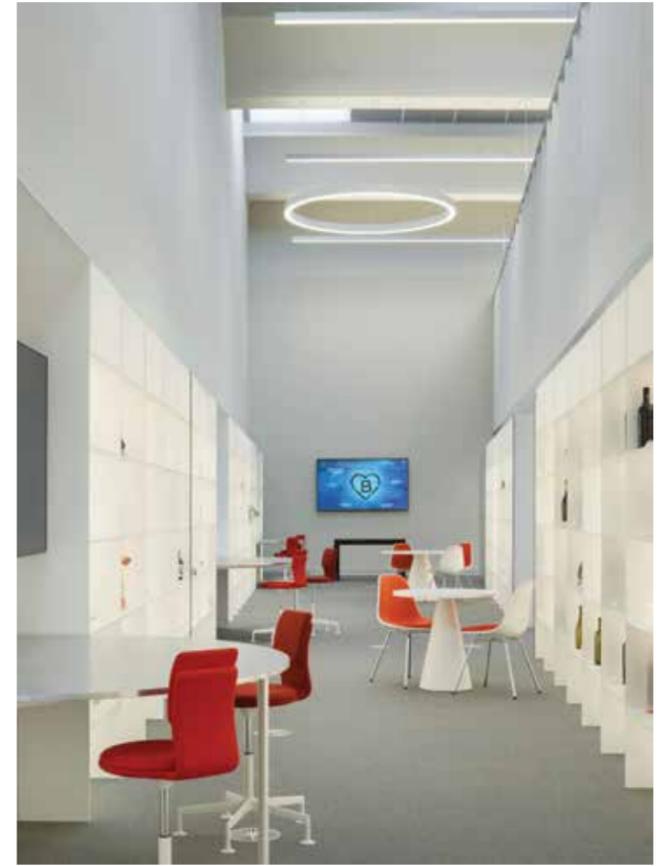
As the entrance threshold is crossed, a large exhibition area welcomes visitors and guides them into the building. The customer is guided in a unique experience that starts in the Inspiration room, an enlightened space to welcome the customer and empathize with his/her business. This first step allows to start a dialogue and proceed to the exhibition shelves in the open-space showroom, that allows customers to examine products in a pleasant setting. In a set of symphonic features, each part of the exhibition reflects all the other parts at a glance. Just like in an exhibition of handicrafts in a design museum, the items on display are enhanced by the play of light, rather than treated as just technical objects. The Showroom is a mirror of Berlin Packaging EMEA's incredible portfolio, where Sustainability has a dedicated space, underlining Berlin Packaging's focus and care

for our Earth. Studio One Eleven is the home of innovation and creativity. Here, designers can showcase valuable success stories to inspire the customer. Primary Pack Lab is the next station, where an idea can turn into a full-scale prototype delivered to the customer in a short amount of time. The Inspiration room is the natural next phase of the journey, in order to deep dive with the customer after the tour: a creative lab with live sessions defining in detail every phase of the project. Once teams have agreed on product type and graphic decoration, Decoration Lab comes into play, dedicated to the creation of unique decorations directly on packaging. The 'tour' eventually ends in the Photo Lab, where photographers document the tangible results of this process. The process is flexible, easy and it helps the customer in the decision-making process.





Serious stuff



In the opposite page, the informal meeting areas with the long exhibition wall in the background.
 In this page, at the top the showroom area dedicated to sustainability.
 At the bottom, the creative department, Studio One Eleven





In the opposite page, the Primary Pack Lab, where the prototypes designed in Studio One Eleven are made.
In this page, at the top the professional photography studio. Below the entrance to the Inspiration Room







Product diving

Customers have an unusual, yet very impressive experience, which gradually leads them through the various stages of product development, where creativity, innovation, and new technologies all come together to create something new that did not exist before.

5

To live in:
the landscape

The House of the Possible is impossible (without nature)

The natural world is a core theme of the House of the Possible. Beyond the glassy diaphragm that is the facade of the building is the dry garden, with a landscaped area of predominantly mediterranean plants. Nature, no longer just a “greenery”, in this arrangement becomes an element that can progressively connect different spaces (for example, internal and external, private and public, architectural and urban, local and environmental).

To live in: the landscape





Garden's
summer look



Stipa tenuissima



Perowskia



Gaura



Agapanthus



Muhlenbergia



Echinacea



Gynerium



Nandina domestica "Fire Power"



Molina caerulea



Calamagrostis

The garden's voice

As the office is a microcosm of intercommunicating parts, so the garden 'speaks' to itself, in its different voices. The selection of a large "community" of species aims to enhance biodiversity.

The garden's composition throughout the year accentuates both the flowering stage and the natural decay of its plants. Perennials, shrubs, herbs, bushes, and wildflowers, long ignored by the stalwarts of the most conservative landscaping are used. Our landscape artists alternate remarkable ornamental grasses (gynerium, stypa, miscanthus) with evergreens, mostly ground cover species (rudbeckia, agapanthus, perowskia), which during the summer season radiate bright and luminous colours. Alongside these plants, which stimulate the sight, there are aromatic plants (creeping rosemary, russian sage and perowskia) to delight the nose.





Garden's
winter look



Stipa tenuissima



Perowskia



Gaura



Agapanthus



Mulebergia



Echinacea



Gynerium



Nandina domestica "Fire Power"



Molina caerulea



Calamagrostis



Similarly, the ground is not treated as a single unit, but as a “variable geometry” surface, to be gently sculptured. By diversifying the botanical groups and giving depth of field with these discontinuous visual solutions, the intention was to unite, not only conceptually but physically, the natural aspect with the human. The resting areas and the garden, with the pedestrian paths to the informal conversation stations, form a single large composite habitat.

This type of outdoor environment, unlike the more classic types that need constant maintenance and water, host more rustic plants that are less sensitive to diseases and pests, can grow even without regular watering. All these arrangements follow closely to the LEED protocol, which the company sincerely endorses throughout the whole design and construction process.

Phone
Booth





The result is a less static, more dynamic, and sometimes wild garden, something between an English and a Japanese type, between a tropical ravine and a semi-forested region in the Lombard countryside, populated with “local” plants, which can show how increasingly pressing environmental issues can be grasped and assessed, even in unusual

contexts like the of industrial and business culture. Not only that, but they can play a part in transforming places that are usually unwelcoming and cold into lavish, giving, liveable spaces and consequently, creating a workplace that is both beautiful and extremely satisfying to work in.

6

To protect:
the environment

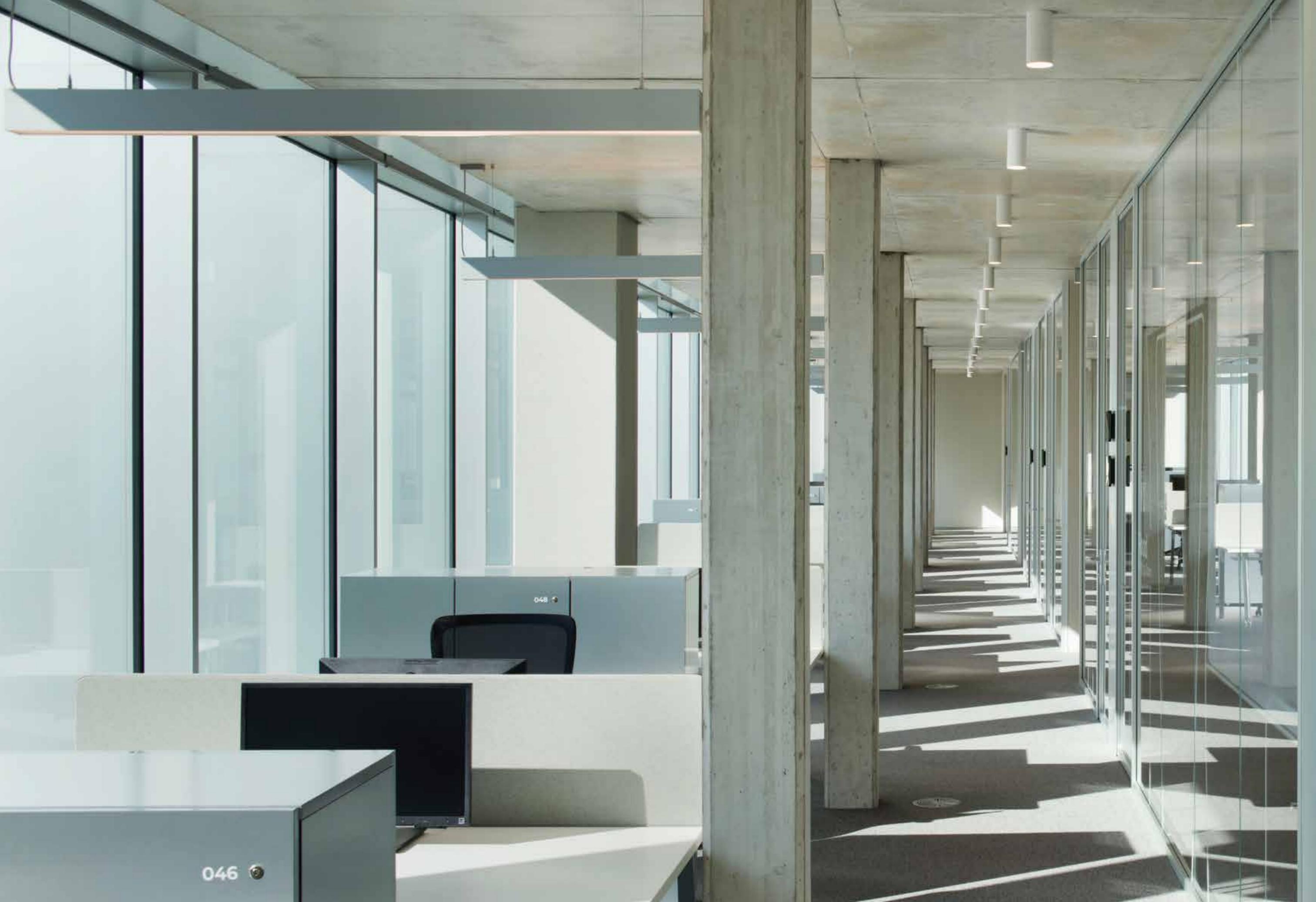
‘Habitattics’

From the outset, the project adopted a sustainable approach that is shared and embraced by Berlin Packaging. The House of the Possible is intended to be a node in a more complex environmental system, of which the building is only a small cog. Compared to a new project or a “demolition and reconstruction”, there is a saving of waste and no illogical consumption of environmental resources. The compactness of the shape makes it possible to limit the energy dispersion.

To protect: the environment

The large glass facade and the insertion of the skylights in the roof maximize natural light and give everyone a direct view of the outside. The garden and the indoor plants (as described in the previous chapters) contribute to the improvement in the psychophysical well-being of the workers and help to purify the air in the building. By preserving the soil’s permeability, and the resulting reduction in the ‘heat island’ effect, a habitat is created that was missing for the small urban fauna, for example the honey bees.



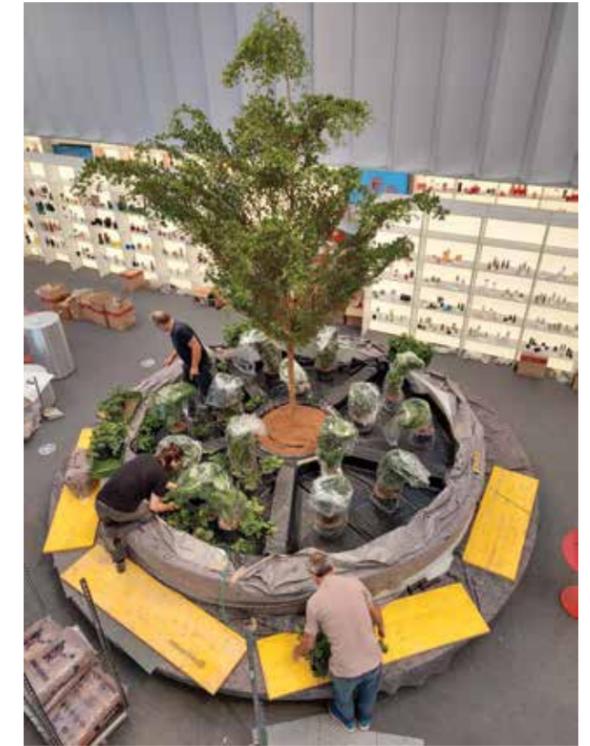


046

048



Reuse, reduce,
optimize



On the left, the installation phase of the fins for the glass structure that give rhythm to the facade and shield the morning and afternoon light. Below, a comparison between the old and the new facade: opacity versus complete transparency. Above, the arrangement of the central basin to plant the large tree (*Bucida buceras*) which helps to embellish the internal environment and purify the air.





LEED Category 1
Location & Transportation

We have chosen to create a new Headquarters, enhancing a pre-existing building in line with the principle that "the greenest building is the one already standing". We want to strengthen the access to more sustainable mobility for our people, also working together with the municipality.



LEED Category 2
Sustainable Sites

We evaluated several sustainable features for our new building. To limit our contribution to global warming, we identified suitable materials and colors, such as facades and flooring that help reduce heat islands. We have also focused on mitigating light pollution with dedicated outdoor lighting.



LEED Category 3
Water Efficiency

We have paid great attention to improving water consumption efficiency and reducing waste as much as possible. We have adopted internal systems intended to control the water wastage and chosen outdoor plants that require no irrigation to pursue this goal.



LEED Category 4
Energy & Atmosphere

Our EMEA Headquarters is 100% supplied by renewable energy, not coming from protected areas. Thanks to the photovoltaic panels installed on the roof, we can contribute to the energy supply in a very sustainable way. We have optimized the energy performance of the building, adopting energy efficiency technologies.



LEED Category 5
Materials & Resources

We have conducted a building analysis to reduce and reuse all possible resources and prefer recycled materials in all the requalification process. We have selected several materials with a dedicated EPD certification - Environmental Product Declaration.



LEED Category 6
Indoor Environmental Quality

Our people's well-being is a priority. For this reason, we are committed to verifying the air quality inside the building. The installation of indoor CO₂ systems helps to ensure a safe environment for our employees. We verified and limited the pollutant emissivity of the materials used in the building update, such as paint and coatings, adhesive and sealants as well as flooring.

To LEED

The entire process is in compliance with the LEED protocol, which is a procedure that involves all areas of design: architecture, MEP engineering, site organization, eco-sustainable materials, etc. For example, simple devices such as water flow reducers and automated internal light intensity management systems. Others, much more complex, like a photovoltaic field entirely

covers the roof and provides sustainable energy to the building.

The LEED environmental certificates the minimum content of potentially harmful volatile elements (VOCs). All these elements are part of the "LEED galaxy", the protocol aimed at putting each element into a system to reduce the environmental impact, with the ability to quantify the impact in real time.



Anything is Possible

Studio M



The new Headquarters inauguration

The result of these actions is a livable and sustainable space. Co-workers enjoy naturally well-lit environments in direct visual communication with the pleasant outdoor landscape. Furthermore, the acoustic climate of the entire office is optimized to facilitate the concentration of those present, thanks to the use of simple architectural devices: an acoustic curtain that marks the double-height space, the special finishing used on the mezzanine parapet and staircase, and more than 2000 sqm of carpet with high sound absorption. Finally, all the materials used, protect the health of the coworkers and at the same time ensure the compliance with rigorous environmental criteria.

7

To evolve:
the space

‘Triologue’

In 2020, a long-term process of redevelopment began: the various stages, the subjects, the impact that these decisions will have, are the exclusive result of a close, informal dialogue between the customer and the architects. The dialogue was continued between customer and architects and the local public administration and, finally, with the world of academic research. (AP+A)

To evolve: the space

The EMEA Headquarters is just the first step of this process. Work has already begun on the historic Headquarters on viale Cristoforo Colombo, with the modernisation of its offices and common areas, the construction of a green facade and a large planted courtyard. There will be new roofing for the extensive logistics area on via Galvani.





- 1. Berlin Packaging Campus
- 2. House of the Possible
- 3. Historic Headquarters
- 4. Sports field
- 5. Public park
- 6. New parking area
- 7. Cycling path



berlin
UNIVERSITY OF APPLIED SCIENCES





Berlin Packaging EMEA also acts as a promoter of urban improvement in the neighborhood, with the social improvements that this would bring. The resurfacing of the local basketball field will be followed by the extension of public green areas, a new design for the pedestrian pathways, and the construction of a new fountain. The parking area on via Gioia will also be redesigned to improve the general landscape, with the replacement of various unstable plants,

the public rest areas (including those for the disabled) will be refurbished, and the flowerbeds will be extended to lower the excessive temperature that is found in similar areas. On via Galvani, the project design includes a secure pathway, consisting of a cycling path with planted flowerbeds, which will allow the citizens to reach the public park in complete safety, and the Berlin Packaging EMEA staff to move quickly and easily between the buildings in the campus.



Berlin Packaging
EMEA Headquarters

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