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**THE
ARCHITECTURAL REVIEW**

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Cover price
UK & Eire £3.50, overseas £3.50 sterling
(US\$8.50)

Subscription rates
Payable in advance, post paid UK & Eire
£36.50 sterling; overseas £47.50 sterling
(US\$85), air-assisted postage to New York
for North, Central and South America and
Canada only. Airmail extra according to
area. A reduced rate of £57 sterling for a
combined subscription to both *The*
Architectural Review and *The Architects'*
Journal is available in the UK & Eire.
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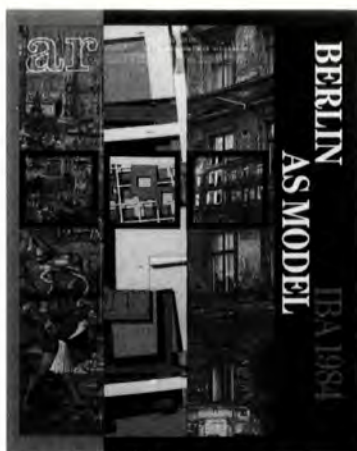
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ISSN 0003-861X
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The Architectural Press Ltd
9 Queen Anne's Gate
London SW1H 9BY, England
Telephone 01-222 4333
Telex 8953505
Printed in UK



Ideal, plan, reality



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Guest editor
Doug Clelland

Guest designer
Ken Briggs
assistant Graeme Jones

Published monthly
September 1984
Volume CLXXVI No 1051

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To mark the opening of
IBA—the Internationale
Bauausstellung, Berlin,
September 1984

The
Architectural
Review



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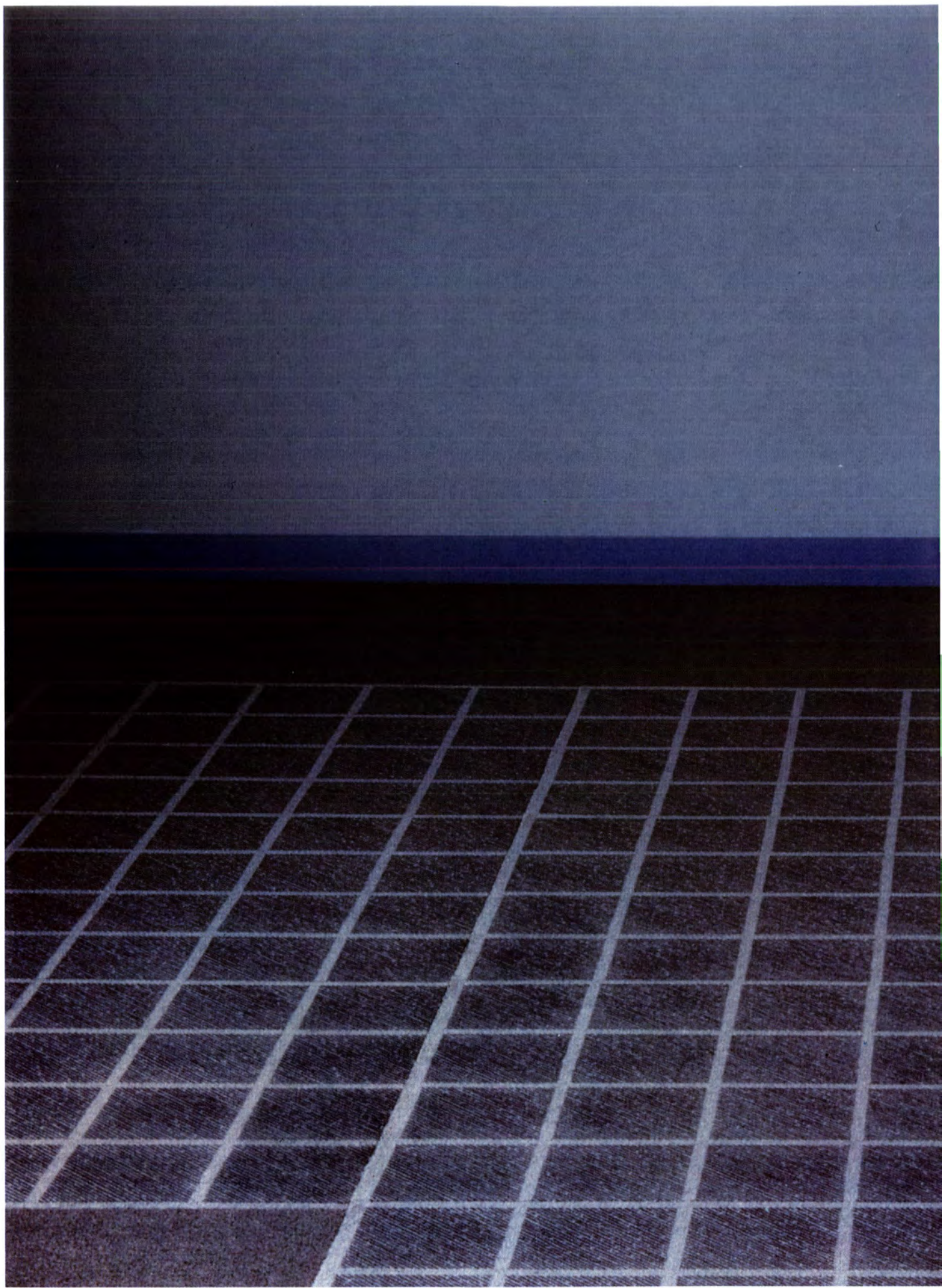
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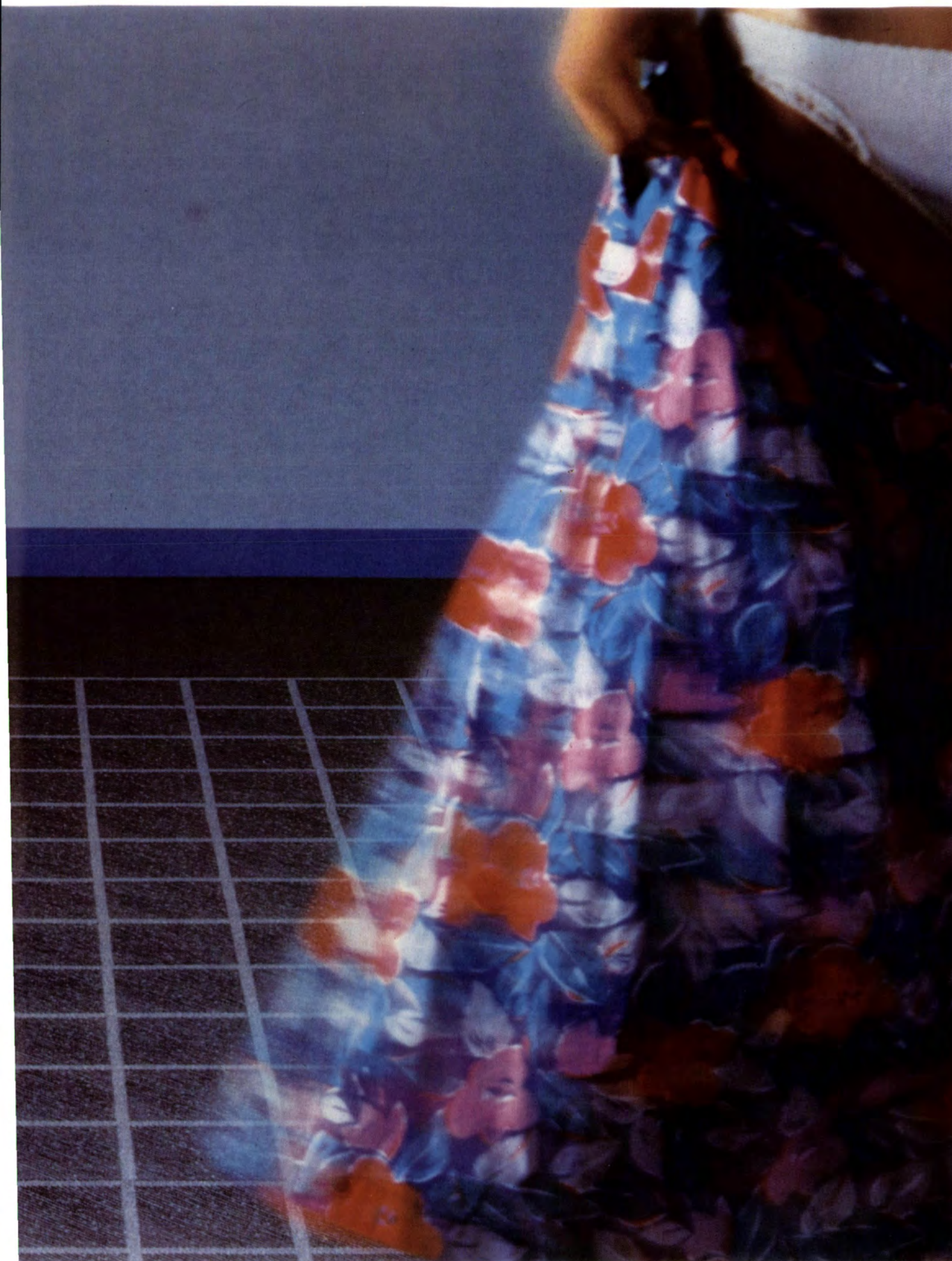
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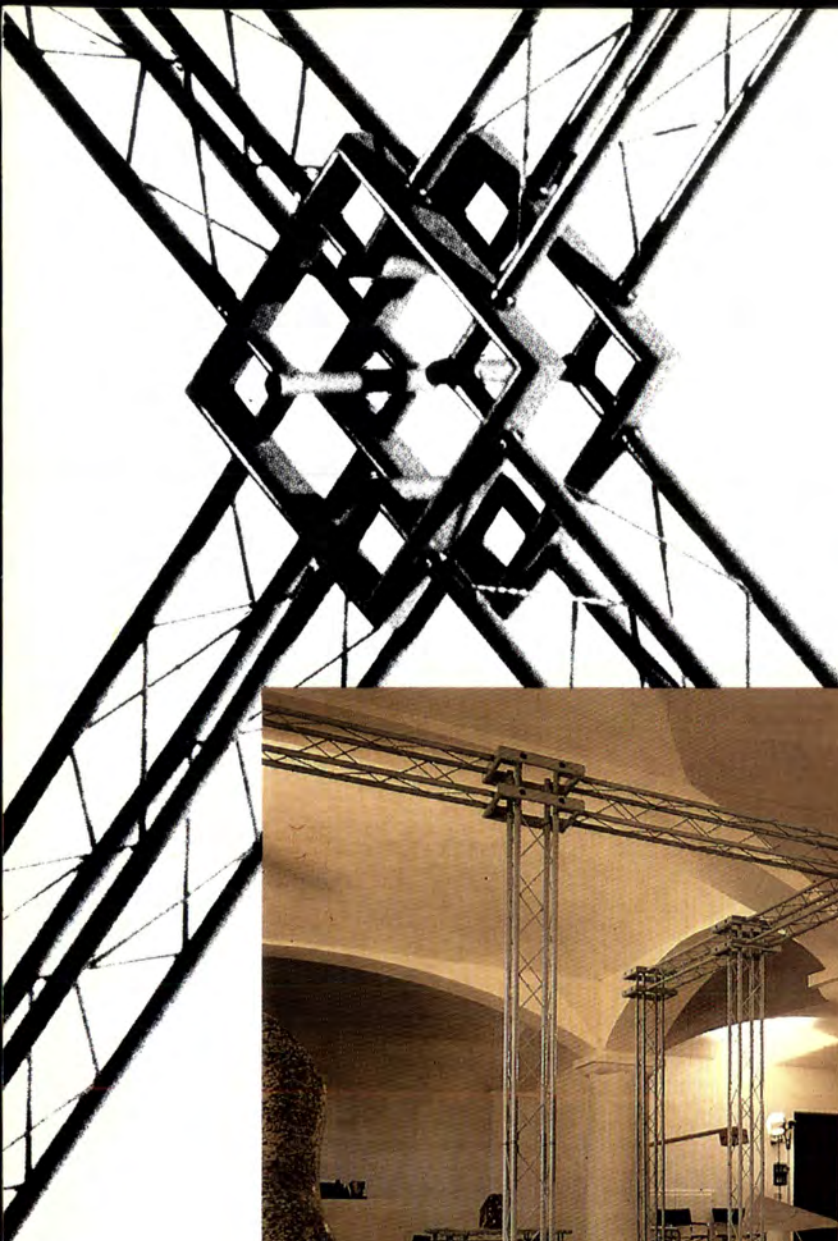
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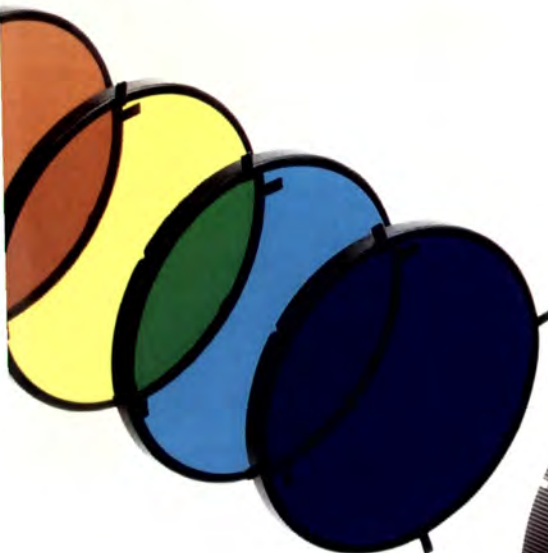
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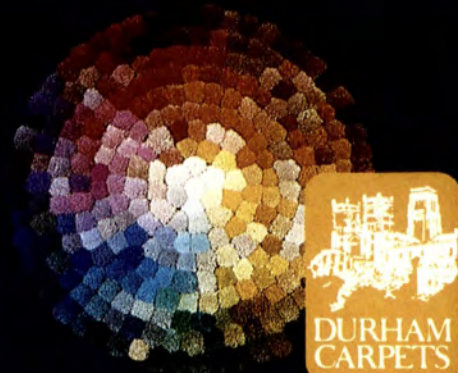
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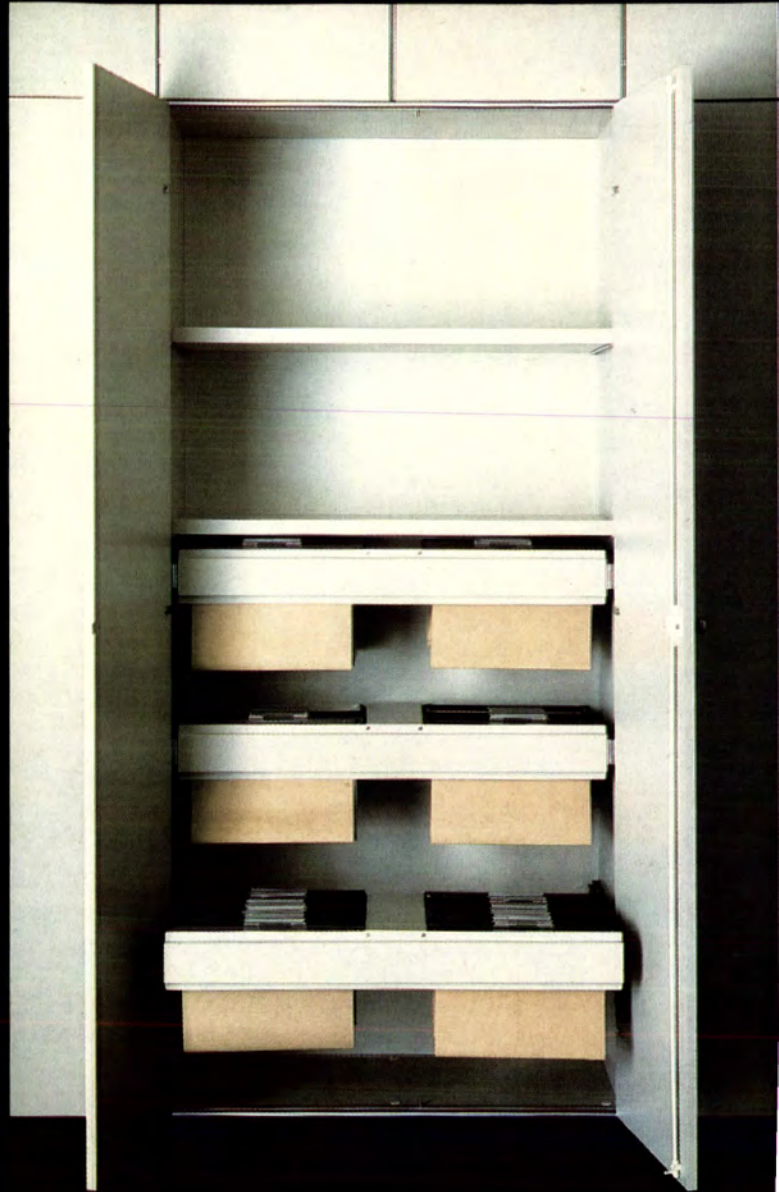
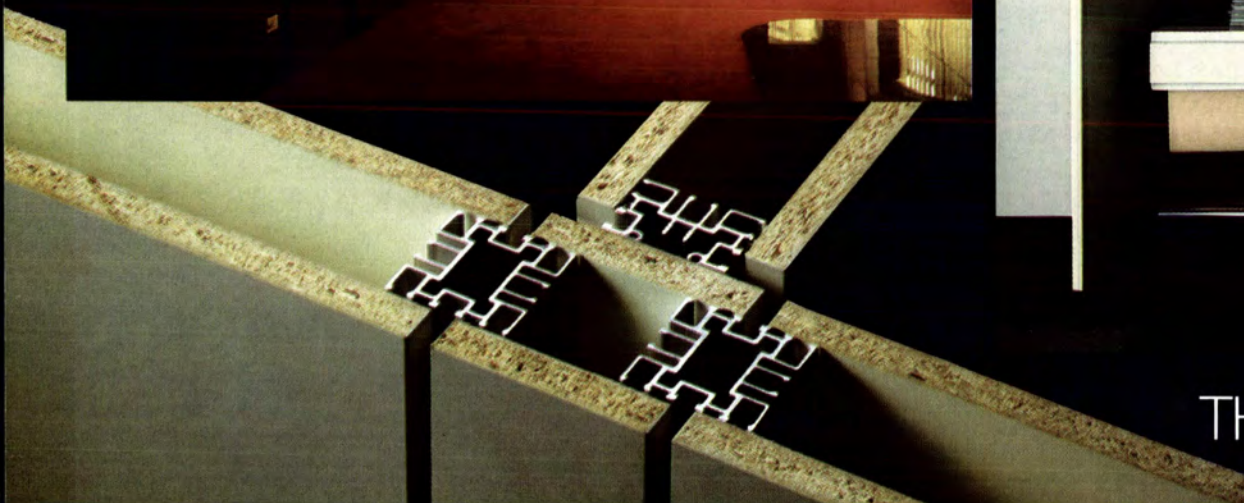
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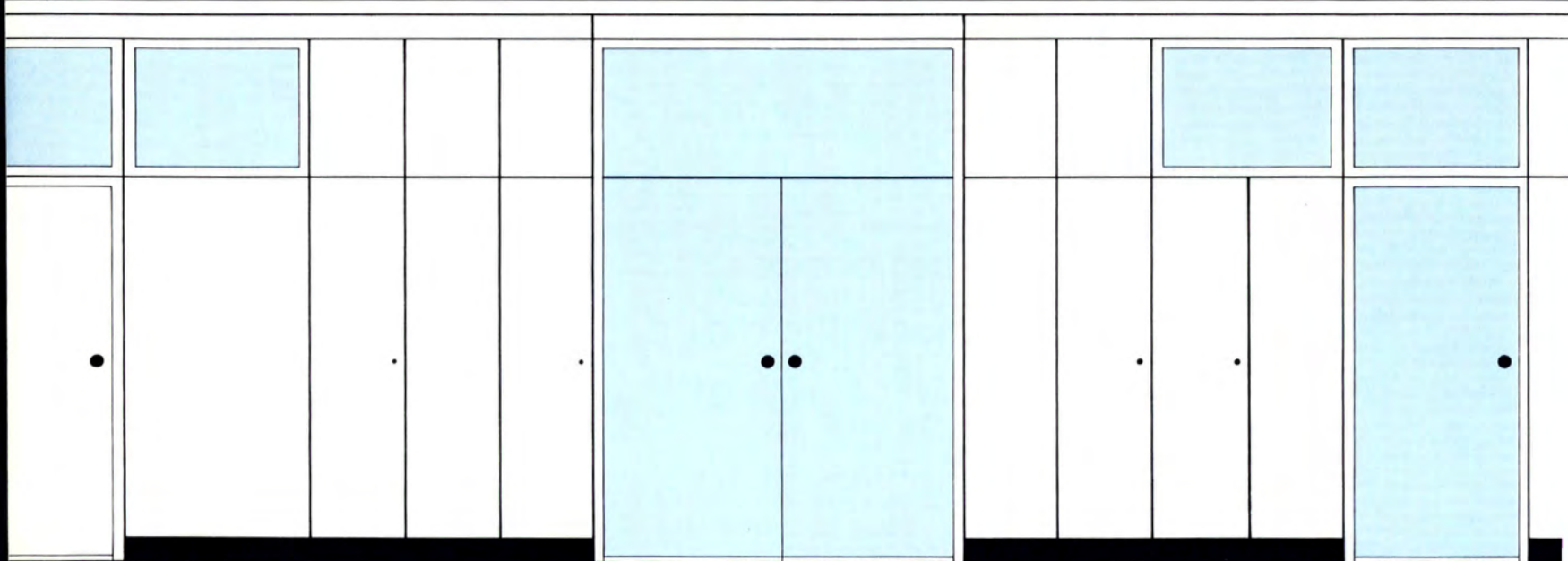


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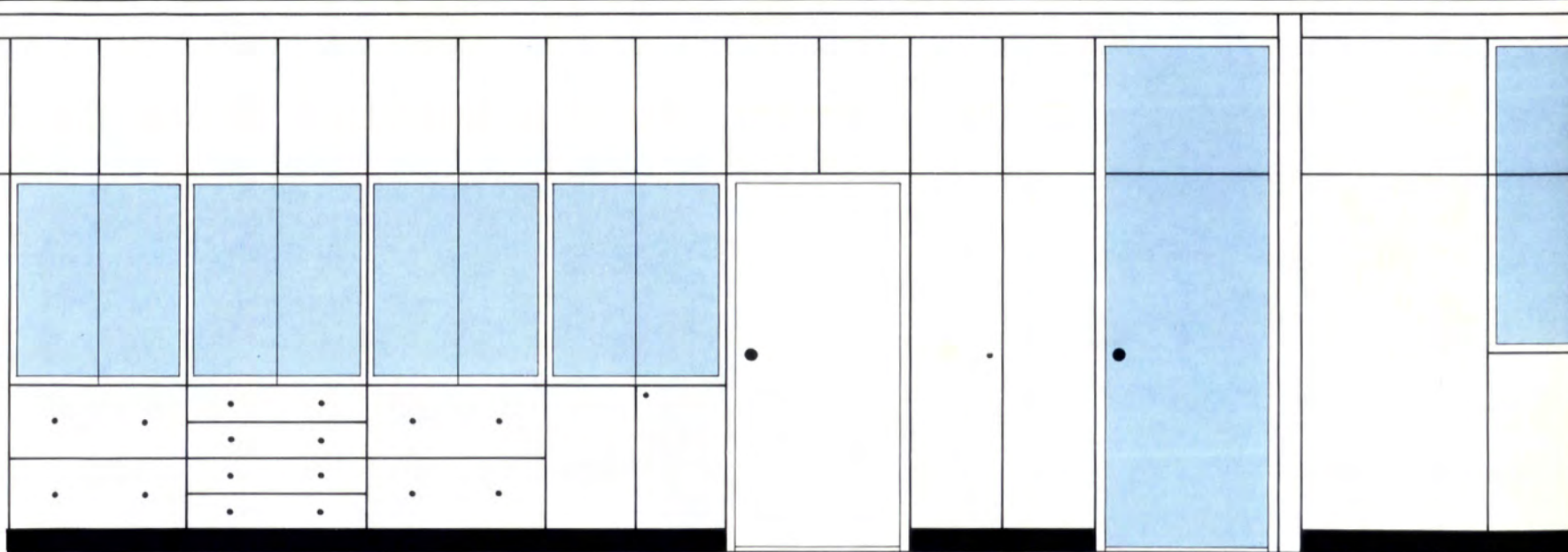
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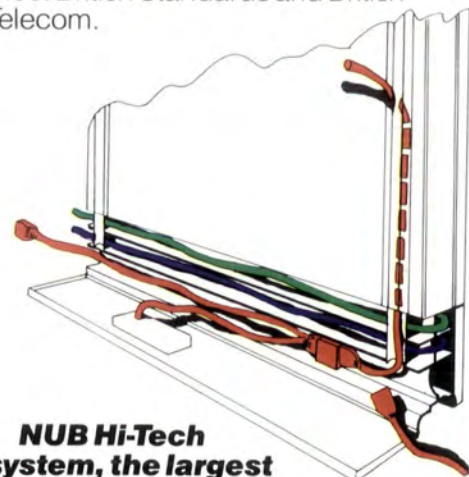
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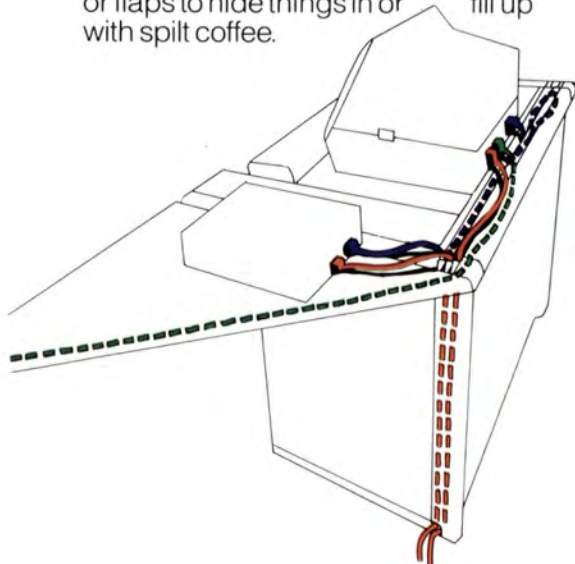
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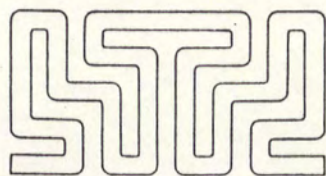
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1/2

1, The Rebuilding of Troy by Jean Colombe—a late medieval evocation of the co-existence of patronage, rebuilding, architecture and the street life of existing communities.
2, Rob Krier's idealised master-plan for Southern Friedrichstadt (1978).

3, Southern Friedrichstadt as envisioned by IBA. Existing buildings are red; new ones proposed by IBA are pink.



3

WEST BERLIN 1984

The Milestone & the Millstone



Doug Clelland

1 1987 is the 750th anniversary of Berlin and both the Western and Eastern parts of the city will celebrate the event with major construction programmes, exhibitions and publications. As in 1957, the most recent Berlin Building Exhibition, when the Hansa Quarter in the West and Stalinallee in the East could be assessed on either side of the political divide, 1987 will enable the visitor to similarly assess the convergence or otherwise of the two 'worlds' as far as the inner city is concerned.

2 The idea to integrate the Exhibition in this way was promoted by Josef Paul Kleihues and Wolf Jobst Siedler, while the political role of Hans Christian Müller cannot be underestimated. This process is discussed in detail in the essay of Vittorio Magnago Lampugnani (pp25-27). Hardt Walther Hämer is responsible for the Old Building Department and Josef Paul Kleihues for the New Building Department. Administrative responsibility has been the task of Jürgen Nottmeyer. Only Nottmeyer remains as a director of the Corporation.

3 'The Inner City as Residential Area—Internationale Bauausstellung 1984' IBA publication of 1979, p12.

The Internationale Bauausstellung Berlin (IBA), which opens this month, is the latest in a series of German exhibitions in which real buildings are erected.

IBA's lineage goes back at least to the great Werkbund exhibition of 1914 and includes the Weissenhof exhibition of 1927 in which Mies van der Rohe co-ordinated the first international built statement by the Modern Movement. Like these shows, IBA crystallises an approach and, like them, it promises to influence deeply the future nature of architecture.

IBA is an attempt to re-marry architecture and the city. Its emphasis is on the block and on urban spaces: streets, squares and boulevards. This special issue of the AR attempts to capture the variety of thinking within IBA; it examines many of the projects, built and (as yet) unbuilt, which IBA has commissioned, and it looks at some of the other new architecture of Berlin which is consonant with the IBA approach (pp96-114).

Here, Doug Clelland, guest editor of the issue, sets the scene and describes the IBA's approach. On pp25-27 Vittorio Lampugnani discusses the generation and workings of IBA. Between pp28-41 we look at the work of Altbau, IBA's old building section which operates in areas where the city fabric is more or less intact but much deprived and eroded. Between pp42-91 we examine the approach of Neubau, the new building section which works largely in the more war-devastated areas of the city, near the Wall.

This month marks the opening of exhibitions and events constituting the 'Report Year' of the International Building Exhibition (IBA) which will take place in full in 1987.¹ It is the first point at which we can critically assess IBA's outcome, so that others elsewhere can learn from the achievements so far.

Hence this larger than ever Review is entirely devoted to the present state of urbanism and architecture in West Berlin. That this issue is so big reveals a dilemma. The work presented in the following pages constitutes a milestone in twentieth-century architecture: a new symbiosis of urban concept and architectural design unrivalled elsewhere in the world. But the very size of the operation has led to rationalisation and simplification of the enterprise, to the extent that it may prove a millstone around the neck of creative urban initiative.

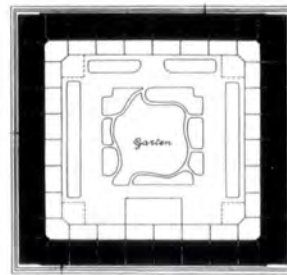
The millstone may result in the application of a severely limited range of urban types. The emphasis on the block perimeter may result in a lack of spatial hierarchy which could, in turn, lead to a limited range of places where spatial quality and life quality interweave. The rationalisation and simplification of the urban concept is carried on into the architectural expression of much of the work, while the absence of urban spatial hierarchy may place too great an emphasis on the architectural qualities of each specific piece in the urban jigsaw.

It was a brave political risk to take the decision to integrate the Building Exhibition with the real problems of inner city areas (rather than concentrating on creating an ideal project removed to a site unimpeded by reality)². On its inception in 1979, in an understandable atmosphere of optimism and confidence, IBA, an independent corporation, threw itself open to the world of ideas.

'Scientific Discussion: The complex urban development problem outlined here cannot be dealt with by hasty, one-dimensional, rational proposals designed for immediate technical application. Beyond theoretical scientific study, it requires an ideological, philosophical and political discussion of foundations and goals.'

*'Facilities and institutions of national and international artistic and scientific importance must be involved in this process. The theoretical confrontation with the city and its ambience occurs in the arena of public opinion and helps to form the spirit of the times.'*³

Early proposals identified a programme of endeavour so intellectually ambitious and so catholic in range that its milestone status was ensured from the start. The task of urban reconstruction in West Berlin has been viewed in a way quite beyond the orthodox scope of bureaucracies, professional consultants or private developers. By synthesising wide-ranging intellectual discussion with realities of existing communities in an attempt to build new



4, 'Weisbachgruppe' plan by Alfred Messel (1892-94). Block perimeter as an ideal.



5, Block 270, on Vinetaplatz, (1978) by J. P. Kleihues. Perimeters in reality.

4 Restricting the initial intention to residential life in particular, rather than to address urban life in general, is open to criticism (See for example my essay 'Architecture in Progress', AD Profile 53; 1/2, 1983; pp2-4), but as a principal sub-theme of IBA has been 'Democracy as Client and Developer', and as both main political parties are committed to the construction of social housing for rent, this factor is understandable.

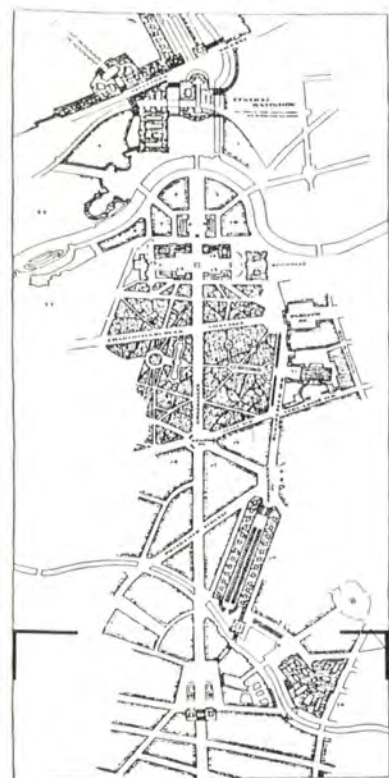
5 The gradual re-absorption of IBA into the Senat, from where it received its relative autonomy in the 1970s, has been justified by certain extravagances within IBA over the years.

6 Such interests, made vocal in the various *Bürgerbeteiligung* and *Bürgerinitiativen*, have ranged widely: for instance, between those who wish the area of Southern Friedrichstadt to remain exactly as it is—a fragmented yet 'open' area, to those who argue in more detailed terms about cornice heights, architectural language and character, and other less ideological matters.

7 Both Departments of IBA have been working in areas which have a mixture of land owned by the city, or other public bodies, and land owned by private interests. Since the change of government to Conservative, it is to be expected that questions of land appropriation have diminished.

8 British involvement is not large, neither is that of France.

9 The proposed urban structure will be on show in Berlin for the next two months. (p118) not only in part completion, and in drawings and maps, but also in the form of 1:100 models for the New Buildings areas.



6, the north-south axis by Martin Mächler (1920). The axis of development was resurrected by Albert Speer. Now it has emerged again under the title 'The Central Area' by the current Berlin Senat (pp92-95). It topographically contradicts the east-west orientation of IBA.

forms for inner city life, IBA is undoubtedly the only recent instance of the city being taken as seriously by politicians as they take weaponry and economic dogma. This is a milestone in contemporary culture from which Britain and other nations should learn.⁴

The intentions of the initial terms of reference have been filtered during the past five years, and it is certain that a further filtering process will occur before 1987. In the first place, there has been a change of government to Conservative at both city and national level. IBA has had a significant amount of its autonomy removed, while the Senat, as overall government of the city, has openly contradicted IBA's east-west geographical orientation by resurrecting the north-south axis (pp94-95) which, though it has been promoted since the early years of this century (notably under Albert Speer), seems destined never to be a reality. IBA's east-west orientation, where people actually live, has been paralleled by the Senat's north-south preferences where no-one actually lives. So IBA's initial ambitions have been weakened.⁵

And, because IBA sought to engage the realities of existing communities, its ambitions have had to relate to the multitude of local interests already developed and articulated in the areas affected by reconstruction.⁶ In the process of participation, changes and alterations have taken place. Participation was begun by Hämer in the Old Building Department of IBA from the outset as he was dealing with well-populated, though multiply deprived areas of the city; Kleihues, in the New Building Department, began participation in full largely after the results of the major competitions were known (although it must be made clear that local representatives *did* contribute to the formulation of the competition briefs). Kleihues has been working in areas much less fully populated than in those of Hämer. This second level of filtering the original intellectual and political intentions has been compounded by the normal process of planning and



7, Block 10, Southern Friedrichstadt, prior to the competition won by Aldo Rossi. The school is located at centre left (see 9).



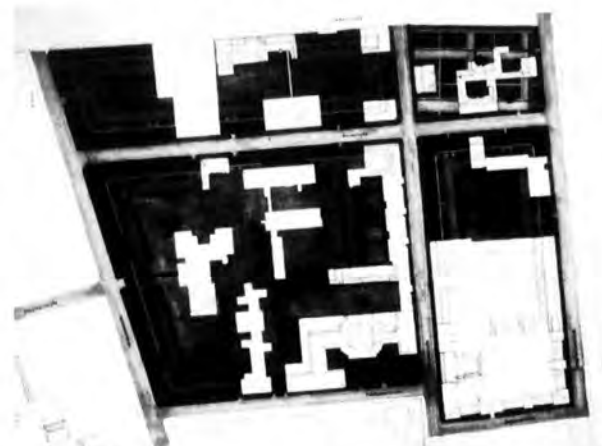
8, the competition-winning scheme by Aldo Rossi. Block 10 is at bottom left. The project expounds the limited spatial hierarchy of block perimeter while treating each of the existing buildings inside the block in a univalent manner.

building regulations approval, and by the delays which are associated with such processes; by public and private capital commitment; and by the interests of private landowners, all much clearer now than when the competitions were initiated.⁷

Yet in spite of these very processes, where 'The theoretical confrontation with the city and its ambience occurs in the arena of public opinion'⁸ and where architecture as drawings (the competitions) becomes architecture of actual streets and urban blocks, IBA's intellectual initiative could become a built milestone in the history of the twentieth-century city by 1987. For it may prove that reconstruction of inner city areas based on powerful cultural and intellectual intentions, and not the expediency of crisis, is realisable in pluralistic democracies.

Hierarchy and walls

Simply put, IBA's aim is to rebuild the city of streets, to prepare it with overall plans, and to flesh them out with the help of many German and non-German architects.⁸ In Hämer's area, the implications are easy to understand, for the districts he has been dealing with, Luisenstadt and SO 36, had existing coherent streets and blocks. Given the fundamental change of emphasis in urban thinking over the past 15 years, it was unlikely from the outset that Hämer would adopt a policy of mass demolition and replacement. His initiative is notable for social openness and commitment. His work (pp28-41) suggests that, given the existence of coherent spatial structures from the past, a programme of improvement need not merely result in urban gentrification for a single class, but can make for a rich continuous urban tissue which is multi-valent and which acknowledges and reinforces diverse interests. In this sense, the Hämer achievement is socially progressive, and those who claim that it is a regressive or revisionist urban model are simply not taking account of what is being achieved.



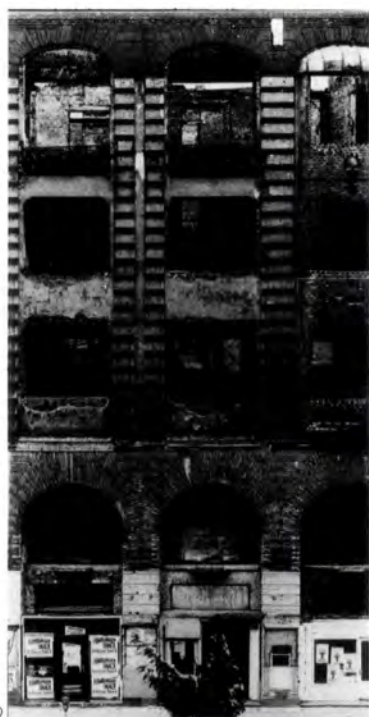
9, Block 10 after the processes of filtering by public and private participation. The model shows to the right the extent of Wilhelmstrasse left without perimeter due to the pressures exerted by the school referred to in illustration 7.



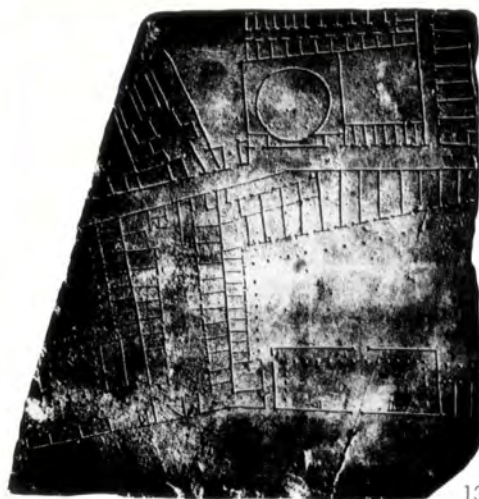
10, one development which appears most unlikely to go ahead is that of Reichlin and Reinhardt on the corner of Friedrichstrasse and Kochstrasse.



11, Berlin as a city of Streets. Friedrichstrasse at the junction with Unter den Linden in 1900.



12, Bruno Taut's Kottbusserdamm building prior to renovation (see 15).



13, the city of walls: a fragment of the *forma urbis*, a marble

Existing streets and blocks, when analysed, have two principal architectural characteristics:

- First, within a three-dimensional urban framework established by the nineteenth-century pattern of streets, squares, parks and public buildings, each urban block, while contributing to the essential realm of the street, has an inherent, unique, sectional *hierarchy* from its edges to its centres. This spatial hierarchy establishes the exact difference between the street as a public realm and the interior of the block as a series of semi-public and private realms. For example, in terms of pedestrian/vehicular movement and in terms of activity, the interior of the block is singularly different from the exterior. By reconstructing nineteenth-century areas of Berlin to accommodate contemporary social needs, Hämer has proved that the traditions of spatial hierarchies are unrelated to obsolete social hierarchies. In the blocks which he will complete, people will be able to live their diverse interests in spatial conditions which reinforce diversity.

These traditions and ordering principles have informed urban space throughout European history. Modernist de-hierarchising of the city with functional zoning and open typologies can be seen as a crude aberration.

- The second characteristic relates to the phenomenon of walls. In the blocks being reconstructed by Hämer, the range of walls is immense. As shapers of the essential spatial hierarchy of the urban block, by solidity and occasional transparency, they establish the privacy and relative publicness of each space. In the best European cities, the pattern of walls in their multitude of forms, heights, thicknesses and material details approaches the truly public work of art. In their diversity, they act as backdrops to the drama of diverse urban life.

City of streets

These two essential criteria of the architecture of the city; *hierarchy* and *walls* lead to the work of Kleihues (pp42-91), especially in the key district of Southern Friedrichstadt. The district was (and still is) extremely open, with a fragmented topography of pre-war buildings and post-war road widenings with autonomous blocks of flats. For Kleihues to adopt the strategy of reconstructing the city of streets was a far



plan of Rome, carved between 203 and 211AD. The plan as a truly public work of art. Such organisations structured the spatial hierarchies which have been the characteristic of the best European cities throughout the ages. 14, part of the central area of Rome as it existed in 1963.

more radical architectural starting point than that of Hämer. The decision is a milestone in twentieth-century urbanism, for this is not simply yet another paper project for the so-called 'Reconstruction of the European City' which, as authorities daily prove, are easy to discard as unrealistic. It is a strategy which will result in spending hundreds of millions of pounds and which, in the Local Authority district of Kreuzberg, flies in the face of their planning regulations, which even today insist on low densities, light-angles and other abstract and anti-urban criteria of the 1920s and 1950s. Kleihues' *Gesamptplan* (Framework Plan) of 1981, now amended by participation, illustrates the strategy clearly. In essence, but not exclusively, the idea is to adopt perimeter block development, leaving the interiors of the blocks as gardens.

It is here that the strategy may be inadequate, for the emphasis on block perimeters, while nominally reinstating the city of streets, may not address the crucial issues of *hierarchy* and *walls*.⁹ From the outset, IBA has been mostly involved in social housing. It has always had to accommodate the outdated rules of the Local Authorities. It has had to have approval of a *Bebauungsplan* (Land Use Plan) for every block in an area where the existing statutory Land Use Plans call for urban motorways and suburban residential densities. From the start, it was acknowledged that Southern Friedrichstadt lies immediately to the south of the old centre of Berlin



15, the Taut facade (10) after renovation by Inken and Hindrich Baller. Behind, new social housing and typical Baller rear elevation stand as an embodiment of the IBA enterprise—to find a symbiosis between the old and the new.

for open spaces, new building

25 Block 82—renovation and modernisation, new building, rebuilding of the Kreuzberger Mischung

26 Block 79—housing renovation and modernisation, Fraenkelufer (pp30-34)

27 Block 103—Integra modernisation, children's day centre, design for open spaces

28 Block 104—renovation and modernisation, children's day centre, self-help project

29 Block 70—renovation and modernisation, new building, landscaping

30 Block 89—renovation and modernisation, old school

31 Block 88—new housing and design for interior courts to blocks

32 Block 84—Urban Design Concept

33 Oranienplatz
34 Children's day centre, Dresdener Strasse (pp37-38)

35 Children's day centre, Leuschnerdamm

36 Moritzplatz

Southern Friedrichstadt

37 Building to reduce traffic noise, Alte Jakobstrasse, Ritterstrasse

38 Renovation of the Merkurhausen, Lindenstrasse

39 New housing, Ritterstrasse-Nord (pp53-56)

40 New housing behind the 'Victoria', Lindenstrasse, Alte Jakobstrasse (pp60-61)

41 Garden of the Berlin-Museum, Hollmannstrasse (pp60-61)

42 Green landscaping, Hollmannstrasse; extension, Berlin-Museum

43 Park landscaping, Junkerstrasse, Lindenstrasse

44 New housing, Jerusalem Neuen Kirche

45 New school building, Lindenstrasse, Friedrichstrasse business, housing and cultural buildings, Markgrafenstrasse, Friedrichstrasse (pp71-77)

46 Street rebuilding, Besselstrasse and Friedrichstrasse

47 New housing in the park and workers' hostel, Charlottenstrasse/Friedrichstrasse

48 Corner development, Kochstrasse/Friedrichstrasse

49 Corner development, Kochstrasse/Friedrichstrasse and Kochstrasse/Charlottenstrasse (pp66-67)

50 Block repair, Charlottenstrasse, Zimmerstrasse

51 Housing and industrial development, Wilhelmstrasse,

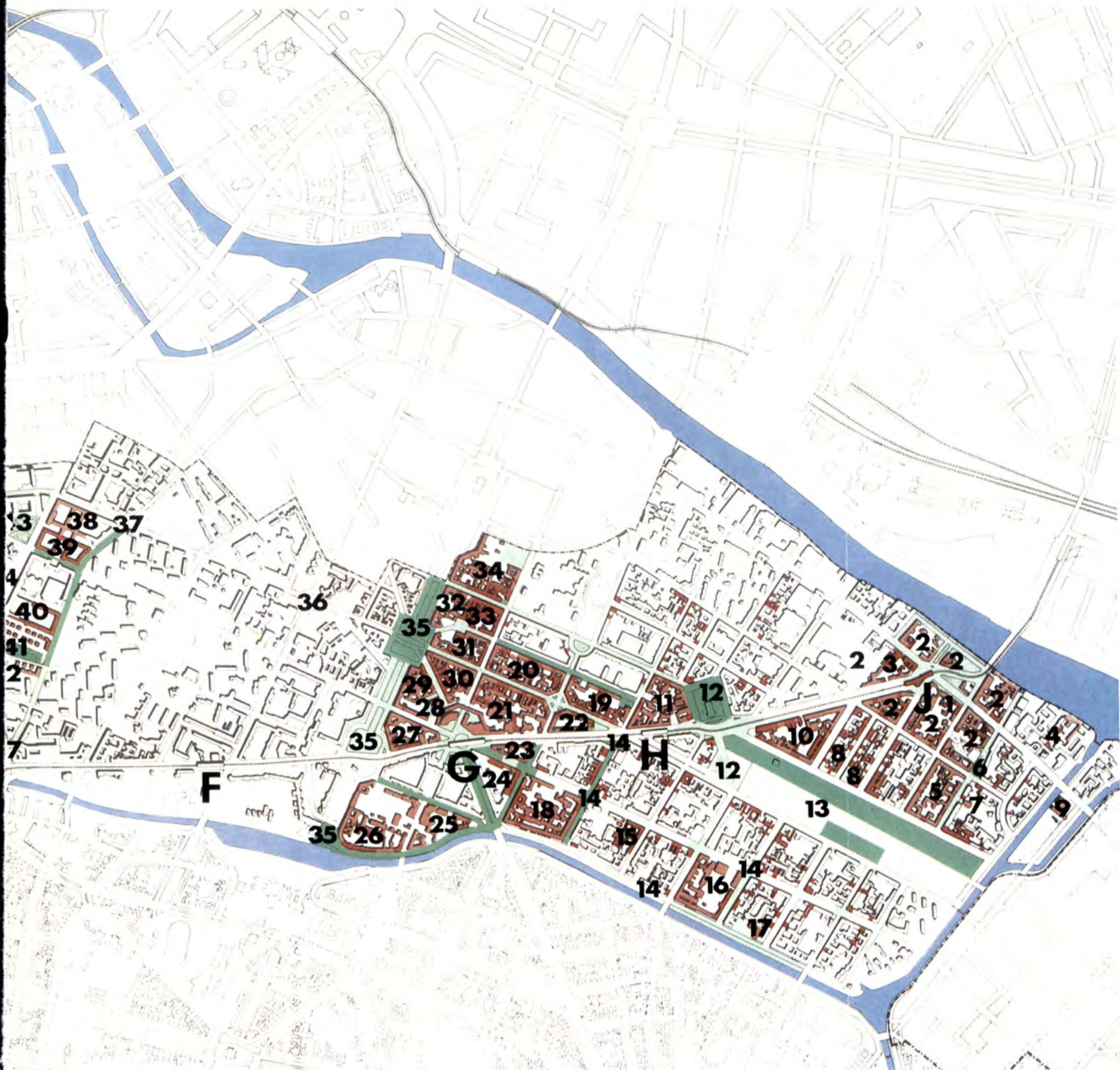
Zimmerstrasse, Kochstrasse, Friedrichstrasse

52 Housing and commercial building, Kochstrasse/Wilhelmstrasse

53 Housing and commercial building, Kochstrasse

54 New housing a school extension, Puttkamerstrasse Wilhelmstrasse

55 Corner development, Friedrichstrasse/Puttkamerstrasse Baulücken, Friedrichstrasse (



IBA'S CENTRAL PROJECTS

 Buildings planned for completion 1984

 Buildings planned for completion 1987

 Open space planting for 1984

 Open space planting for 1987

- A Nollendorf Platz
- B Kürfürstenstrasse
- C Gleisdreieck
- D Möckern-brücke
- E Hallesches Tor
- F Prinzenstrasse
- G Kottbusser Tor
- H Görlitzer Bahnhof
- J Schlesisches Tor

Kreuzberg SO 36

- 1 Block 121 (north)—children's day centre, old people's leisure centre, new housing, renovation (pp40-41)
- 2 Area Schlesisches Tor—renovation and modernisation, design of open spaces
- 3 Old people's housing, Köpenicker Strasse (p36)
- 4 Youth and Culture Centre, Schlesische Strasse
- 5 Block 133—renovation and modernisation, children's day centre

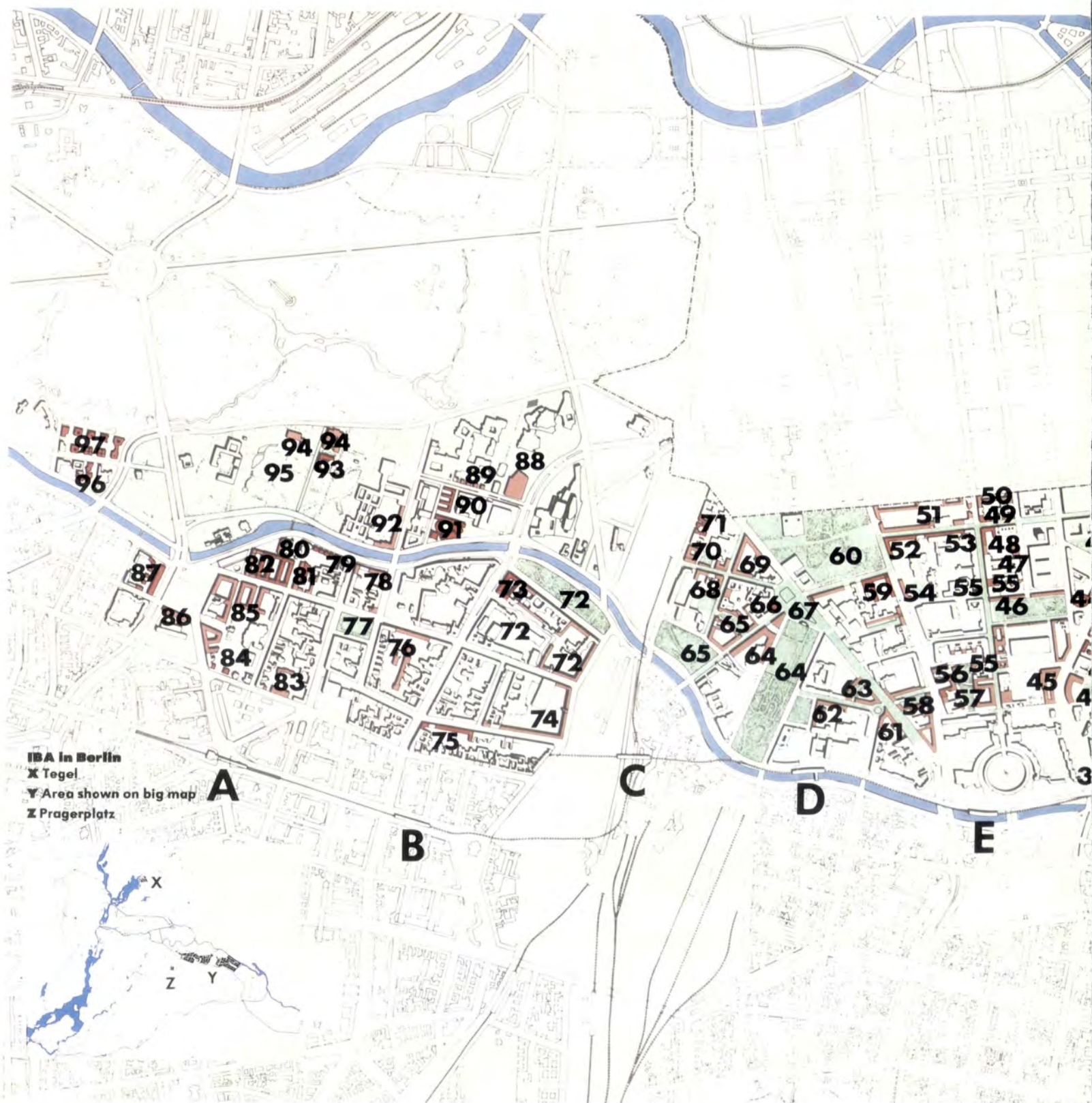
- 6 Reconstruction, Cuvrystrasse
- 7 Children's day centre, Cuvrystrasse
- 8 Block 129—school extension, renovation and modernisation
- 9 School and community gymnasium, Lohmühleninsel
- 10 School and two creches, Lübbener Strasse, Oppelner Strasse (p39)
- 11 Block 101—school extension, renovation and modernisation

- 12 Development around Lausitzer Platz, Skalitzer Strasse, Spreewaldplatz
- 13 Görlitzer Station
- 14 Traffic noise reduction scheme, Manteuffelstrasse, Reichenberger Strasse
- 15 Block 109—Rainbow Factory, children's and community centre (p35)
- 16 Block 145—school extension, renovation and modernisation
- 17 Block 146—children's day centre, playground
- 18 Block 108—self-help area

Luisenstadt

- 19 Block 73—renovation and modernisation
- 20 Block 76—renovation and modernisation, children's day centre, sports hall, Naunynpark
- 21 Block 78—renovation and modernisation, German/Turkish centre
- 22 Block 81—renovation and modernisation
- 23 Block 80—renovation and modernisation, playground, traffic scheme
- 24 Block 85—renovation and modernisation, design area

Note: not all the projects planned by IBA are going ahead. Many projects are behind schedule.





16, a paper project offering the 'Reconstruction of the European City'. Roma Interotta, Sector XII, Leon Krier (1978). Such projects, by their very impossibility, have informed the all too possible work of IBA.

10 While the ideal, model nature of IBA has been carried through in full integration with existing communities, unlike previous ideal projects of the twentieth century, which have consistently and ideologically turned their backs on the existing, this 'thinness' of likely result can be found in the already completed Ritterstrasse development, where, despite its popularity among those who rent (a comment on other post-war housing schemes)—the streets are as 'alive' as the block interiors, while the courtyards are as 'dead' as the streets. The resultant neutrality is univalent.

11 In today's Britain, as we approach the end of the 'Festival of Architecture' year, in an era which is supposedly committed to the reconstruction of our inner cities—which *by definition* must be undertaken at the expense of resources allocated to other priorities, it remains to be seen whether Britain can take its place in taking steps forward. This will require structural changes in attitudes and a removal of parochial and money-dominated ambitions.



19



20

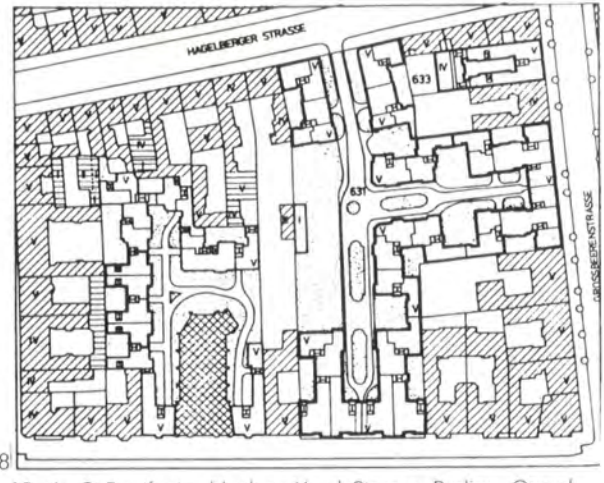


17, dancing in a Paris street. Walls as backdrop to social life.

(now in the East), and is therefore of metropolitan significance: if the Wall is ever opened, Southern Friedrichstadt will again become part of the centre of the city. From all these, and the many other influences acting on a corporation trying to engage with the realities of existing urban communities, has evolved a plan of limited urban strategies which suggests a simplistic hierarchy of urban spaces. When the plan is realised, it will result in a limited reinforcement of diversity and a lack of variety of real urban life. This could be a millstone around the neck of creative urban initiative.

Too large and too quick?

The operation may be too large and too quick. It has been simplified not only because of the limited vision of the early paper schemes, where Southern Friedrichstadt is treated as a conglomeration of simplistic typologies, but because the spatial options for each street, each public square, each urban block and each garden were restricted too quickly. Despite the initial claim that, 'The complex urban development problem outlined here cannot be dealt with by hasty, one-dimensional, rational proposals designed for immediate technical application',⁴ the richness of the *hierarchies* and *walls*, which are the essential language of urban space, and which Hämer has had the good fortune to work with, may not be reconstituted in Southern Friedrichstadt. The streets will be more routes than social realms: block interiors will compete with the streets as routes; the ensemble



18, the St Bonifacius block on Yorck Strasse, Berlin. One of the best examples of a hierarchical urban block.

will not be as multi-valent as is necessary to acknowledge and reinforce the diverse interests of society.¹⁰ Spatially, the balance between urban space and architectural space; between the simultaneity of urban image, and the formality of the individual buildings, has been tipped in favour of the 'Architectural' because of the limited and rationalised planned pattern of the district as a whole.

In the pages that follow, each IBA project is shown in its most current state. Whether the medley of architectural instruments orchestrates, whether the whole operation will result in a more real city than the pre-fabricated concrete Classical and wilfully ornamentalised facades being planned for the Friedrichstrasse of East Berlin, only time will tell. If Kleihues' projects are not filtered into financial and bureaucratic neutrality, he will have achieved a milestone in twentieth-century architecture.

West Berlin has taken a political risk which is outstanding. The work of the two Departments of IBA and the other non-IBA projects illustrated all too briefly in the following pages make the city a demonstration of urban forms for contemporary society. It remains to be seen whether the model finds favour with political will and architectural culture elsewhere.¹¹

Meanwhile, in Berlin itself, the milestones far outweigh the millstones.



19, the 1967 Hansa Quarter development—the city without streets.
20, Ritterstrasse Nord: the block concept of Rob Krier.
21, block perimeter on Wilhelmstrasse. The competition project of Aldo Rossi shows an intended ambivalence between front (street) and back (interior).

56 Children's day centre and city gardens with new housing; Friedrichstrasse, Wilhelmstrasse

57 Thomas-Weissbecker-Haus, Wilhelmstrasse

58 Administrative building, Stresemannstrasse; new housing with landscaping, Wilhelmstrasse, Stresemannstrasse

59 New housing, Anhalter strasse/ Wilhelmstrasse

60 Prinz-Albrecht Palais (pp89-91)

61 New housing on the square (Schinkelplatz), Grossbeerenstrasse, Stresemannstrasse

62 Children's day centre, Hallesche Strasse

63 Town square (Schinkelplatz)

64 New school building, Schöneberger Strasse, Güstener Strasse; local park, Anhalt passenger station

65 Redevelopment, Askanischer Platz Street rebuilding, Anhalter Strasse, Wilhelmstrasse, Schöneberger Strasse, Stresemannstrasse New Housing with 'Blockpark', Wilhelmstrasse

66 Corner development at the Askanischer Platz

67 Park development, Mendelssohn-Bartholdy-Park; new housing in the park, Dessauer Strasse, Hafenplatz; Schöneberger Strasse

68 New housing, Bernburger Strasse, Dessauer Strasse rebuilding, Bernburger Strasse, Dessauer Strasse

69 New housing, Dessauer Strasse, Stresemannstrasse, Bernburger Strasse

70 New housing, Bernburger Strasse, Dessauer Strasse, Köthener Strasse

71 New housing, Köthener Strasse (pp78-79)

Tiergarten

72 Housing and industrial development, Bissingzeile, Am Karlsbad, Lützowstrasse, Flottwellstrasse; housing and industrial development, Am Karlsbad, Bissingzeile; green area, Am Karlsbad

73 Housing and business premises, Am Karlsbad (pp80-81)

74 Housing and industrial development, Pohlstrasse, Flottwellstrasse

75 Housing development, Pohlstrasse and Pohlstrasse/Potsdamer Strasse

76 School rebuilding, Fritzlar-Homberg-Grundschule; new housing, Lützowstrasse

77 Design of square, Magdeburger Platz

78 Housing and business premises, Lützowstrasse, Kluckstrasse new housing,

Genthiner Strasse, Schöneberger Upper, Kluckstrasse

79 Energy-conscious housing, Lützowufer (pp47-49)

80 Young people's leisure centre, Lützowufer

81 Old pump, Genthiner Strasse

82 Town house quarter and perimeter development, Lützowstrasse (pp45-46)

83 School rebuilding, Georg-Klingenberg-Oberschule

84 New housing, Kurfürstenstrasse (p84)

85 New housing, Lützowstrasse, Lützowplatz, Einemstrasse

86 Perimeter development (Hotel Berlin), Lützowplatz

87 Housing development, Lützowplatz-West (pp50-52)

88 Kulturforum (pp85-88)

89 New housing, Matthäikirchplatz, Sigismundstrasse public facilities, Matthäikirchplatz

90 Housing development, Hitzigallee, Sigismundstrasse

91 Wissenschaftszentrum Berlin (WZB)

92 Housing and workplaces, Stauffenbergstrasse, Reichpietschufer

93 Improvement to the surroundings of the Greek Embassy

94 Restoration of former Japanese Embassy and of the former Italian Embassy (pp82-83)

95 Green area between Klingelhöferstrasse and Stauffenbergstrasse Footbridge over the Landwehrkanal

96 Oko-Haus, Rauchstrasse

97 Housing development, Rauchstrasse (pp57-60)

Vittorio Magnano Lampugnani puts IBA in historical context and charts its development and achievements. He believes that Berlin, backed by what he sees as the 'progressive architecture of the entire world', could be a model of the city of human dignity of the future.



The Berlin International Building Exhibition

Exhibitions have always provided architects with opportunities for display, meeting, affirmation and experiment.¹ The great exhibitions of the nineteenth century produced spectacular and revolutionary buildings, like those of Paxton and Eiffel. The tradition continued on a more modest scale into the twentieth century, producing, amongst other buildings, the Soviet Pavilion by Melnikov in Paris (1925), the German Pavilion by Mies van der Rohe in Barcelona (1929) and Aalto's Finnish Pavilion in New York (1939).

But the most important impact on architecture, however, was made by exhibitions which aimed at the real demonstration of *avant garde* town-planning and architectural ideas and produced models to scale 1:1. These include the Artists' Colony at the Mathildenhöhe at Darmstadt, set up by Olbrich with other architects (including Behrens) in 1899, the Werkbund Exhibition (1914) in Cologne, where buildings were produced by Gropius, Taut and van de Velde; and finally, as a climax, the housing exhibition (also organised by the Werkbund) which resulted in the Weissenhof estate at Stuttgart (1927). Under Mies van der Rohe, architects such as Behrens, Gropius, Oud, Corbusier, Taut, Scharoun and Stam built a manifesto of '20s rationalism, which co-ordinated previously isolated international efforts and consolidated them in a common, consistent party line.

These examples, largely arbitrary but not unrepresentative, already suggest the special part played by Germany in twentieth-century architectural exhibitions: Darmstadt, Cologne and Stuttgart. Yet Berlin is the city with the most remarkable tradition of architectural exhibitions. There, a planning exhibition was organised as early as 1910 and left its stamp on the planning of the period. At the German Building Exhibition in Berlin in 1931, the large pavilions on the fairground round the Broadcasting Tower contained works by Gropius, Haesler, Häring and Mies van der Rohe (who was in charge of the department 'Housing in our Time'). Finally in 1957, the International Building Exhibition in Berlin (Interbau) celebrated the post-war economic upswing with the euphoric slogan 'Housing in the City of Tomorrow' and a Modernistic estate in the Hansa Quarter, built with the help of names like Aalto, Gropius, Jacobsen and Niemeyer.

In the early '70s, the tradition was re-

HOW TO PUT A CONTRADICTION INTO EFFECT

VITTORIO MAGNANO LAMPUGNANI

evoked in the idea for a new Berlin International Building Exhibition. A ravaged, divided and isolated city attached special importance to its centre as a living place, yet had an unusually complicated and continually clogged town planning system. The idea was enthusiastically promoted by numerous people. From 1974 the notion assumed more concrete form and found a possible site, the Diplomatic Quarter, a blitzed area at the southern edge of the Tiergarten. The new building exhibition was to be a reply to Interbau 1957 and provide a demonstration of the theme of Housing in the Inner City, as a limited isolated model alongside the wrecked, planner-ridden city structure.

Integrated into the city

But this approach soon aroused protest. Artificially-induced isolation produced special conditions and detracted from the aims of a universal model. Resistance crystallised in a campaign led by the publisher Wolf Jobst Siedler and the architect Josef Paul Kleihues from January 1977 in the Berlin daily *Morgenpost*, under the title 'Models for a City'. They demanded an integrated exhibition which would come to terms with the existing city structure: to restore, repair and supplement it.

A wide-ranging, intense discussion included participants like Aymonino, Heinrich Klotz, Rob Krier, Moore, Wolfgang Pehnt, Rossi, Peter Smithson and Stirling. This was the main pressure which resulted in mid-1978 in the Senatorial Bill on the 'Preparation and Implementation of an International Building Exhibition in Berlin in 1984'.¹² As early as October 1977, Dietmar Grötzbach and Bernd Jansen, in a report: 'Preparation for an International Exhibition in Berlin (IBA)',¹³ had tentatively worked on the integrated aim and expressed it in six theses⁴, which reappear almost unaltered in the Senatorial Bill:

'The central problem of city development, at an International Building Exhibition in Berlin, can be characterised by the following theses:

- 1 Starting from the advantages of a polycentric city structure in (West) Berlin, an end must be made to the differences in living conditions between advantaged and disadvantaged development regions, and there must be compensation for the absence of a central area as a spatial reference for Berlin civic consciousness. (The aim is to make Berlin more generally attractive and to increase the identification of Berliners with their city. The Kurfürstendamm is not an adequate symbol.)
- 2 Areas which because of their special features are or can become important for the identity of Berlin must be supported and developed ('Berlin is many cities—a city in the city').
- 3 The historic plan structure of the city must remain a constant basis for development ('a future for our past').
- 4 The relation between social norms and individual freedom must be reformulated. ('The city as a constant, the building as a variable'—a precondition for individuality, variety and capacity for change.)
- 5 The city as a living area must be

rediscovered and redeveloped.

('Attractiveness and quality of housing and the living environment'—formulation of a new housing policy.)

- 6 A productive tension must be redeveloped between social requirements and the individual, artistic responsibility of the architect. ('Architecture and the people it affects—public discussion and individual intuition'.)¹⁵

Behind the glamour of repeated abstract high-flour assertions that an example 'for other conurbations on our planet'¹⁶ was being designed and built, the real aim was a specific plan for an almost exclusively inner-city area of about 250 ha, which was to receive about 9000 dwellings with corresponding infrastructure. The central theme of the IBA was 'The inner city as living space' (and 'rescuing a clapped-out city'). Its concern was exclusively with preparation and planning work, which would enable model projects to be implemented later under normal conditions.

Planning work was as follows:

- putting flesh on the skeleton conception of the exhibition;
- organising and co-ordinating the proposed solutions within a comprehensive urban plan;
- preparation and administration of architectural and town planning competitions, with supervision of the work done;
- allocation, administration, evaluation and documentation of accompanying research and development;
- organising and preparing subjects for congresses, seminars and exhibitions for technical and scientific exchange of views;
- help in acquisition and co-ordination of external cultural events; and
- publicity.¹⁷

The results of this many-sided activity were to be presented in a large-scale International Building Exhibition in 1984 and supported by numerous cultural events.

A planning association with 48 permanent members was set up in February 1979 under Social Democratic Senator Harry Ristock after the unanimous approval of the Chamber of Deputies on the subject. The association existed alongside the Planning Department of the Senatorial Building Authorities which included just under 3000 people, not counting the town planning departments of the 12 Berlin municipal districts. The association was made independent of the authorities and given the status of a limited liability company (but only as a recipient of donations). Resources were provided by the partners—Berlin (75 per cent) and the Federal Government (25 per cent), the complete budget being around DM100 million. The term was limited to 1984. But the funds were for design only and had to pay for all the IBA's work. The buildings, after design, were to be financed without special subsidies by public, semi-public or private investors. Thus the IBA model was to be transferable to other situations and other cities. After many political and ideological vicissitudes, Hardt Walther Hämer and Josef Paul Kleihues were appointed directors of renovation and of reconstruction respectively.

In spite of the constant (and very

irritating) changes in the political environment and the administration of IBA, a remarkable amount of work has been produced after four years, with a no less remarkable first achievement. To go back to the central aim: IBA is an instrument which the city of Berlin has produced in order to do what its building authorities were unable (almost by definition) to do over the years—co-operate with the best contemporary architects to set an example in restoring a part of the city. This was to contrast with present practice and produce a specific, transferable model which will show, in bricks not in words, that cities worthy of human beings are possible in contemporary society and how they can be built. The International Building Exhibition at Berlin is in the lineage of its predecessor, Interbau of 1957, but only up to a point. The aim of the earlier exhibition was to demonstrate the 'city of tomorrow'—but in the limited Hansa Quarter. IBA grapples with the heart of a living, real city and tries to work on all its contradictions. So IBA is less an exhibition than a model of planning, redevelopment and construction of a central city area.

The demonstration areas

This area is divided into various definable demonstration areas:

- The Luisenstadt, an old Kreuzberg quarter, designed in the mid-nineteenth century by Peter Joseph Lenné, and still relatively intact in layout although its buildings obviously require renovation and they lack infrastructure. This will be a demonstration of careful redevelopment in close co-operation with the people affected.
- The Kreuzberg quarter SO 36, the centre of Kreuzberg which, like the Luisenstadt, requires careful, sensitive redevelopment and renovation to recover its function and its residential character.
- Southern Friedrichstadt, a once elegant baroque city extension by Philipp Gerlach, which before the war was a cultural and political centre of Berlin but has now, as a result of the division of the city, been driven on to the periphery and after wartime destruction and post-war planning is torn and disjointed. City restoration will be shown as careful supplementation of the existing heterogeneous urban texture.
- The southern Tiergarten Quarter with the Lützowplatz as a historic 'gate to the Tiergarten', the formerly fashionable nineteenth-century 'Diplomatic Quarter' and the Culture Forum designed by Hans Scharoun on the Kemperplatz. Today many parts have deteriorated into ruins and wasteland. Here there will be a demonstration of sewing a city together—while maintaining and preserving large existing green spaces.
- The Prager Platz, once a nineteenth-century ornamental square, is today a formless, frayed traffic crossing. This will see the reconstruction of a city square as a useful, livable-in public space.
- Finally, Tegel Harbour, which has always been a much-loved, delightful rural recreation centre for Berlin. In this area (the only non-inner-city part of IBA), there will be a coming to terms of architecture with landscape and nature and an architectural

solution to the ecological problems of water purification.

Luisenstadt and the Kreuzberg area belong to the renovation sector of IBA (Neubau p42), while Southern Friedrichstadt, the South Tiergarten quarter, the Prager Platz and Tegel Harbour belong to the reconstruction sector (Altbau p28).

On renovation, IBA found itself in a difficult, deadlocked situation. In Luisenstadt and SO 36 renovation had practically come to a stop, shipwrecked by changes in planning, finance problems, increased public criticism and, above all, resistance of the existing inhabitants.

Based on practical experience, evaluation of scientific research, information from the districts and experience in other places, notably Rotterdam since 1974, IBA worked out the concept of 'careful city renewal' as an alternative to redevelopment. As part of this concept, individual planning and implementation steps were continuously modified and defined by intensive conversations with inhabitants, property owners, redevelopment agencies and architects.

Seminars, conferences and expert investigations were arranged on such subjects as specific infrastructure for immigrants (Kreuzberg is the centre of the Turkish *gästarbeiter* population of Berlin), planting courtyards, heat supply, district heating, city renewal and participation of those affected. Planning was adapted to the different areas.

The plight of the reconstruction department was no better. IBA remained largely in the same difficult situation. Most plans for the area were pre-war; they were out of touch with present conditions and threatened final destruction through wrong road routes and wrong development proposals of parts of the city which were already severely damaged. As with city renovation, the need was to reverse these plans and move in a different direction.

For each site, a seminar was arranged to work out and evaluate the historical, traditional, social, functional and urban qualities of the district. Historic, traffic, demographic, use-pattern and ecological reports were commissioned. Competitions on the basis of these discussions were arranged for individual parts of each area. They were partly open and partly offered to invited competitors. Juries were made up of international architects, architectural historians and critics, planners, landscapers, clients and politicians; and invited architects included the best-known names in contemporary international architecture.

In parallel (and in close co-operation) IBA was developing a comprehensive skeletal city plan for the renovation and reconstruction areas. Like the competitions, it was based on thorough, many-sided investigations and provided a flexible basic structure determining conditions and aims of competitions, while taking account of competition results. It was capable of being modified by current ideas or results of later competitions.

This complex dialogue between the overall city plan and individual architecture

gradually (and not without difficulty) resulted in a new, renewed part of the city. Projects and plan influenced one another. On top were requirements of building standards, wishes of developers, requirements of local authorities and, not least, the wishes of inhabitants. Intensive discussions with all these groups were needed before the projects could become possible, appropriate and acceptable parts of Berlin without losing their original architectural quality.

At half time, the balance sheet is positive — both in quality and in quantity. Projects which have or are being completed are all at a high architectural level. And figures are satisfactory. About a third of projects are now complete or under construction. The total building budget of the IBA is about one thousand million DM, plus the cost of infrastructure.

The responsibility of IBA

Even so, the IBA's work in city restoration and rebuilding is a balancing act. Because IBA is a purely planning association, it can use its economic and staff resources only for conceptual preparatory planning, competitions, reports, research contracts, symposia, seminars and publicity. The terms of reference prevent any binding award of building contracts.⁸ IBA is also restricted because the Bauausstellung Berlin GmbH has no formal powers of decision in the necessary co-ordination processes with the authorities in the Senatorial and local Governments.

In inevitable conflicts, IBA can rely only on the force of its arguments and the authority of its representatives. So IBA does not make decisions and does not build. Decisions, as before, are made by the authorities — ultimately the responsible Senators. Building is done by developers, public or private building companies.

This situation, however, provides IBA with a unique opportunity to make critical war against existing conditions and become artistically and politically effective. The aim is to take the field for Berlin in a battle against false theories, against city bureaucracy, against the torpid routine of pragmatic town planning and against individual interests (which will never add up to a unified aim and never produce a city).

The campaign

There are plenty of campaigning issues. European, particularly West German, cities have been less damaged by the war than by post-war planners who, with their abstract, one-sided and wholesale ideas of the city as an additive structure of quantifiable functions, have turned most cities into comfortless, inhospitable places. The fault lies not with the *Zeitgeist* but with property speculation, bureaucracy — and chiefly with planners, who use mountains of allegedly irrefutable data and allegedly infallible methods to do away with living urban structures. The result is visible everywhere — brutal demolition and cold new buildings.

The appeal to the fictitious certainty of the factual is psychologically understandable but nonsense in reality. The city is not a sum of urban functions but their close intertwining.

The aim is not to group dwellings, work and leisure apart from one another, but to place them alongside if possible and link them. Streets, for instance, do not just cater for traffic but are for walking and playing. Reality is greater than the schematic approach, the 'deception of exactitude'⁹ cannot do it justice. Only a comprehensive vision of a new city architecture can produce change without completely destroying the living structure. Such visions, of course, are not given to technocrats but to artists and poets.

The international nature of IBA captures the progressive architecture of the entire world, with its knowledge, creativity and sensitivity. All this can become a part of the city of Berlin — a future-orientated, idealistic but specific utopia versus pragmatic planning.

It will certainly not be simple. Artistic and intellectual commitments are always threatened by mediocrity, with its niggling pros and cons. Yet many ambitious architectural dreams have been built on a city scale, from Sabbioneta to Chandigarh.

If this happens in Berlin — the materialisation of the collective dream of the most brilliant contemporary architects — there will be a proof in bricks and mortar that a city with human dignity can exist in the twentieth century. And there will be a bold, trail-blazing textbook example of contemporary urbanism unique in the world.

1 Compare: Vittorio Magnano Lampugnani, 'Architectural Exhibitions: a fragmentary historical review for Europe and the USA', *First Projects*, catalogue of a 1981 exhibition. Vol 2. Berlin International Building Exhibition 1984, the new building areas, documents, projects. Berlin: Quadriga Verlag, 1981.

2 Bill on the preparation and implementation of an international building exhibition in Berlin in 1984. Berlin House of Deputies, 30 June 1978, Document 7/1352.

3 Dietmar Grötzebach and Bernd Jansen, in co-operation with Schäfer and Wartenberg and by agreement with Senatorial Building Directorate and Senatorial Building Preparation for an international building exhibition in Berlin. Notes on aims of city development. The Senator for Building and Housing, October 1977, Berlin.

4 *ibid* p15.

5 Bill on the preparation and implementation . . . op cit, pp4-5.

6 Harry Ristock. Lecture at the IBA press conference on 5 February 1980.

7 Articles of Association of IBA (draft). Printed in Bill on the preparation and implementation . . . op cit, p14.

8 Since this development was hindering the smooth process of planning, the Bauausstellung Berlin GmbH was forced to use its own resources to finance preliminary designs for some projects. The financing is only temporary — the money must be repaid by the building developers as soon as implementation of the project has finally been secured.

9 Hans Weigel, *The Deception of Exactitude or the Decline of the West Through Numbers and Figures*, Graz, Vienna, Cologne: Verlag Styria, 1977.

HARDT WALTHER HÄMER

interviewed by Lore Ditzen

The Old Building Section of IBA is directed by Hardt Walther Hämer. Here, he describes his approach and, on the following pages, we look at some of the work of his section which operates in the worst slums of the city.

LD

In 1978 when the Berlin Chamber of Deputies were choosing the most neglected central areas of the city as demonstration areas for an International Building Exhibition they appointed two planning directors. You first received an 'architectural axis' in the former Luisenstadt for city restoration in Kreuzberg. What problems did you find?

HWH The Chamber of Deputies had decided to rebuild 1600 dwellings and modernise 1500 more in this area. Their intention was to gut the blocks. To carry out this programme, 4 or 5000 dwellings would have had to be taken out of service, ie 12 to 15000 residents and several hundred businesses would have had to be accommodated elsewhere. Buildings needed to be emptied for thorough modernisation, and new buildings require the demolition of a much larger number of old buildings.

LD

What does 'thorough modernisation' mean?

HWH 'Thorough modernisation' (which has since been termed 'luxury modernisation') is large-scale adaptation (then prescribed by law) of old dwellings to the standard of new dwellings, in respect of room sizes, plan fittings (eg central heating, baths) etc.

According to modern building regulations, new buildings need specified spaces between them with open areas and car parks—about one third to a half more area per dwelling.

LD

Demolition was already in progress?

HWH Yes, 1000 dwellings were already empty. In Block 104, dwellings were being emptied at a great rate. This block was used by the US Army for house-to-house manoeuvres. Large spaces had also been cleared on the Fraenkeufer to the south of the Kottbuss Gate (p30).

But in other respects, the area was the usual Kreuzberg mixture—inner factory yards, ground-floor shops on block perimeters, and high-density housing everywhere else, more so than formerly. In the Kottbuss Gate area, 1000 out of more than 4000 dwellings had been cleared. The remaining 75 per cent did not hold 75 per cent of the earlier inhabitants but, as censuses showed, 110 per cent.

LD

Why this overcrowding?

HWH The dwellings had been emptied for demolition, but then Turkish occupants moved in instead of Germans. They came in with much larger families and had to take the buildings as they found them, ie in very bad condition.

Also, young people had taken possession of houses emptied for demolition. They want to preserve the old houses and cheaper living-space and are working on repair and restoration. We co-operate and advise these and other self-help groups. It was therefore quite out of the question for us to empty thousands of additional dwellings so that the rebuilding and modernisation programme could roll on regardless. The 1000 empty dwellings were therefore used to make some improvement in living conditions, at least as regards space.

LD

Is that how you arrived at the concept of careful city restoration?

HWH Here is a numerical example. If we had cleared and rebuilt as planned, the final result would have been about 10 per cent of new dwellings or dwellings in good order in this area. 90 per cent would have suffered further dilapidation. Accordingly, we decided that the money (about one thousand million DM) provided for rebuilding must be distributed in a better way, so that initially damage was repaired as far as possible without driving out the occupants.

So to start with, our work was oriented towards social needs—preserving and improving the living area and thus maintaining the living connection, ie the character which the residential area had received from people and buildings. Individual steps, which vary greatly from one situation to another, require consultation with users, many decisions by the team and very varied know-how and sensitivity to architecture.

LD

One function of careful city renewal, as you call your procedure, is upgrading the residential environment and supplementing or rebuilding the infrastructure and providing jobs, schools etc.

HWH In the Kottbuss Gate areas we found that about 40 per cent of the shops were no longer in business. About the same percentage of other businesses there had given up and the rest lived from moment to moment, under the threat of demolition. Social infrastructure is becoming increasingly critical at Kreuzberg. This is the only part of Berlin with a natural increase in population. There are far too few schools in Kreuzberg and the supply is becoming shorter every year because more and more children are

entering. In Kreuzberg the proportion of Turkish children in infant classes is considerably higher (up to 80 per cent) than the 50 per cent of Turks in the population. There is also a shortage of day nurseries and we are trying to plan them, via competitions and consultative committees.

There is also a lack of open spaces and play areas. Since there is such a shortage of open spaces in Kreuzberg, sites must not be built on unless suitable open areas have been found. We therefore urge that even improvised children's playgrounds on cleared plots should be maintained. We prefer gaps in the appearance of the city, rather than a shortage of play areas.

LD

So you have a very complex task?

HWH It is complex on the one hand but relatively simple on the other, because it coincides with the wishes of residents and businessmen, of course with occasional conflicts of interest where we have to find a consensus. The first need is to provide conditions for them to remain, one important factor of course being low rent.

The strategy means: minimum cost and maximum effect for the state; minimum rents for the residents consistent with a standard corresponding to their wishes and resources. This often means using a stove instead of central heating.

LD

One of the slogans of the IBA city renewal group is: 'Decentralise decision-making'. How does this fit in with centralised facilities?

HWH We developed a variety of methods corresponding to the widely varying structure of the various sectors. For example the blocks to the north of the Kottbuss Gate, which have been particularly affected by redevelopment for decades, are being seen to by a close network of block architects with social planners and tenant advisors. At meetings of the occupants of a building, we first discuss shortcomings and possibilities, initially without landlords and architect, but advised by the independent tenants.

In a formally designated redevelopment area the city of Berlin can intervene directly, but the SO 36 'strategy area' is only expecting redevelopment and is therefore subject to normal property and planning conditions. We are therefore doing intensive work, using a number of groups of architects and in co-operation with local officials, on blocks which are to contain schools or day nurseries, and are developing solutions in response to requests by the Senate and the locality.

LD

What have been the main obstacles to your work so far?

HWH First, the expectation that a special institution like the IBA can convert a run-down workers' quarter into an upper middle-class area. This was initially widespread among politicians, house-building associations and some residents. It was an overestimate of possibilities. The practical result would have been redevelopment from the ground upwards.

Second, we were often hindered by the authorities. They tried to stick to existing plans and, like the house-building associations, stood out for redevelopment contracts which stipulated demolition, rebuilding or total modernisation.

LD

Will an effect radiate out of the renovated blocks? Is IBA acting as a catalyst?

HWH Yes. We are neither residents nor landlords nor developers. We are looking for and communicating new methods, mainly as 'advocacy planners', in co-operation with the people affected.

LD

IBA is to be disbanded, for no very clear reasons. What effect will this have on city renovation?

HWH The decision to dissolve the IBA is in contradiction to our work, which requires continuity. The Chamber of Deputies therefore also decided that city restoration on our principles should be continued. Only nobody knows how! This uncertainty must be ended very soon, and in a way which leaves no doubt that careful city renewal is a real political objective.

LD

The policy of the New-Build IBA is to make street-fronts. The Old-Build IBA, on the other hand, allows gaps or disturbances in street fronts. Does this happen only through necessity or is there a different view?

HWH Undoubtedly consistent closing of block edges and the reconstruction of self-contained street areas is a reaction to the previous rebuilding, where the city built as streets was lost. The city is therefore equated with self-contained street areas.

We on the other hand assume that the edges of blocks took a long time to close, or were closed at some time, then re-opened. Ventilation and greenery between the blocks is also important, and the view into a block may have aesthetic charm. So, existing gaps can become part of the city structure producing richness and variety.

This is shown in some of our new building projects. For instance, the soaring corner block of flats by Alvaro Siza on Schlesische Strasse (p40), the day nurseries and old-people's home by Otto Steidle (p36) in which an old tenement was reused and excitingly connected by a covered inner court to the new building, or the new Kreuzberg mixture on the Fraenkelufer by the Ballers (p30).

Dogmatic persistence in closing the edges of blocks is as wrong in my view as a dogmatic rejection of defined blocks; it depends on the particular situation.

LD

What about the differences in architectural views? On the one side we have aesthetes and formalists (New IBA) and on the other side (Old IBA) they talk about practical values. There are differences of procedure in both areas. Many more architects were invited to the limited Neubau competitions than to the Altbau competitions.

HWH There are various reasons for this. We must deal locally with the spatial layout and use, more particularly with the people involved. We therefore have public consultation committees in the Altbau. We repeatedly visit the site with invited participants (usually not more than four or five) and with persons affected, to discuss all details comprehensively. This results in very intensive determination of criteria, from the practical to the aesthetic. In ordinary competitions it is a matter of chance what criteria are derived from the local situation.

We cannot afford to leave this to chance. We are therefore working with a small circle of invited architects so that we can learn from one another during the individual phases. In my view this will result not so much in a fundamentally different conception of architecture as in a different method of developing architecture and criteria. Many of our results will perhaps be modest—for instance, an old people's home in a gap in the street. Our work is not obtrusive but is more serviceable—and will be impressive architecture throughout.

There are also some impressive buildings from the turn of the century—the commercial blocks in particular were built with great care. Their architectural elements have again become topical. We should try to retain these buildings and their use and combine them appropriately with the new.

LD

What do you want to contribute to the 1984 Building Exhibition?

HWH Against original expectations, the number of buildings finished by 1984 will be as high as planned. That means 3000 dwellings or more. But there will be less new building than expected because of the aim of conservation of the old city quarter and keeping inhabitants in the places where they live. What does not work so fast is the infrastructure (kindergartens, schools, etc) and for that we will need the next three years.

The question is not only to renovate the facades and the houses because new housing alone does not put working places back. To achieve this we need until 1987. To tackle the problem in the right way we need to make a balance sheet in 1984. We hope that demonstration of reality in a city quarter and translation of this reality into exhibitions and symposia will allow critical analysis of what has been done until now.

We hope that with the help of these next phases, stabilising the city quarter will begin. There are still some threats. The Kreuzberg Quarter is very much accepted and a lot of people are going to live there. This could mean overcrowding and the raising of rents.

User participation is not assured, either. If rents are raised what can the consultants of the citizens tell them? We should not forget what the people here lived through before we started our cautious and sensible renovations. Sixty per cent of the tenants have remained in their apartments during the renovations and this means quite a lot of discomfort. And if, after renovation, the promise of low rents is not kept, these people will feel defeat. This should not happen.



Hardt Walther Hämer

ALTBAU

FRAENKELUFER: LUISENSTADT

Architects:

Hinrich and Inken Baller

Map reference: 2

Architects: Hinrich Baller, Inken Baller

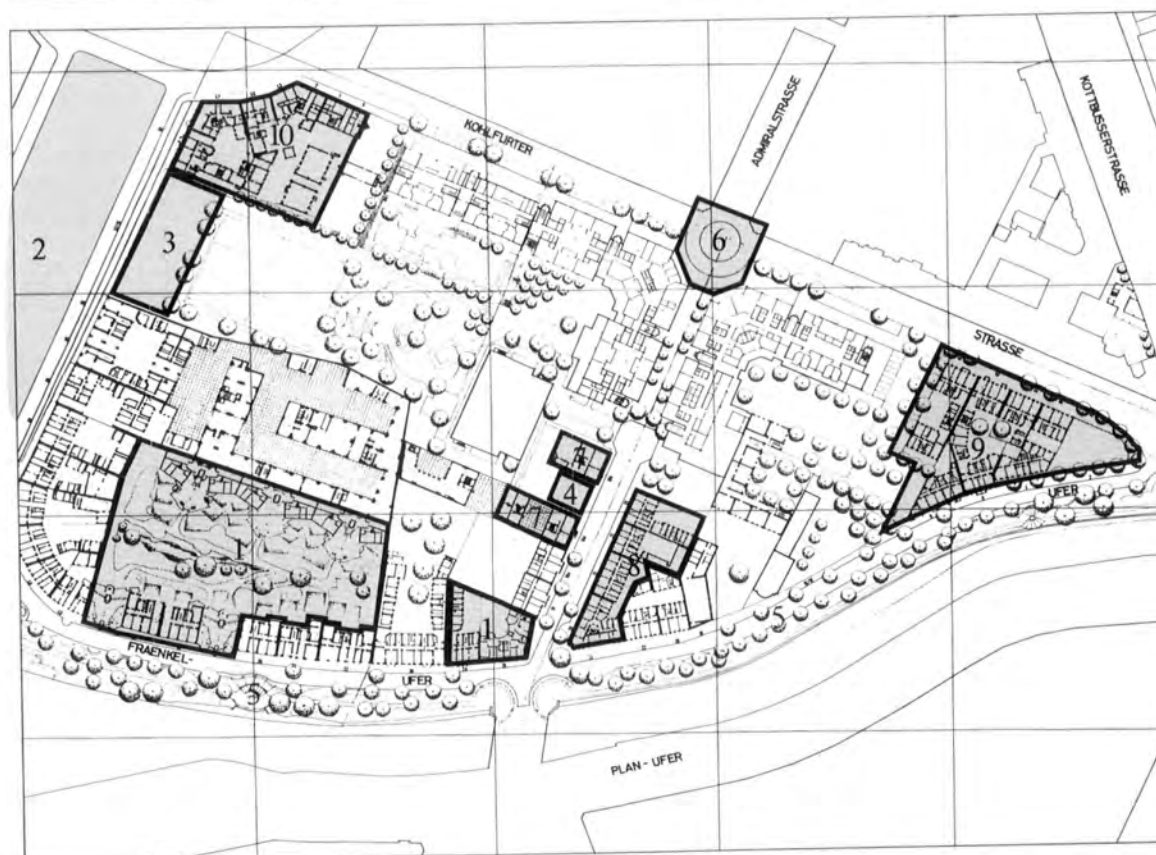
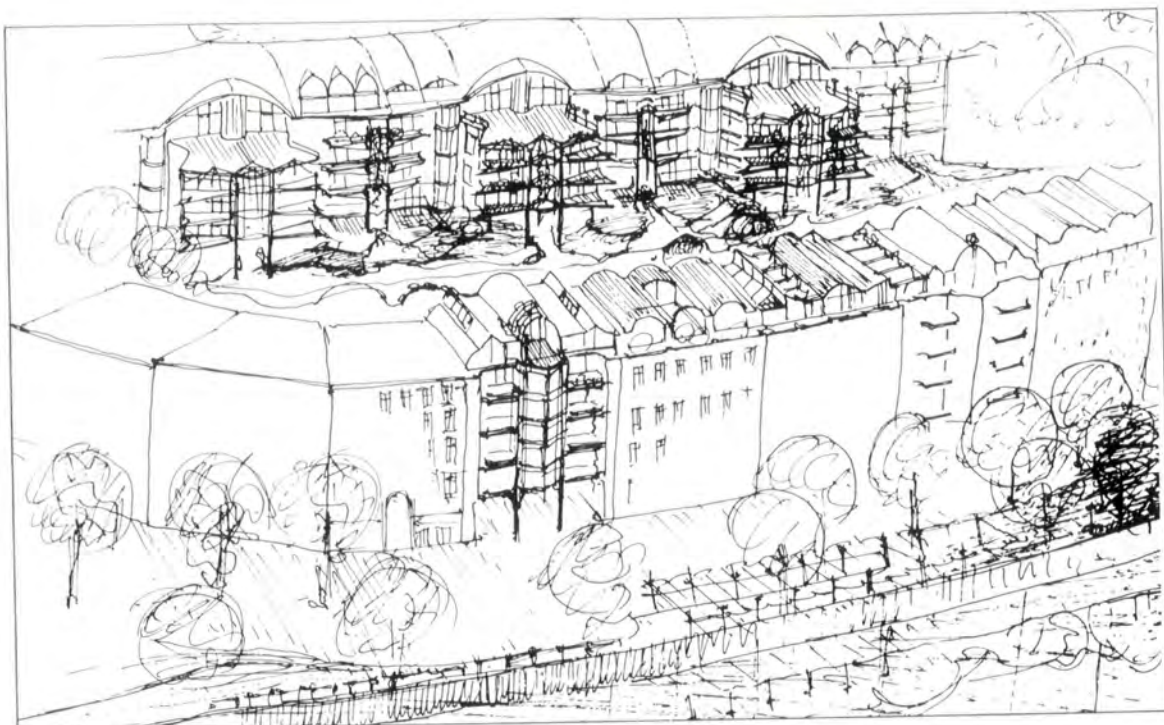
The Fraenkelufer is a bit of Kreuzberg bordering on to the Landwehrkanal which survived the war almost intact. But in the '60s and '70s, plans were made for redevelopment which proposed turning the canal front into an empty green space with high rise residential developments behind. So the interior of the block was razed and the perimeter, along the canal, was beginning to be destroyed.

Under the aegis of IBA, the Ballers decided to save the canal front and make two gap sites into gateways to a garden court. The existing buildings were restored. Along the backside of the court, a new single aspect building has been created which runs up against the fire wall of another building (one of the only industrial centre city blocks still working).

The Ballers believe that they have responded to the existing scale and that their use of balconies with plant-covered trellises will help marry old and new.

Although the new work looks wilful, the Ballers argue that as much has been standardised as possible—prefabricated concrete structural elements and details like the steel window frames and railings have been made in repetitive runs to get the most out of multiple production.

The result, though perhaps bizarre, shows how much freedom architects can have within the tight cost constraints of IBA's social housing programme—and how little use of resulting liberty that others have made.



1, the Ballers' sketch of the Fraenkelufer site—two 'gatehouses' give access to the court which is enclosed by the single aspect long block at the back. Canal is in foreground.

2, the Baller scheme is part only of the total project for blocks 70/89. A wide variety of spaces is set up within the whole area. Key to numbers on site plan:

- 1, the Baller scheme
- 2, landscaping over former canal
- 3, new housing block
- 4, self help project
- 5, canalside promenade
- 6, sculpture (to be chosen in competition)
- 7-10, self help projects

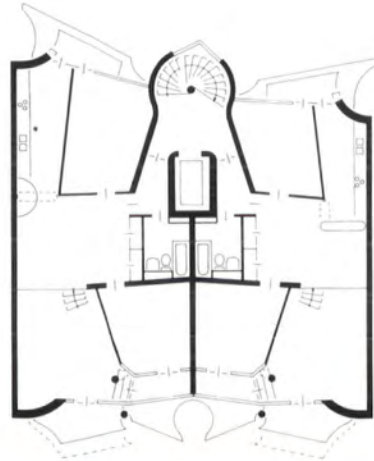
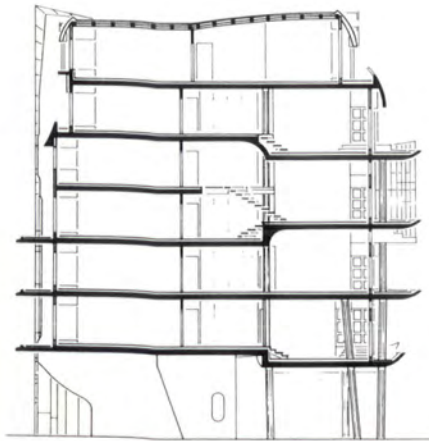
3, one of the gatehouse buildings from across the canal.





4, 5, canal and court sides of gatehouse building.

4/5

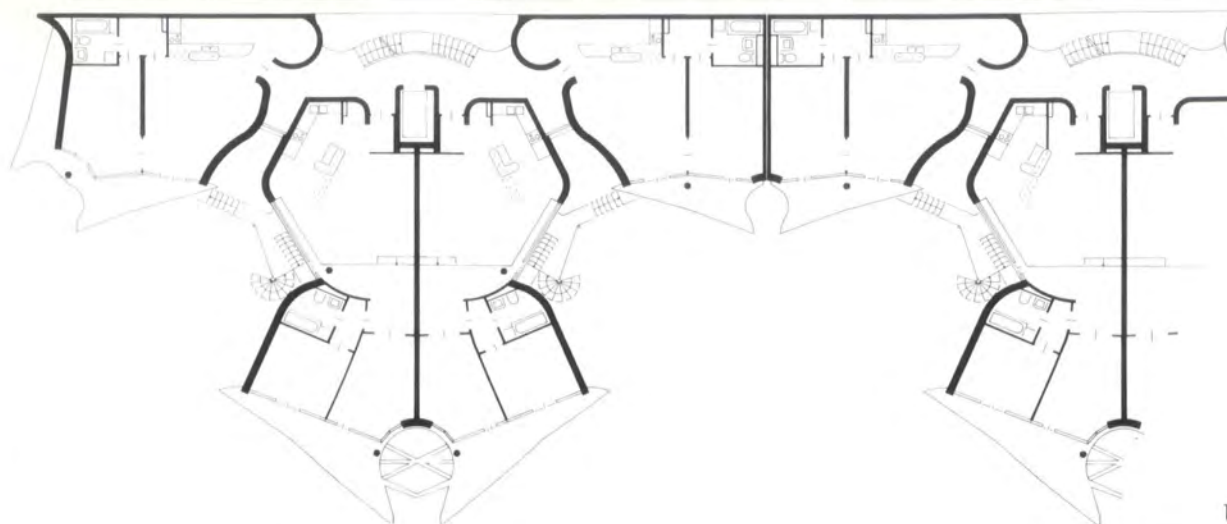


6, 7, section and upper floor plan of gatehouse building.
8, 9, details of single aspect building.

6/7



8/9



10, single aspect building: part plan of upper floor.

11, single aspect building—the Ballers believe that their balconies, when covered in plants, will help reduce the scale of the building and marry old and new.

10/11



12, section of single aspect building: fire wall divides it from factory.

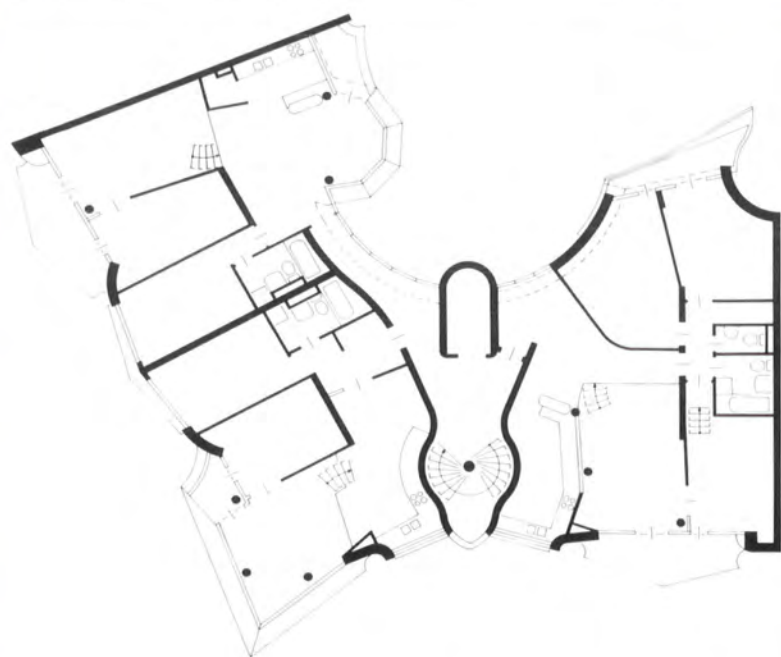
13, interior of double height flat at top of single aspect block.



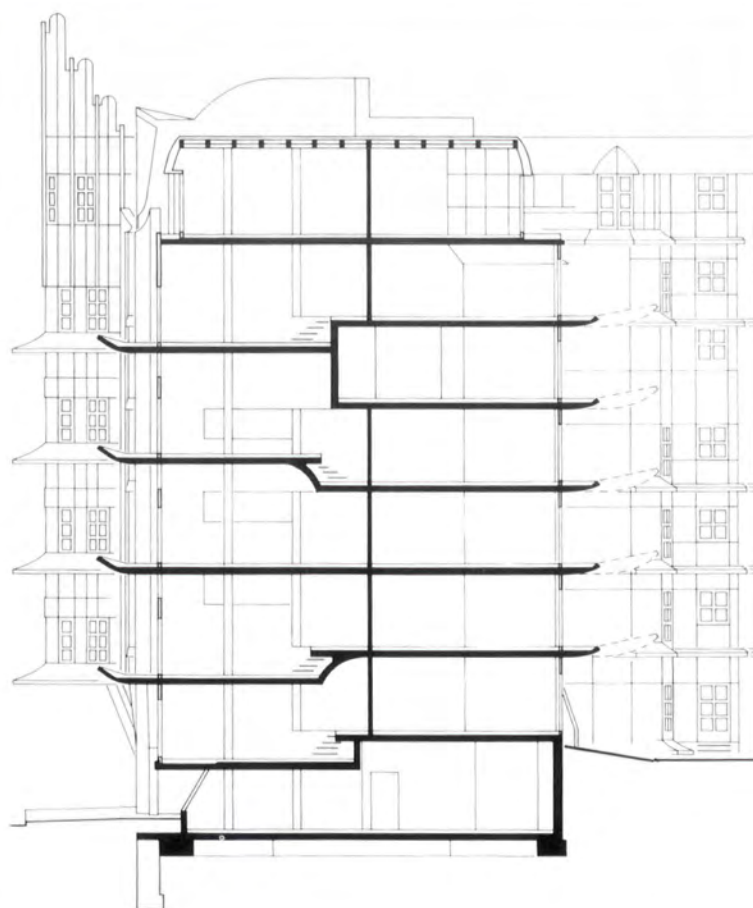
12/13



14



14, the Ballers have turned the corner of Fraenkelufer and Admiralstrasse.



15, 16, plan of upper floor and section of corner block.

15/16

RAINBOW FACTORY: LUISENSTADT

Architects:
**Archplan and Wölnbau-
Design**
Map reference: 15

On the corner of Reichenberger Strasse are five blocks of tenements; in a courtyard is a small disused factory. The whole was bought by a small building company which planned to demolish or gut 164 dwellings (and the factory) and to build 92 expensive new flats—with a subsidy of 10 million DM.

Some 300 people would have been displaced and, even though the proposal was against planning law, oral permission to go ahead had been given.

Existing residents argued for repair and simple improvement of their flats. A group of young Berliners took over the factory as a neighbourhood centre to provide new facilities including a day nursery, cinema, café and bicycle repair shop. The Rainbow factory has become extremely lively.

IBA supported the residents, surveyed the buildings and showed what needed to be done. The local authority officially

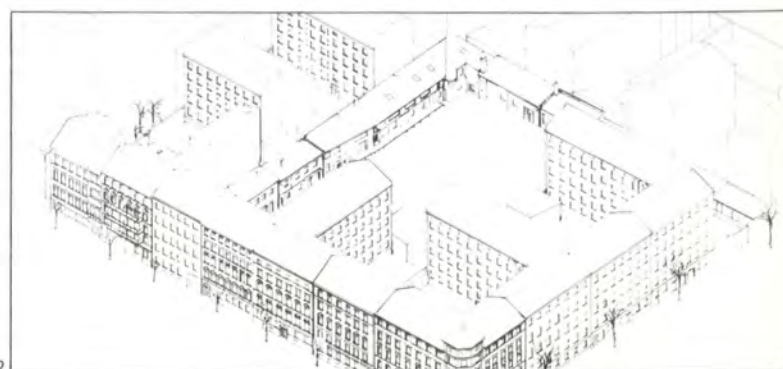
supported the neighbourhood centre. The courts, meanwhile, threw out an application from the builder to develop in the quadrangles.

Over the last three years, the start of a compromise has been worked out whereby the company has carried out some of its renovation plans—but the flats are to be let at low, subsidised rents. Activity and discussion now centre on the Rainbow factory itself.

1, self-help in action at the Rainbow factory.



2, the existing block—factory is in back corner.



3, the Rainbow factory site as IBA and the residents would like it to be developed.



BLOCK 119:

SO 36

Architects:

Otto Steidle with
Siegwart Geiger

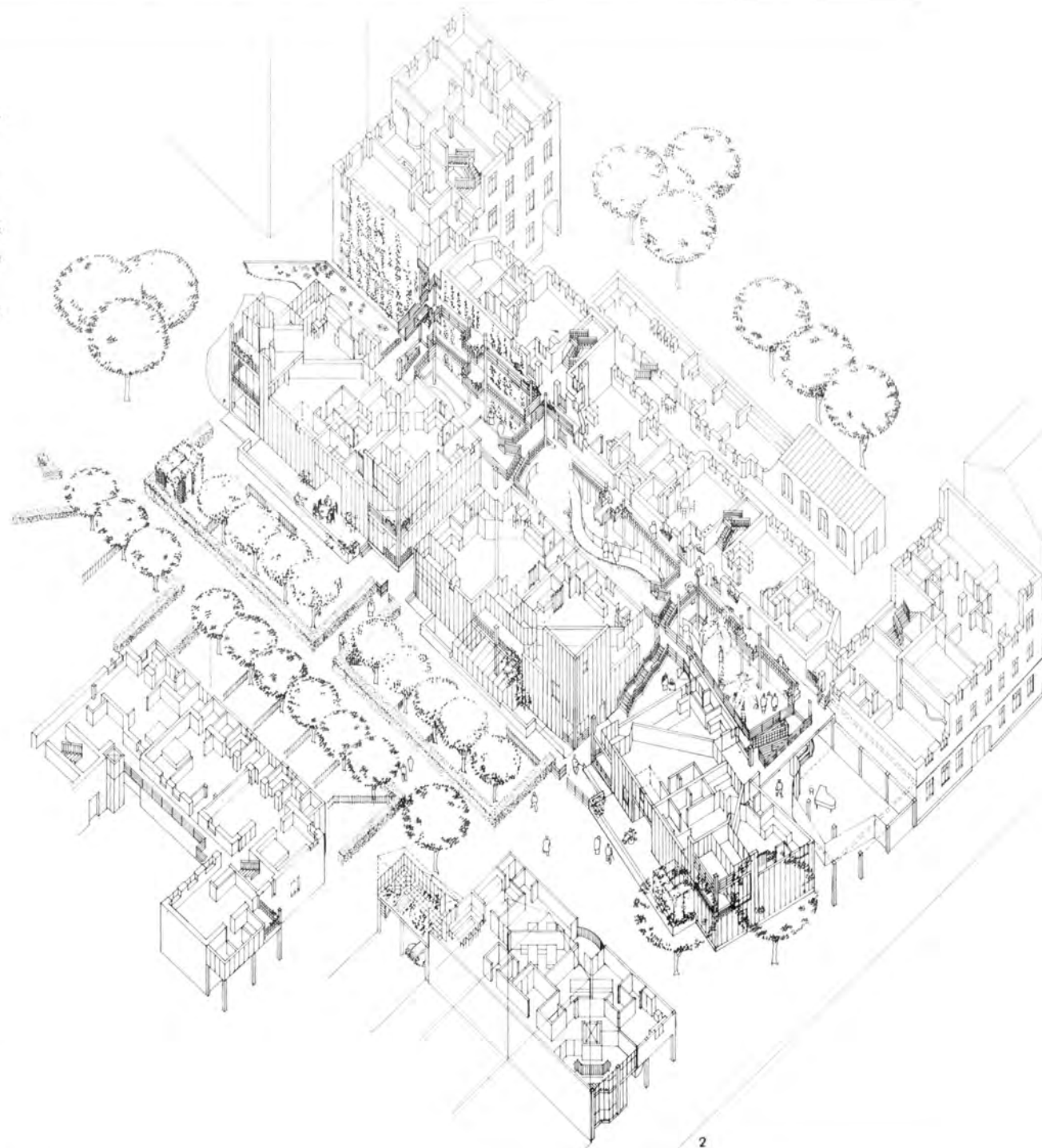
Map reference: 3

Otto Steidle's office won the limited IBA competition to develop for old people a site near the Silesian Gate. Earlier proposals from the district council in collaboration with a developer were much resented by the potential inhabitants because they were too institutional—and involved demolition of 60 viable dwellings.

Steidle's proposals create a new building parallel to the old fire wall of the block with a large glazed common central area between old and new. This ingeniously meets the competition conditions that existing dwellings should be retained and upgraded, that new inhabitants should have individual houses rather than

institutional accommodation and that there should be a major communal and meeting space. The street front is marked by two gatehouses.

Although the architectural proposals are now fully worked out, building work is postponed because of disputes between ground landlord, developer and local authority.



1, 2, section and axonometric. Old building is separated from the new block by a glazed common central area. Dwellings have individual front doors, linked by ramps and galleries.

CAR PARK TO CHILDREN'S CENTRE: LUISENSTADT

Architects:

**Dieter Frowein and
Gerhard Spangenberg**

Map reference: 34

A 1974 multi-storey car park on Dresdenerstrasse has become a social disaster. Its roof, intended to be landscaped, is covered with rubbish which has rained down from adjoining flat blocks. Apart from a few lockup garages, the ramped car parking spaces contain only a few wrecks.

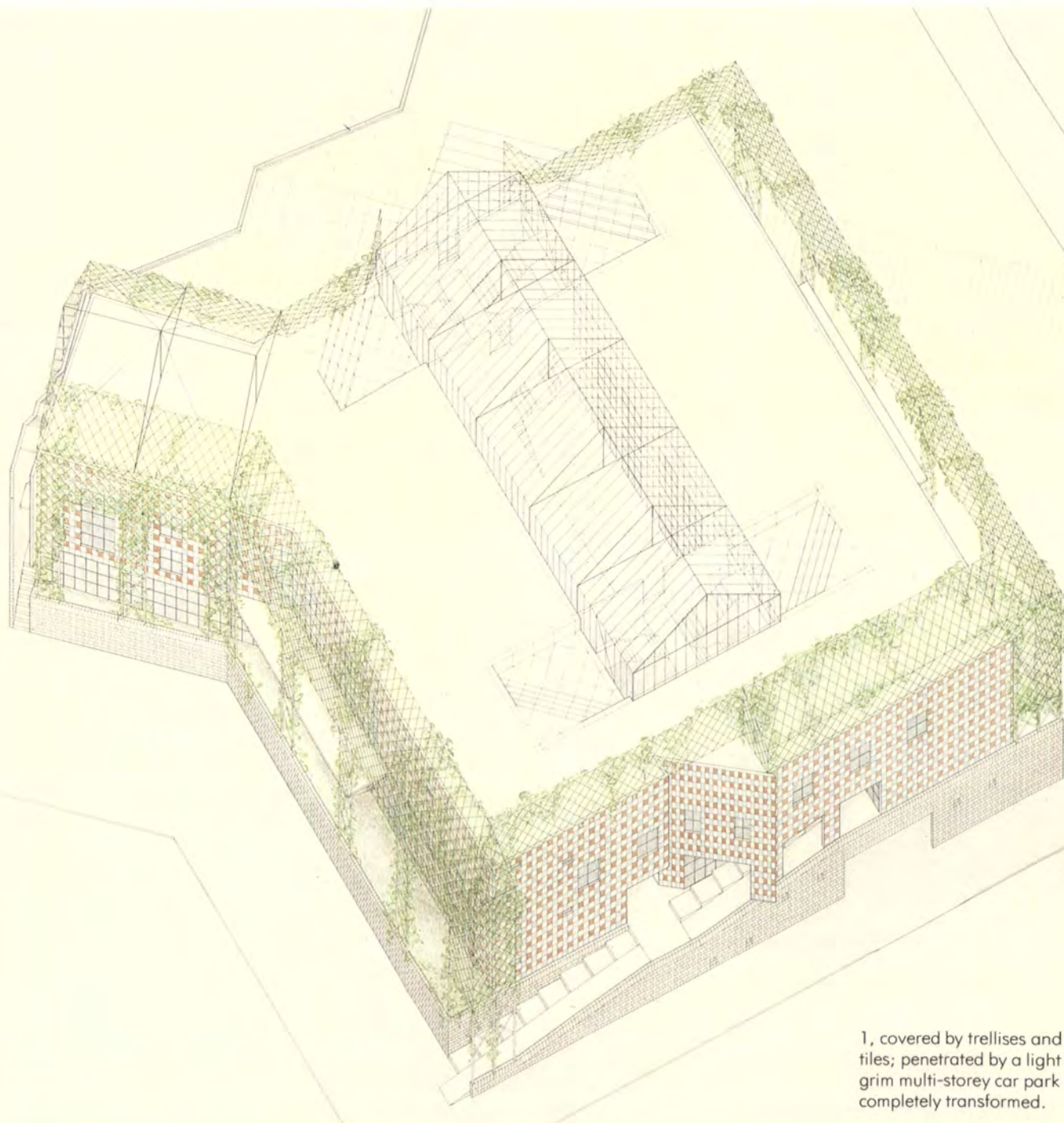
Yet despite vandalism, the structure is intact. Architects Dieter Frowein and Gerhard Spangenberg propose to transform the building into a children's day centre. In doing

so, they use the amorphous structure of the car park—wide spans set as usual at half levels to its full flexible potential.

In the middle, over the old car ramps, they propose to make a glazed roof, letting light into the centre of the bulk. Round the perimeter will be a multifarious collection of small uses, with movable partitions to accommodate varying needs. The newly opened central space will be the focus of children's activity with visual connection

across the area between the half storeys—so forming a complete three-dimensional internal play construction.

On the roof will be a supervised children's playground and with access from the glass house which tops the new central void. The perimeter will be surrounded by timber trellises over which vines will grow forming a (relatively) quiet area, green screened from traffic pollution and noise.



1, covered by trellises and patterned tiles; penetrated by a light well, the grim multi-storey car park is to be completely transformed.



2, the car park now.

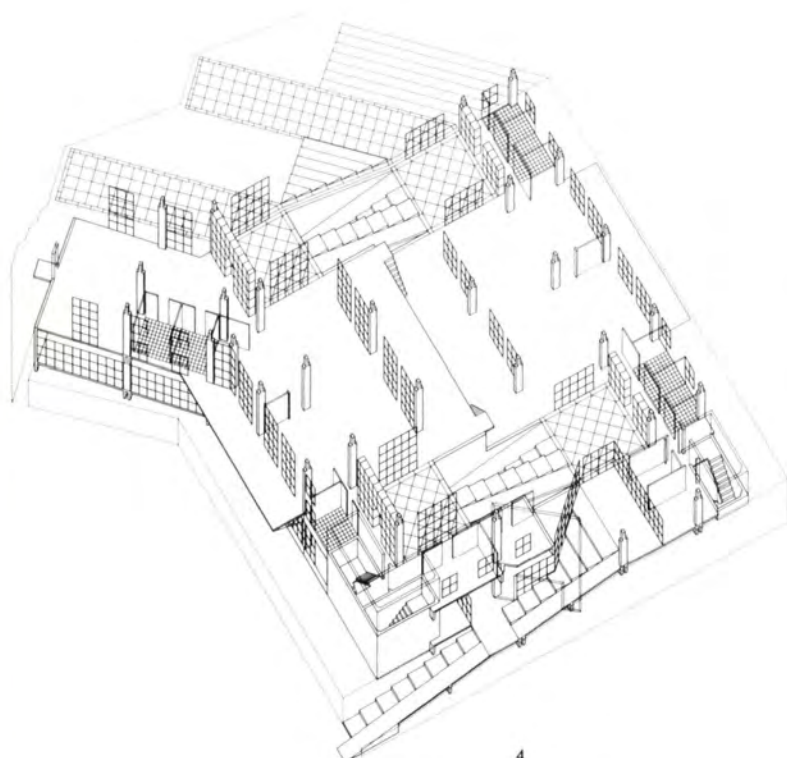
3, the glazed roof will let light into the interior of the mass and it will give access to the rooftop playground.

4, 5, axonometrics show how space

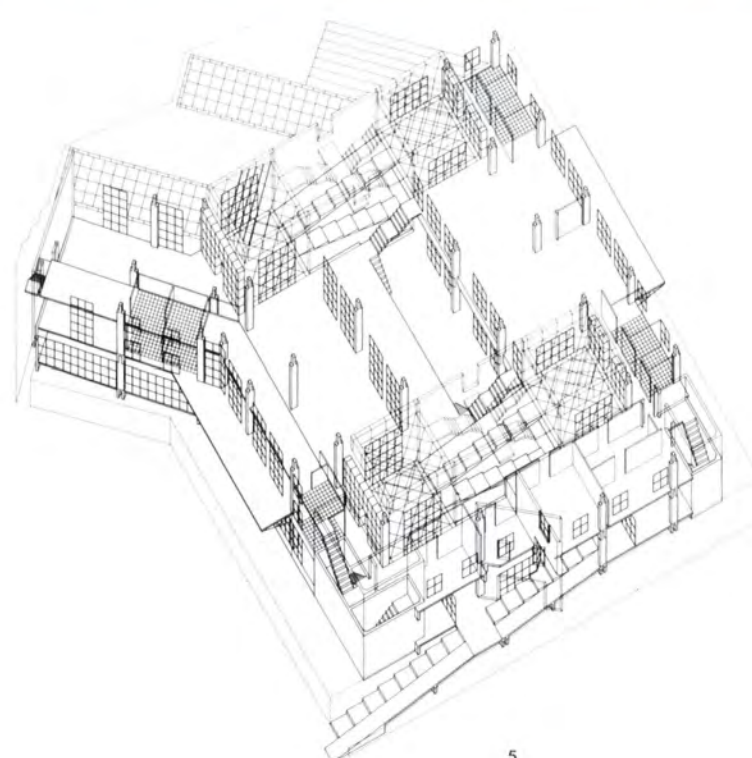
builds up in half levels round central well.

6, central glazed well.

7, landscaping proposals.



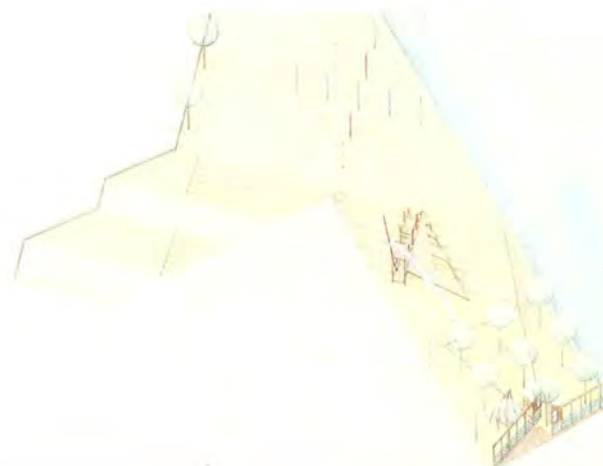
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5



6



Architects:
**Keith Murray and Joachim
Schmidt**

A big Berlin school forms the focus of the space within a triangular block on Skalitzer Strasse. Dating from 1886, it is a monument to Prussian education at a time when it led the world. Originally designed for 600 boys and 600 girls, the building is now to be a school community for 368 teenaged pupils and will provide common facilities for the neighbourhood.

alterations to the old building include reorganising the classroom spaces into clusters, so breaking down the institutional feel of the original building where rooms were rigidly arranged along corridors 4 m X 4 m in section which led to stairs at each end of the block. The clusters of rooms are supplemented by new group spaces which are stacked up on the south east as a pair of towers.

contrast our additions are complex forms with simple details.'

Landscaping round the building is planned to provide sports facilities, a boule alley, children's gardens, an adventure playground and a quiet landscaped garden. The school's transformation should be completed in 1987.

1, first floor plan of the converted and enlarged school. The old main block (centre) is divided into groups of rooms and connected with studies stacked in towers.

Block 121: SO 36

Architects:
Alvaro Siza and Peter
Brinkert

Map reference: 1

Block 121 is typical of the problem of IBA's area SO36. Once a lively intersection of streets, the block became neglected after the wall was built. War damage was not restored; the existing housing degenerated into slums. It was cut off from the life of the city and neglected. The IBA intervention is intended to regenerate the life and structure of the area.

Alvaro Siza won a limited competition for the north of block 121. His proposals keep the block perimeter and emphasise the open, broken-up, nature of the area by retaining existing buildings (with shops below) and green areas.

Of the three elements of Siza's

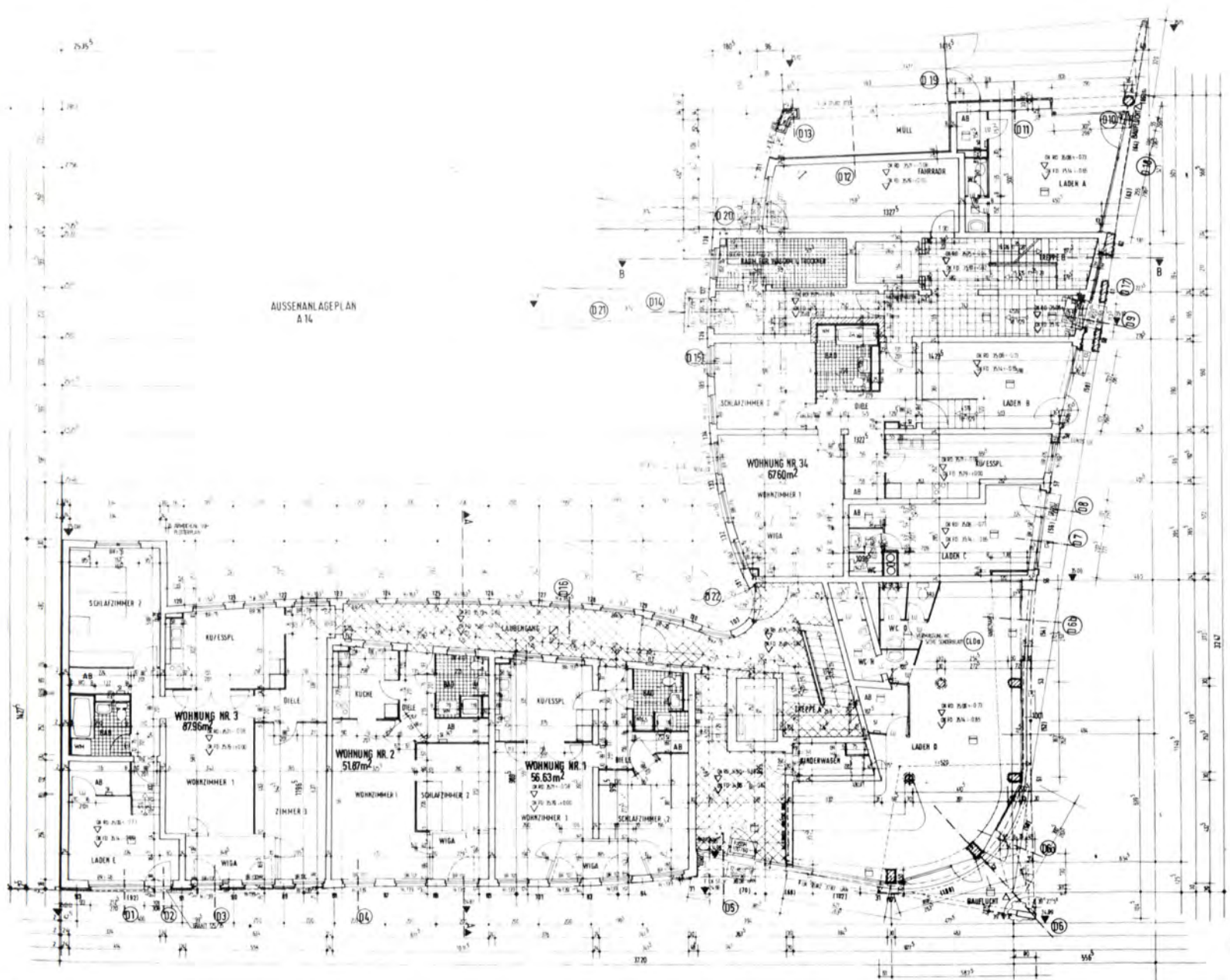
scheme: old person's day centre, day nursery and corner apartment block, only the flats have been completed (the day nursery is to be built in 1985).

The corner block is a careful attempt to knit together the existing fabric and make a contemporary formal gesture to the importance of a cross roads in the texture of the nineteenth century city.

In knitting, the new work succeeds well; in formality, it lacks the presence and assurance of the decayed nineteenth century block across the street—partly because Siza has decided to sidle round the corner in a (most elegant) curve rather than hitting the right

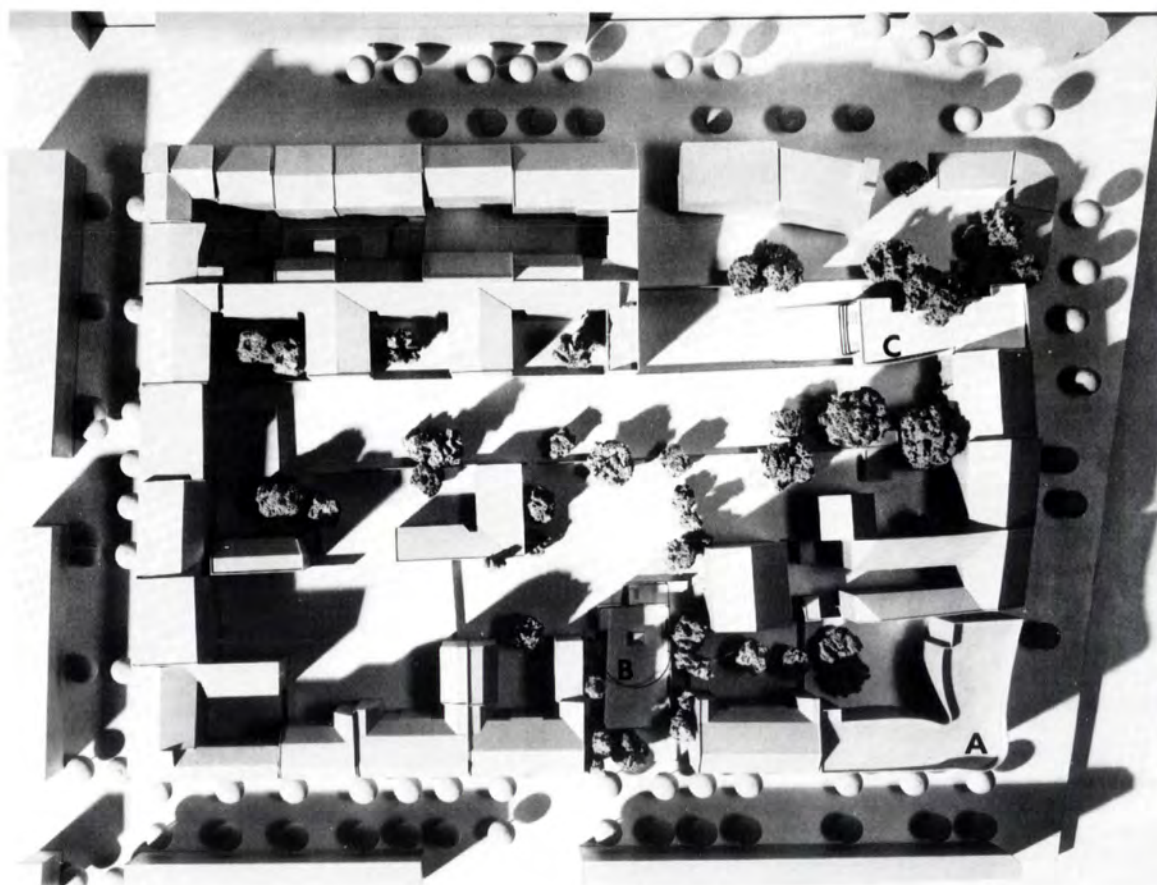
angle direct. This fundamental formal weakness is emphasised by the scraped, thin appearance of the new building compared to the old work. Only where it immediately abuts adjacent buildings does it carry any traces of recognition of the detailed complexity of composition of the nineteenth century facades.

In several ways, the Siza building sums up the paradoxes of IBA. Translated through restricted social housing budgets, IBA architecture often seems wan when confronted by real elements of the city it is trying to address.





- 1, ground floor plan of the corner (apartment) block.
- 2, the curved corner at the junction of Ickensteinstrasse and Schlesischestrasse is inscribed 'Bonjour tristesse' by the inhabitants.
- 3, the corner block from within the court.
- 4, model of whole block. Siza's interventions are: A, the corner apartment block; B, old persons' day centre; C, day nursery. Latter is to be built in 1985.
- 5, new and old elevations to Schlesischestrasse.





JOSEF PAUL KLEIHUES

Interviewed by Lore Ditzen

The New Building Section of IBA is directed by Josef Paul Kleihues who explains his approach here. On the following pages, we show the latest state of the most important buildings and projects to have emerged from his section which largely operates in the more war devastated areas near the Wall.

LD:

Südliche Friedrichstadt has come to be the main focus of IBA. What are the ideas behind the work?

JPK:

Let me begin with the history of Südliche Friedrichstadt. I see this as falling into several phases.

First, the creation of the area. Unlike Nördliche Friedrichstadt or Doroteenstadt, Südliche Friedrichstadt was not carefully planned. But it has some striking features, and what have remained of these still characterise its ground plan. We have, for instance, the very fine axis of Friedrichstrasse, which leads into what was once Belle-Alliance-Platz. The autobahn as originally planned would have wiped that historical axis out. But the typical feature of the 'Rondel' with Lindenstrasse and Wilhelmstrasse leading into the old Belle-Alliance-Platz has been destroyed. There were a number of other views that have now gone, and all that remains is the view of the Berlin Museum from Markgrafenstrasse. To us, the Baroque ground plan and what is left of it is a basic element that must be preserved.

Second, major changes came in the late nineteenth and early twentieth centuries, when the area was built over in massive blocks with no changes in the ground plan. The old two and three-storey buildings were torn down; what is now the Berlin Museum, and used to be the Kollegienhaus, is all that remains of that period. The rebuilding that went on in the nineteenth and twentieth centuries has also gone, leaving very few traces of its old magnificence. The little that remains has also provided important orientation points for the scale and typology of our plans.

The third phase was decisive, not only because it brought the destruction in the Second World War but because of the particular use to which the site of the old Prinz-Albrecht Palais was put—it was the Gestapo headquarters. If we take a look at the aerial photos of Südliche Friedrichstadt we see the terrible destruction that was wrought here and what opportunities for rebuilding were neglected.

The fourth, and last phase almost completed the destruction begun in the war. Traffic plans by technocrats and demolition of most of the remaining old buildings have virtually wiped out what was left of the urban planning and architecture of two centuries.

This division of the history of Südliche Friedrichstadt shows how some of the problems we are now facing in this area came into being. At the end of 1979 we held a seminar on Friedrichstadt

for a number of specialists. The critics, urban planners and sociologists who attended passed a resolution asking us to observe the historical background as closely as possible in any future planning.

LD:

So that was the basis for the evolution of your concept of 'repairing the city'—it is apparent in your plans for restoring blocks and closing gaps to give a clear pattern of streets with historical reference. Is this matched by an architectural concept?

JPK:

It is not easy to define the planning aims, primarily because we are not concerned with planning a new city, but with observing certain still extant historical features. On the other hand, we are not, of course, aiming to build an imitation of a bygone age. The one would be as impossible as the other. I have already indicated what our guideline is—the ground plan, the urban space and the visual image of the city.

First, we want to preserve the ground plan of the city, where this still exists or could be restored. That certainly does not mean that we would not change it, if we could do so without affecting the essential characteristics, and if we thought the change would be an improvement. We can change it, for instance, by dividing blocks, where appropriate, to improve communication within the area, or, for example, by laying out an inner city park between Friedrichstrasse and Markgrafenstrasse. That will very greatly improve the quality of the area.

Second, we are concerned with the scale and geometry of the area. Before Südliche Friedrichstadt was destroyed, scale was very largely determined by the uniform height of the buildings, as we know from 'Das Steinerner Berlin'.¹ In Südliche Friedrichstadt the height was roughly between 18.5 m and 20 m. Where possible, we are orienting our buildings to the lower figure of about 18.50 m (ie about six storeys). The planning is more complicated where we are concerned with the living correspondence of public spaces and semi-public areas. The scope for urban composition is not exactly enlarged by prejudicial and land use claims. Very carefully thought-out steps must be taken to counteract the general post-war sense of resignation in Südliche Friedrichstadt; some of these are bound to be fragmentary and improvised. Their legitimacy and effect should come from their artistic quality and social engagement.

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Third, we are concerned with the physiognomy, the visual image of the area. I am convinced that the identity of a city does not primarily depend on functional relations, though these of course play a fundamental role. I believe a city's identity is in the main dependent on two things: the image it transmits of itself in its architecture and its intellectual and moral position in successive periods. It is striking in this connection that the intellectual, philosophical, political and moral position or force of a city can be manifest in its buildings, but it is still possible for a community to make no, or only very little, use of this, so that the architecture and urban planning go on in obvious disparity to this.

LD:

This seems to be the right moment to ask you about the relation between new buildings in the IBA and urban renovation. How do you see the relationship to the old neighbouring quarter?

JPK:

First of all let me say that Luisenstadt, the renovation area for which Herr Hämer is responsible, has one of the finest ground plans in Berlin. Very few people know that it was conceived by Lenné. No other part of Berlin has so elegant a spatial structure in the hierarchical sense. It is morally, philosophically and artistically elegant. Let me stress that there is no difference at all between the two sections of IBA in that both have undertaken to make the inner city a better place to live in, and their social and artistic efforts are directed to this. But there are different situations and these require different approaches and orientation. I would say that the common element is primarily the idea of the IBA, its political aim as a whole in and for Berlin. That means first and foremost that no matter what we do, we must not shy away from criticising past habits and methods; we need massive criticism of what has been neglected and all the indifference and harshness of urban planning and architecture in both areas.

But we will only be able to meet this challenge if we succeed in offering better alternatives, not just in words, but in architecture and planning. The alternatives must be in the designs we offer and the buildings we put up. We must show in new housing and in a new ground plan that things can be better than they have been in the past.

In that sense the idea of the IBA has shown that this city has the courage to accept self-criticism and correction. That can prove to be one aspect of the international side of the IBA, although I think we should not be tempted into believing that any method or approach can be generalised.

LD:

Were all architects chosen through competitions and assessments or were some commissions given?

JPK:

Most of the architects were chosen in competition and through assessment. Here it must be stressed that the IBA does not itself commission architectural work—it recommends to the various clients the work of certain architects. So far the recommendations have always been accepted with a few minor reservations. But there are cases

(particularly in Südliche Friedrichstadt, where so many sites are still owned by the Federal Government or the Land of Berlin) where the architect has already been chosen and the planning starts on commission from the IBA, before the decision has been taken as to which client should build. That is the case with the buildings by Raimund Abraham (p70) which will close gaps and stand on corners. It is still not decided who is to build John Hedjuk's 'Gatehouse' (p68) or the composition for his partition buildings. But John Hedjuk showed his designs to the political authorities in Berlin in December 1982 and met with great interest and approval.

We have only had recommendations that commissions be awarded directly in exceptional cases and on particular occasions. That was the case with Herman Hertzberger's work in Southern Friedrichstadt. But there are other projects, mostly smaller ones, for which we commissioned architects directly.

LD:

I am sure you are well aware that the determination with which you have defended your concept here in Berlin and the international competitions you have organised have aroused a great deal of criticism; a lot of difficulties have arisen. One of the main problems is that most of the projects are well behind time. You believed, when the competitions for Südliche Friedrichstadt were held, that the blocks would be built by 1984. Some of the delay is due to lack of clarification in commissions and instructions from the municipal authorities who appointed you; another difficulty is that some architects had to rework their projects again and again. Could that have been avoided if the conditions for competitors had been clearer and more realistic?

JPK:

All the competitions we held were very carefully prepared, and yielded very precise results. I may add that we gave priority in competitions to those areas where we knew that planning depended least on decisions by superior authorities so that there was a real possibility of the buildings going up fairly soon.

We are facing various difficulties at present in realising our plans. First, competitions among interested developers are to be held in future before sites owned by the authorities are handed over to private builders or municipal building firms. Approved IBA plans are to form the basis for this. At present this is the procedure for a project by Herman Hertzberger for Südliche Friedrichstadt. But the question arises of who is to bear the costs of planning in such detail before the client has been decided. Discussion has in fact been going on for years as to whether the public authorities can take a hand here. In some cases the Bauausstellung Berlin GmbH has provided pre-financing for architectural work, but it cannot do that on a large scale.

Further difficulties arise from different legal interpretations and conflicting political interests in regard to planning conditions—amendments to the planning procedures, construction schedules and so on. As long as the Gordian knot was not cut we were hardly likely to be building in Südliche Friedrichstadt.

Finally the shift in political majorities in Kreuzberg has not exactly facilitated co-ordination of the planning for Südliche Friedrichstadt.

However, we have been able to achieve agreement on the infrastructure plans for the area, and social facilities—schools and kindergartens—are to be built at the same time as the housing. For the rest, we want a general plan that has been approved before we start to build. We want to know in detail what is going to happen in the north of the area before we say what we will permit in the south and vice versa. I think that is a legitimate approach in every way. It is in keeping with our planning procedures and my personal ideals.

Yet even in an area that is relatively complete in itself, Südliche Friedrichstadt, you cannot present a plan as a unified whole and say—it's going to be built exactly like that. Of course you must decide in advance what the infrastructure is going to be. But individual blocks will change in the course of planning without affecting principles or basic decisions. Planning is a process and it is something we must all have confidence in.

In September last year we completed consultation with the local inhabitants, and I am confident that all those involved, including the Municipal Commission for this area, will come to accept the fact that in the course of this year we must start building at one or two points even if we do not know what the buildings are going to look like at another point, or what the lay-out of the apartments is going to be right down to where the lavatories are.

LD:

On the subject of the infrastructure, there is controversy over the green areas. You mentioned just now that one of your plans was for an 'inner-city park'. Has that caused controversy?

JPK:

First, there is broad agreement on the amount of greenery.

LD:

There are Federal regulations on that.

JPK:

Yes, that's right. We have also reached agreement on the general concept with the district authorities and the municipal commission for this area. That covers first of all the garden for the Berlin Museum, which is to be open to the public later. Then both the relevant offices in the Senat and the district authorities and municipal commission want the big site of the old Prinz-Albrecht Palais (p89) and the big area of the old Anhalter passenger railway station to be turned into inner city parks.

LD:

To come back to individual competitions: why did the projects have to be reworked so many times?

JPK:

As an independent architect I can say that it is normal: you very rarely have a competition where there is no need to make any changes to the results. But the extent of the changes can vary greatly from one instance to another. Let me give you two

examples; relatively little needs to be changed in the planning concept for the corner buildings on Koch-Friedrichstrasse, with Peter Eisenman (p66) and Koch-Wilhelmstrasse with Aldo Rossi (p22). But the ground plans of the two concepts are being worked over to meet various client requirements. That is quite normal. The Victoria competition (p61) was very different. There we had intensive discussion and planning work and a great deal was changed and improved. The recommendations by the jury and the suggestions from the architects were taken into account, as were proposals from the district council.

LD:

There are problems in the Aldo Rossi block, so far as I know.

JPK:

The main problem is that there is as yet no client. The district council has refused to hand the sites over to the client proposed by the Senator for Building and Housing more than two years ago. Moreover, and this is quite incomprehensible, some of the specialists in the municipal offices still want to see the extension to Wilhelmstrasse that was shown to be unnecessary in reports long ago. Too many cooks spoil the broth. So we have not made much progress even now in the planning here. However, we have gone on working on the urban design. We have reached a compromise with Rossi and the district council for Wilhelmstrasse not to be built up as closely as was proposed in the competition project. That has changed the plans somewhat, but it has not destroyed the character as originally envisaged. For the rest, Aldo Rossi sent us his revised version of the ground plan more than a year ago. The block he has designed in Tiergarten has already begun construction. It is a residential building that I particularly like. It has the elegant simplicity that characterises so much of Rossi's work.

LD:

And how about Peter Eisenman's monument?

JPK:

The Eisenman project occupied us all intensively. Peter's theoretical standing and his ability to think in the abstract caused a controversial discussion in the jury. His 'Monument to an artificially excavated City' was an attempt to reflect not only the history of Berlin but also the shocking reality of the Wall. The unanimous decision to award Eisenman/Robertson a special prize was the only possible decision for the jury to take, and it was very understandable. The jury also recommended building the monument. But after careful consideration of the financial and political situation we finally agreed with Peter Eisenman that the monument would not be built. Instead we want to see if—as originally intended—residential housing can be built along the strip parallel to the Wall.

But there was never any doubt about the major site on the corner of Koch and Friedrichstrasse. The Eisenman/Robertson office received the commission in the spring of 1982 and they presented their design in the autumn of last year. We expect building to commence this year.

LD:

Are there other projects that cannot be realised or is Eisenman's the only one?

JPK:

I am happy to say that the 'Monument to an artificially excavated City' is the only project so far that cannot be realised. But this was agreed with the architect, who has received the commission for the corner site. We were very worried that James Stirling's Science Centre might have to be dropped, since the financing was jeopardised as the budget situation in Berlin deteriorated. I am very glad that we were able to ensure that this major work will be carried out. Building will begin during the course of this year.

But I am sorry to say that many projects cannot be completed to the timetable originally planned. For example, Charles Moore's residential housing on Tegel harbour (p69). The people of Tegel, the Reinickendorf district council and the Senate of Berlin unanimously approved the project, but it will still be impossible to avoid building in stages. We must assume that by 1987 only the residential accommodation and the extension to the harbour basin will be finished. In the Cultural Centre at most the library will be under construction.

On the basis of the design presented for the competition by Charles Moore, which has now been revised, about 50 per cent of the residential housing will be built by his office and the other half will be the work of a team of young Berlin architects. That was part of the competition conditions. We have also arranged with Charles Moore for the delightful little individual houses in his plan to be designed by various architects—we have in mind people like Robert Stern, Stanley Tigerman and Paolo Portoghesi.

LD:

Talking about building starting, how many projects have actually been commenced in the 'new buildings areas'?

JPK:

We have started on Gustav Peichl's phosphate elimination plant (p63). Then there is the Ritterstrasse-Nord project (in Südliche Friedrichstadt) (p53) for 150 apartments, O. M. Ungers' building on Lützowplatz (p50) with 85 apartments and the 39 town houses on Lützowstrasse (p45), for which building permission has just been given for the designs by Vittorio Gregotti to complete the block. Work is almost complete on the energy-saving houses on the Landwehrkanal (p47). The total volume of housing now under construction is nearly DM700 million. I hope this year and next we shall be able to more than double the programme under construction. Let me give you as an example the Rauchstrasse project (p57) in the Tiergarten demonstration area and the Victoria block in Südliche Friedrichstadt. Rob Krier, Hans Hollein, Giorgio Grassi, Klaus-Theo Brenner and Benedik Tonon are working on Rauchstrasse together with three other architects. Altogether seven groups of architects, including Arata Isozaki, who has designed the 'Heidelberger Hof' in the old insurance building, are working on the Victoria project.

LD:

The organisation of the IBA has been changed, and the management is being centralised under Mr Nottmeyer, while the two Planning Directors, yourself and Hämer, will concentrate more on conceptual work and consultancy. What does this change mean for you?

JPK:

It would be better to ask what it means for IBA, for conceptual work is more than getting ideas. Controlling the planning, right down to the final detail, is just as important. But I am afraid that not everyone sees that at this point. I have, however, said that I am willing to continue to take responsibility for the conceptual work in my area, because I know how important it is to be able to control things down to details. But there must be a guarantee that we will be able to work successfully. In some respects my present contract is better than ever, for I now have responsibility for all the documentation and exhibitions and congresses for the new building areas.

LD:

The end of your contract is in December 1984. So you won't be able to follow it through to the final completion of all the work. Does this concern you?

JPK:

There are many different ways of undertaking conceptual work. What matters is that the skills should be right. The IBA won't end for me as long as all the different architects don't have guarantees that their projects will be built and as long as the main planning work is not finished.

TOWN HOUSES: TIERGARTEN

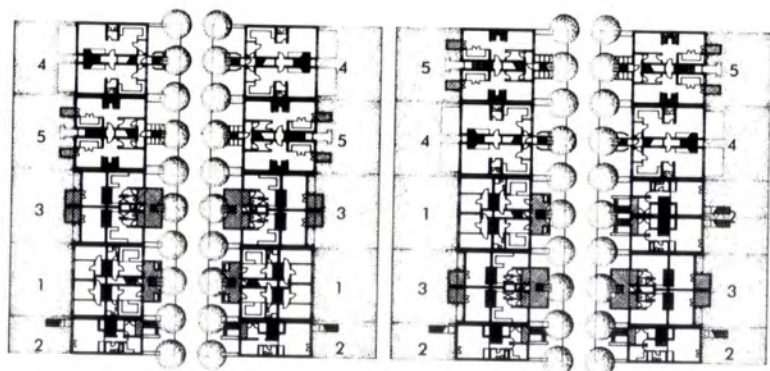
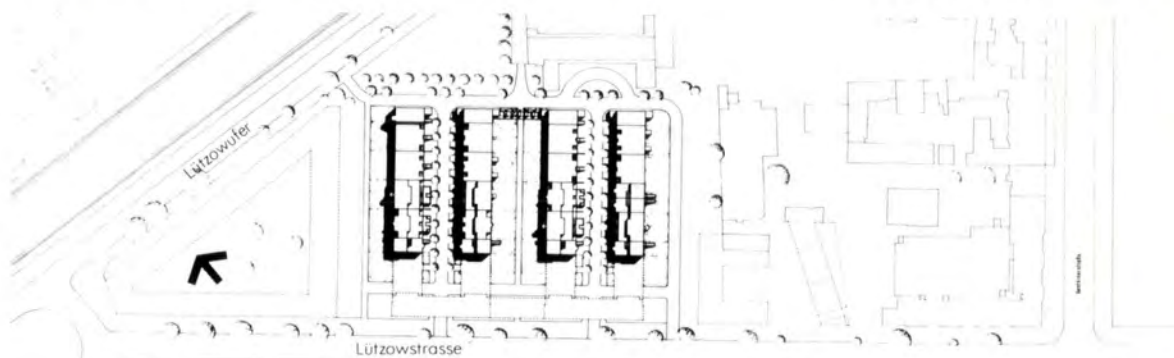
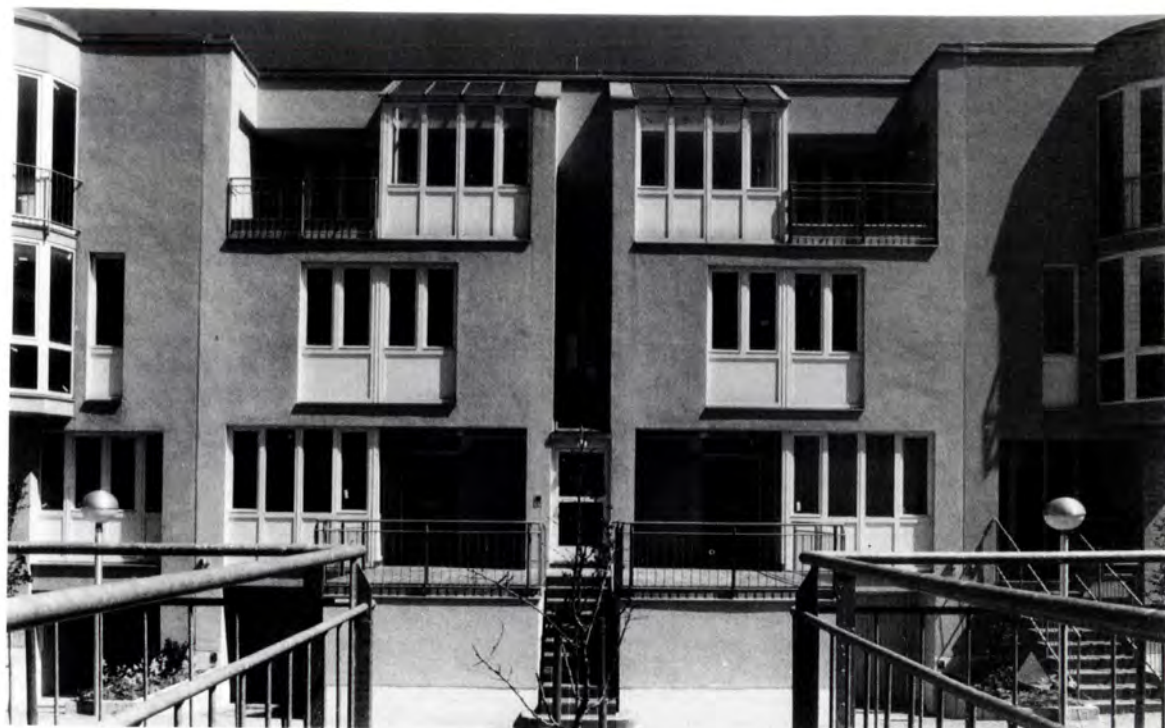
Architects:

von Gerkan, Marg & Partner;
Oefelein & Freund; Manfred
Schiedhelm, with team.*
Map reference: 82

Five groups of architects were commissioned to build 39 town houses after a competition held in 1979. They were: von Gerkan, Marg and Partner—(Hamburg—1). Oefelein and Freund—(Berlin—2). Manfred Schiedhelm—(Berlin—3). Otto Steidle—(Munich—4). Brandt, Heiss, Liepe, Steigelmann—(Berlin—5).

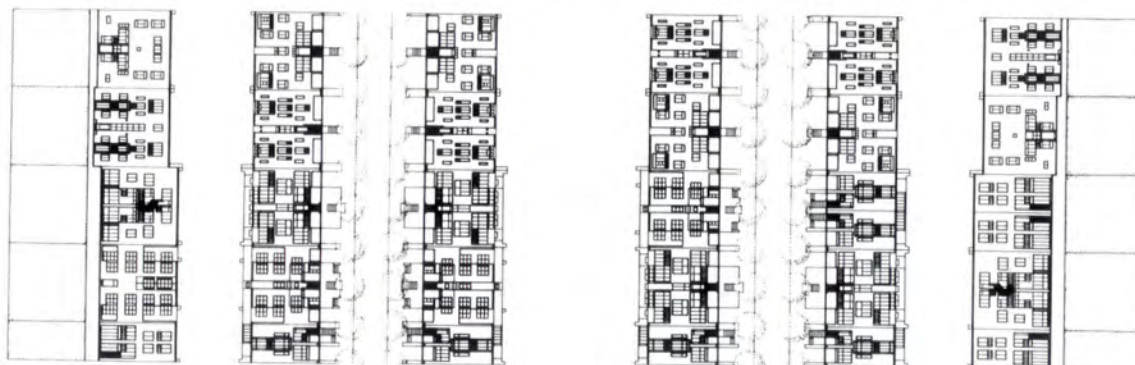
Each house comprises two dwelling units and the development as a whole will be completed on Lützowstrasse and the north end of the two gardens by the construction of 85 further dwellings by Vittorio Gregotti. The houses, which are now occupied, will therefore take on a very different presence when their outlook will be into courtyards rather than laterally towards Lützowstrasse. In effect, the houses will be looking into mews which run the depth of the block.

The town houses themselves are unpretentious in design and once again with IBA, the scheme focuses the issue of individual architects working within a loose volumetric order, as against a clear overall architectural order as was traditionally the case.



- 1, entrance to pair of Schiedhelm houses.
- 2, site plan.
- 3, layout plan—ground floor. Gregotti's block will front Lützowstrasse, making the terraces into short mews.
- 4, composite elevations.

*Karl Christian Bousquet, Hartmut Happ, Elisabeth Meik, Thomas Gunner, Katie Spitz, Otto Steidle; Brandt/Heiss/Liepe/Steigelmann



TOWN HOUSES: TIERGARTEN



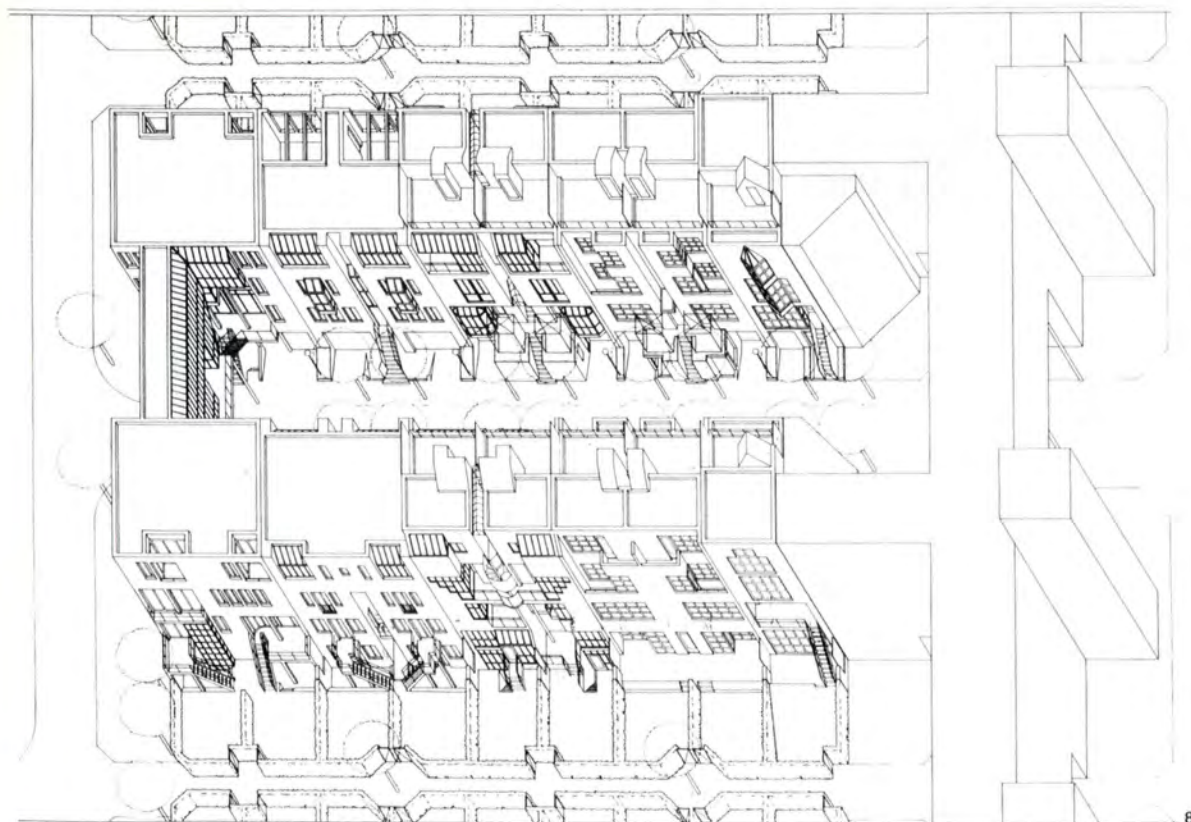
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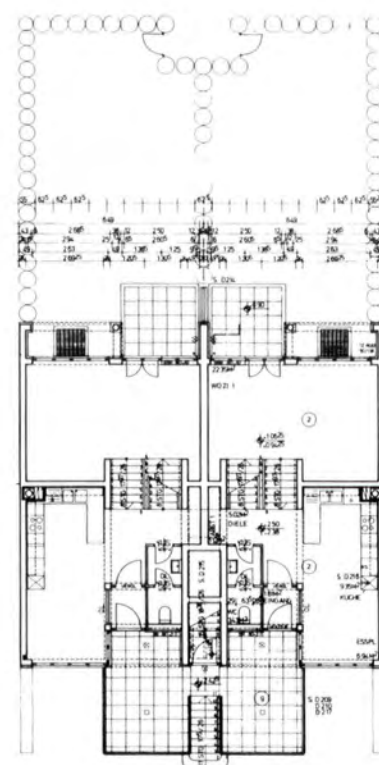
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8



9

5, between the terraces.
6, spiral stair, street side of
Schiedhelm house types.

7, looking along the terraces—end
will be enclosed by Gregotti block.
8, axonometric—Gregotti block will

be on Lützowplatz (shown in outline,
right).
9, entrance level, Schiedhelm houses.

ENERGY CONSCIOUS HOUSING: TIERGARTEN

Architects:

Schiedhelm & Axlerad with
Bousquet; Kilpper &
Partner; Pysall/Jensen;
von Gerkan, Marg &
Partner; Faskel/Nikolic
Map Reference 79

Five architects were chosen from
an open competition to design
and construct a single 'Villa' with
a link to its neighbour.

Building 1:
Schiedhelm and Axlerad with
K. C. Bousquet—(Berlin).

Building 2:
Kilpper and Partner—
(Stuttgart).

Building 3:
Pysall, Jensen—(Hamburg).

Building 4:

V. Gerkan, Marg and Partner—
(Hamburg).

Building 5:
Faskel, Nikolic—(Kassel).
Building 1 is currently under
construction while the other four
are complete.

The competition and its
resulting buildings are an
investigation into savings that
can be made in energy
consumption by increasing in
capital investment. Each building

has a different strategy to
achieve such savings, and
different plan types. The cost of
construction is based on the
German standards for
Government housing plus an
extra subsidy of £1800 per unit
for energy conservation
techniques. The exercise is an
example of IBA acting as a
sponsor of experimental
architecture.



1, stairwell to Building 5.
2, the rear facades of Buildings 3, 4
and 5.
3, the rear of Building 5 showing the
corner wintergardens.



2



3

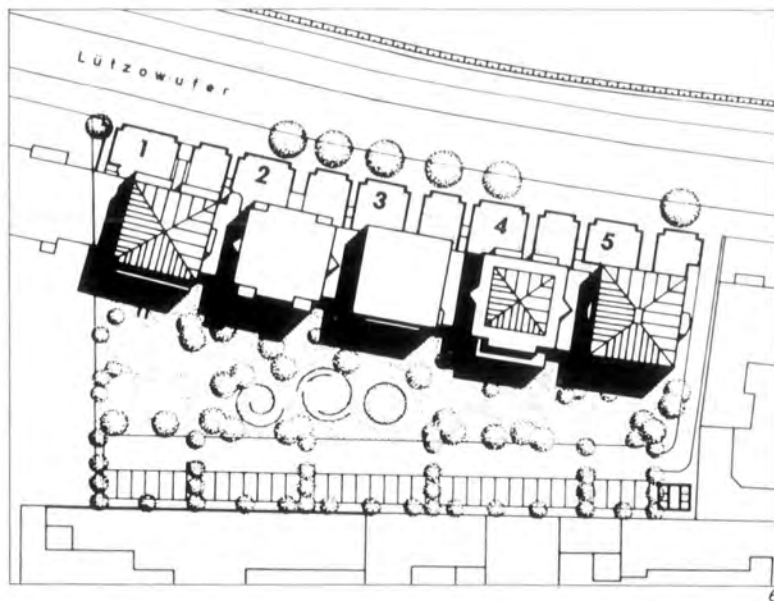


4, entrance of Building 4.
5, the Landwehrkanal facades to
Buildings 5, 4, 3 and 2.



5

6, site plan showing the five buildings inserted into a gap on Lützowufer. Landscaping by Hannelore Kossel.

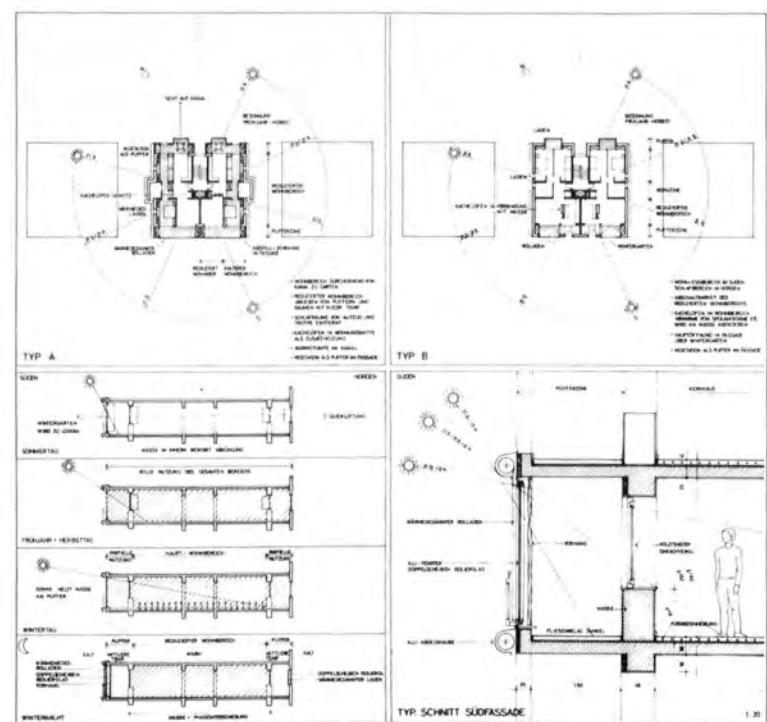
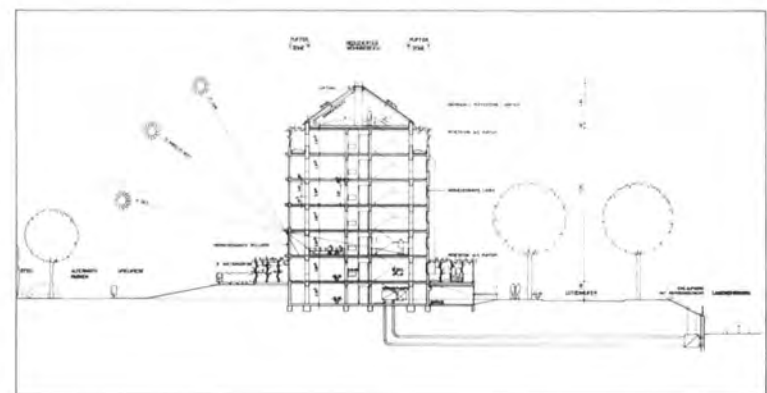
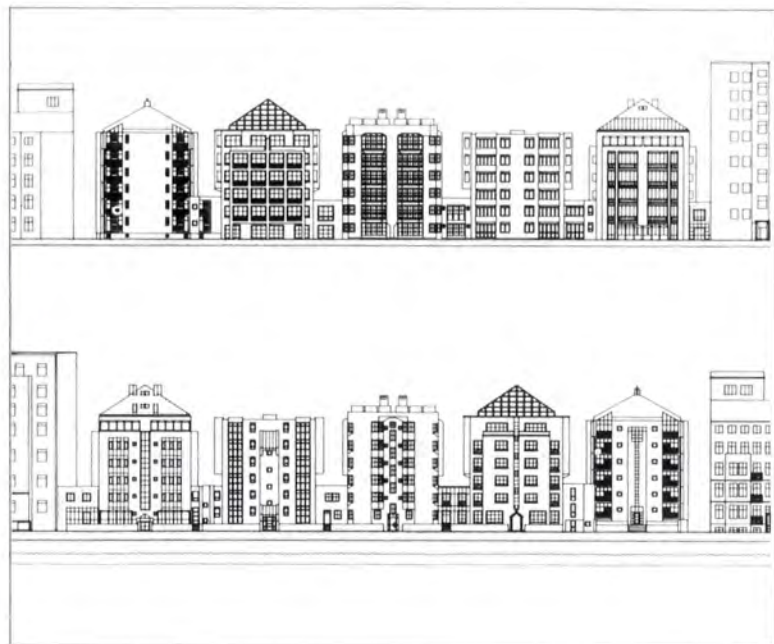


Each building, based in a shared standard site, the adoption of two through flats per floor, and the location of vertical circulation to the north, takes on a specific architectural expression in plan and external presence. Only Building 3 gives over the whole of the south facade to living/dining areas. Technology used to achieve energy savings is embedded rather than expressed, while the general

use of loggias and conservatories within a discipline of shared cornice height consistent with the quarter has resulted in an impressively coherent and extremely well-built scheme.

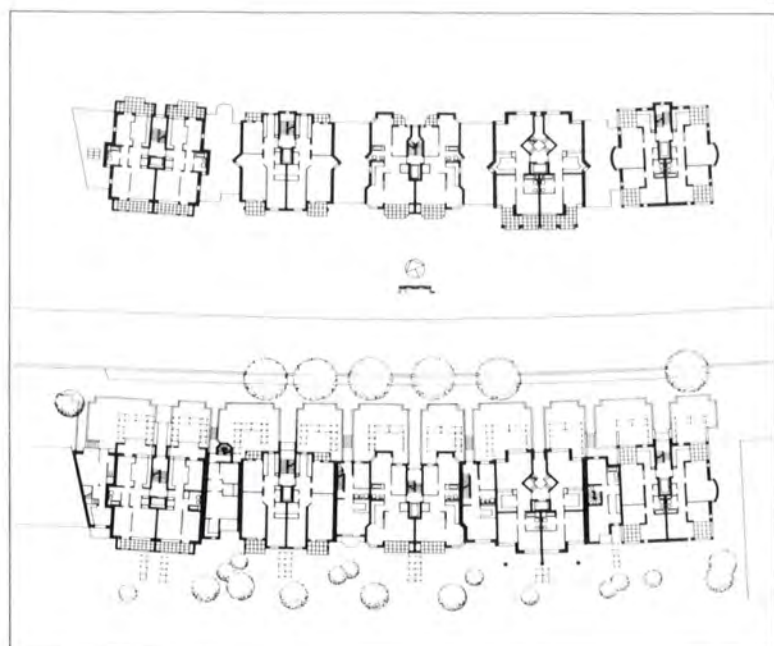
7, cross section through Building 1.

8, rear facades (top) and Landwehrkanal facades (bottom).



9, energy-saving strategy diagrams for Building 1.

10, ground floor plan (bottom) and typical upper floor plan (top).

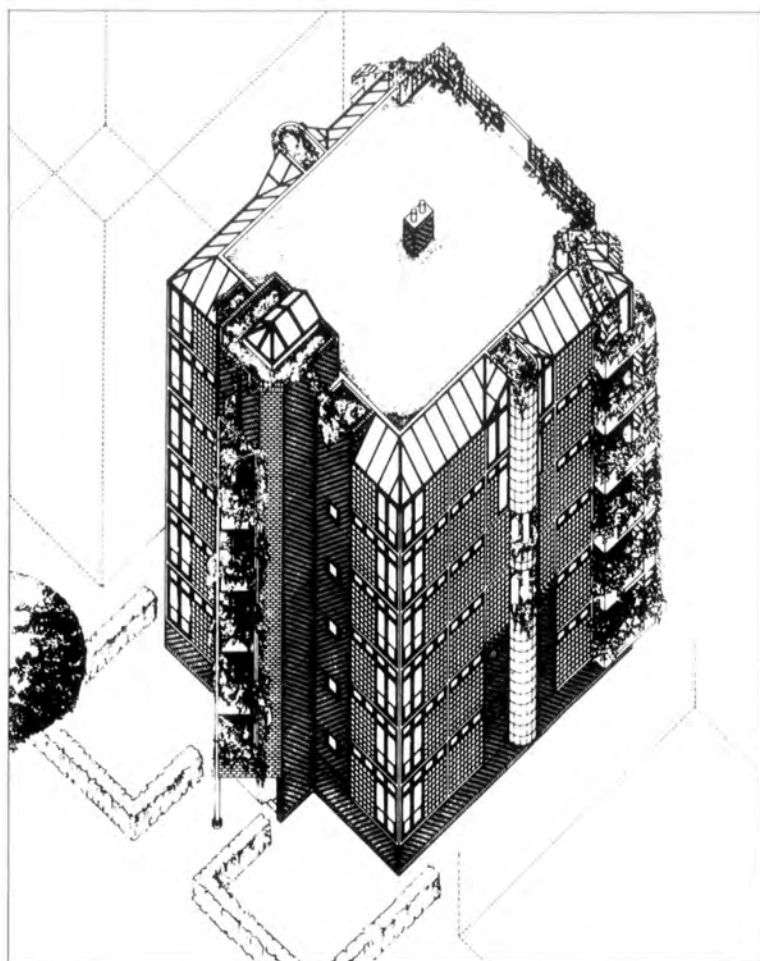


11, axonometric of Building 5.
12, axonometric of Building 1.

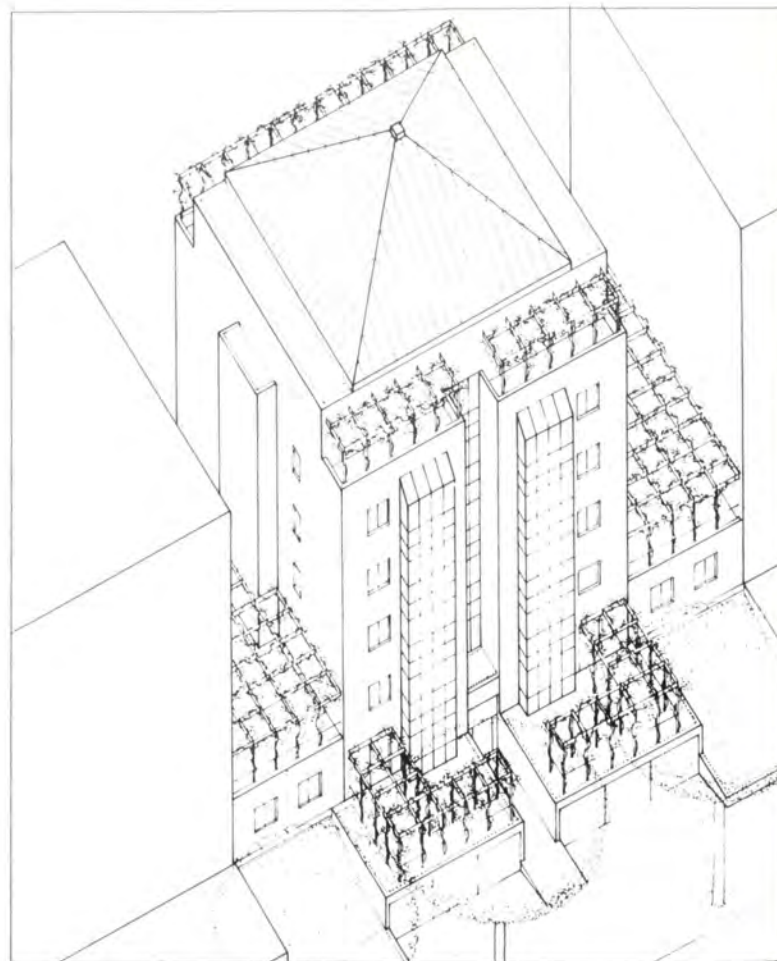
13, Axonometric of Building 4 (front).
14, ground floor plan, Building 4.

15, typical floor plan, Building 4.
16, axonometric of Building 4 (back).

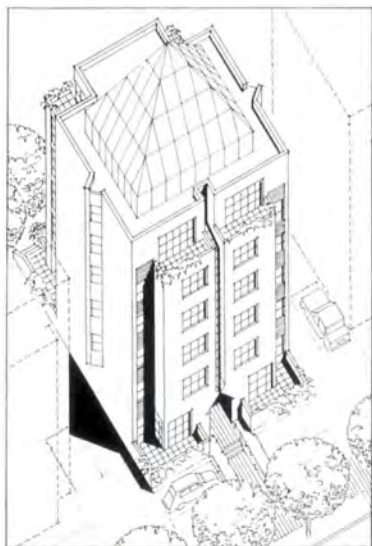
17, front facade to Building 4.
18, typical interior with
wintergarden.



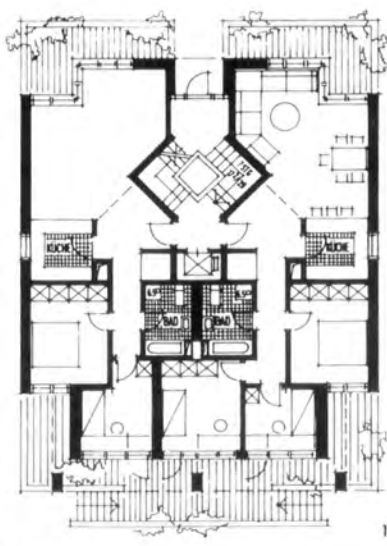
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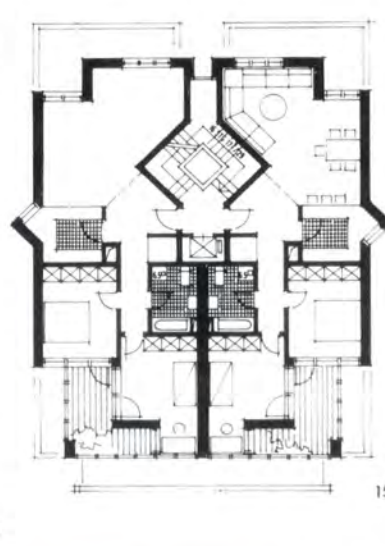
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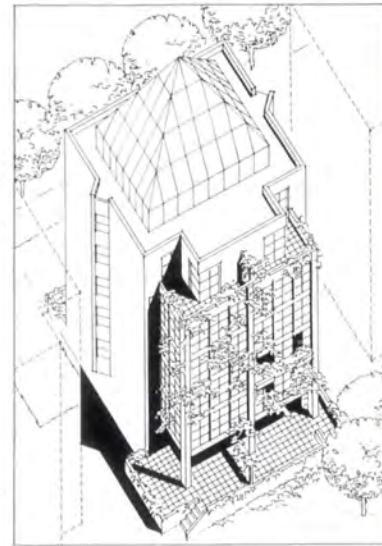
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17



18

LUTZOWPLATZ HOUSING: TIERGARTEN

Architects:
O.M. Ungers
Map reference: 87

Lützowplatz in the Southern Tiergarten quarter was destroyed in the Second World War. It had been a rectangular urban square but, in the post-war reconstruction, the traffic engineers neglected the basic form and opted to create an oversized traffic intersection.

The planning strategy of Ungers' new block was to create a wall along the west side of Lützowplatz, regenerating something of the feel of the old square while making a barrier to noise and dirt so that a quiet domestic precinct could be created further west. This wall is stepped in section so that ground floor maisonettes can have gardens while those on upper

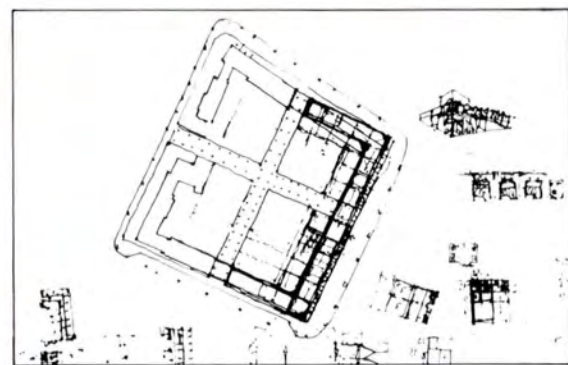
floors have various forms of roof garden and terrace.

The gardens lead down to a winding pedestrian path across which are to be found five low towers, consisting of paired maisonettes stacked on top of each other. In the spaces between these two towers are formal semi-private gardens which connect the winding path to the new parking street which runs down the whole of the western side of the site.

The gabled roofs of the towers are echoed in gables in the long block—so the towers become an eroded echo of the slab—a device which works well when seen from above in axonometric and even when viewed in reality

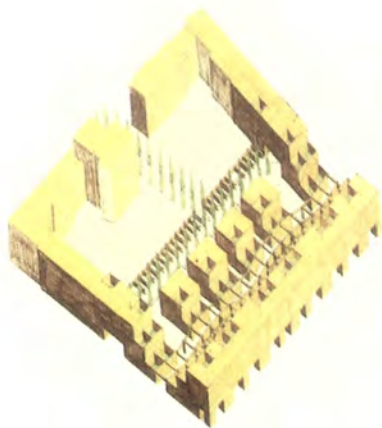
from the winding path. But the gables seem arbitrary and weak when they are expressed on the Lützowplatz side of the long block.

To minimise the effect of noise from the road in Lützowplatz, the slab block's living rooms and children's bedrooms are all placed on the west side (not an ideal orientation for children). Kitchens and parents' bedrooms face east over Lützowplatz—by no means a perfect solution for parents either. Yet plainly, compromises of this kind have to be made if sites like Lützowplatz are to regain anything like their former urbanity.

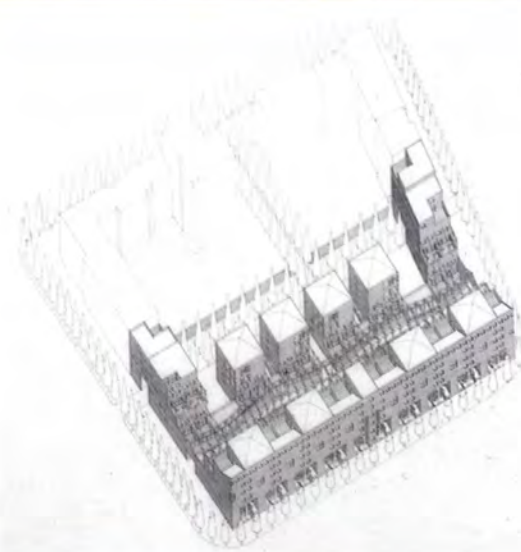


1, The slab block seen from across Lützowplatz.

2, Detail of Lützowplatz elevation.
3, Ungers' first sketch of the scheme.



4



5

4, the first development of the project.
5, the competition winning scheme—this has been much modified in practice.



6



7

6, the central common garden area
and, 7, its gate at the end of the
block.



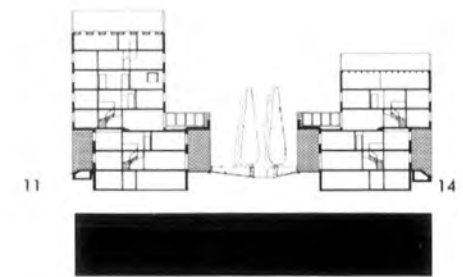
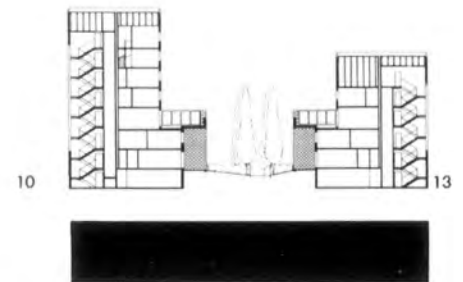
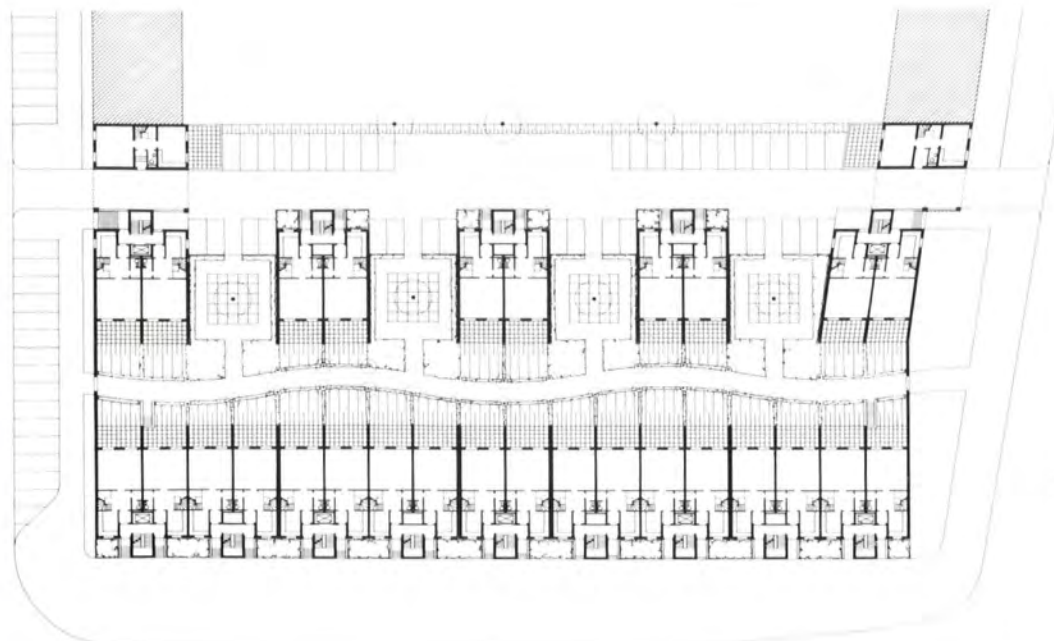
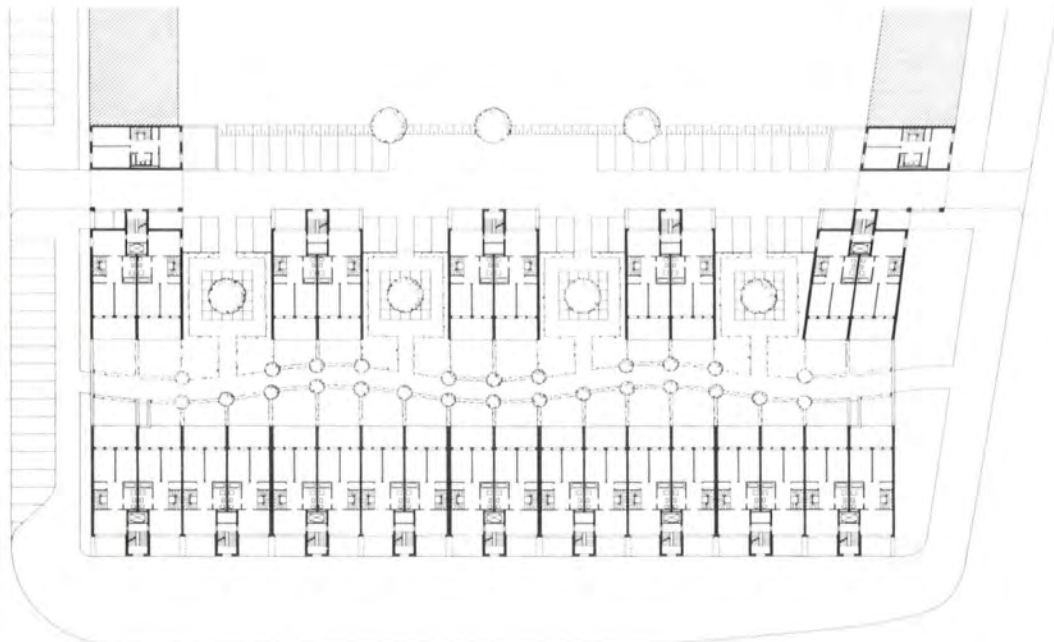
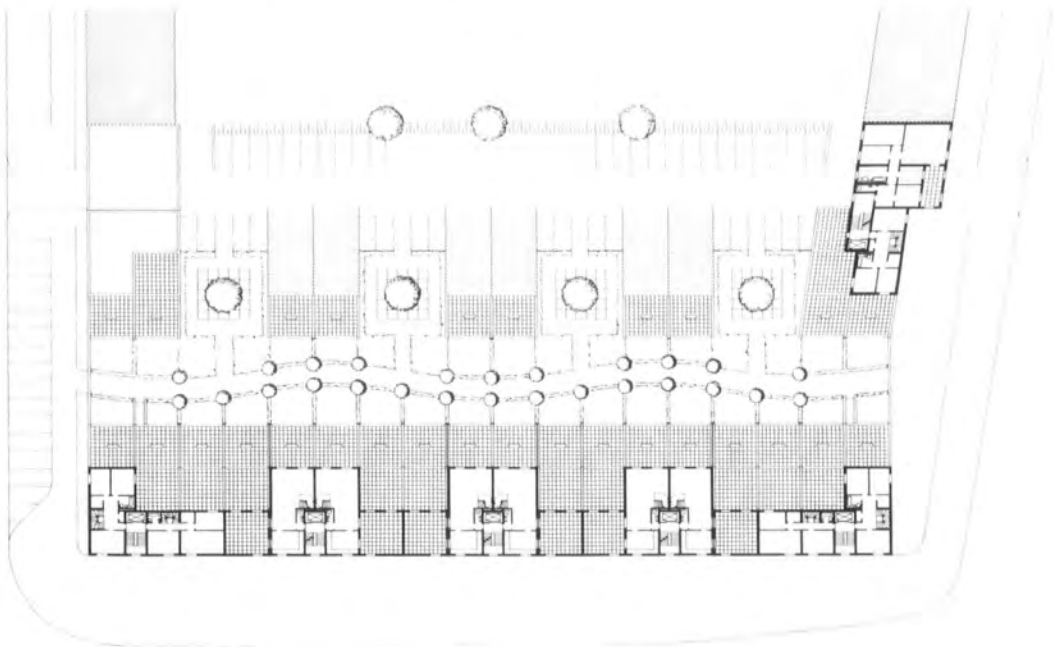
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9

8, The scheme as built.
9 The complicated roof terraces in the
slab block.

LÜTZOWPLATZ



10, top flats—lower level.

11, first floor.

12, entrance floor.

13, cross section through stairs.

14, cross section through flats.

1, the site before work started.

2, south eastern elevation of new block to Alte Jacobstrasse.

3, the reconstructed Feilner house by Schinkel which faces the yet to be created Schinkel Platz.



1



2



3

RITTERSTRASSE NORD: FRIEDRICHSTADT

Architects:

Bangert/Jansen/Scholz/Schultes;

Benzmüller/Wöner;

Fedderson/von Herder; Ganz/

Rolfes; Brandt/Heiss/Liepe/

Steigelmann;

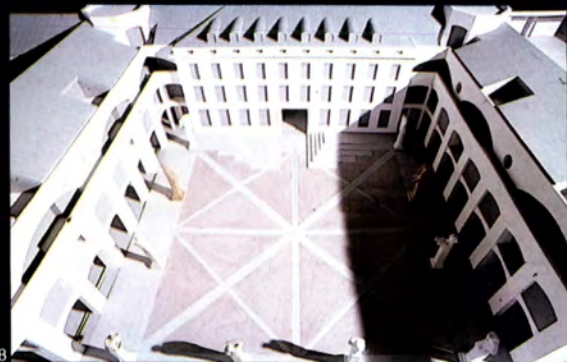
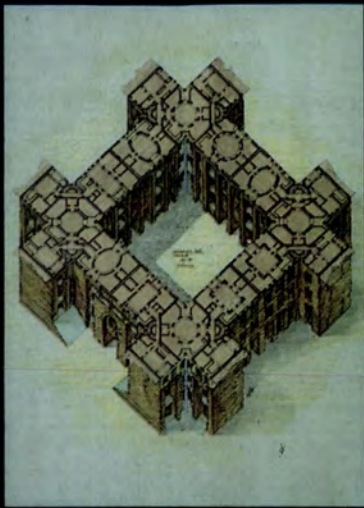
Müller/Rhode; Rob Krier

Map reference: 39

The housing project 'Ritterstrasse Sud' by Rob Krier and others has been complete for some years. 'Ritterstrasse Nord' is now complete as far north as the edge of Schinkel Platz and the concept will be completed by the construction of Block 28 which is bounded by Oranienstrasse.

Seven teams of architects have participated in the realisation. Apart from Rob Krier of Vienna, they are all based in Berlin. The overall concept of the scheme was made by Krier (see p22 fig 20).

The project, as finished so far, is organised around three courtyards. Two are for residential use while the third, on the axis to the Krier portal in Ritterstrasse Sud over the road to the south-west and to the part-complete Schinkel Platz to the north-east, is intended to be more public. The facade of the Feilner House by Schinkel has been reconstructed, and it is the difficult junction that this Prussian Classical building has with its neighbours which opens up the more general problem of the appropriateness of the new Classical language in architecture. Nevertheless as the first of many blocks to be reconstructed in Southern Friedrichstadt it is a notable achievement.



4, 5, 6, 7, 8, 9, Rob Krier's studies for Schinkel Platz.
10, looking west across north western court.



11



12

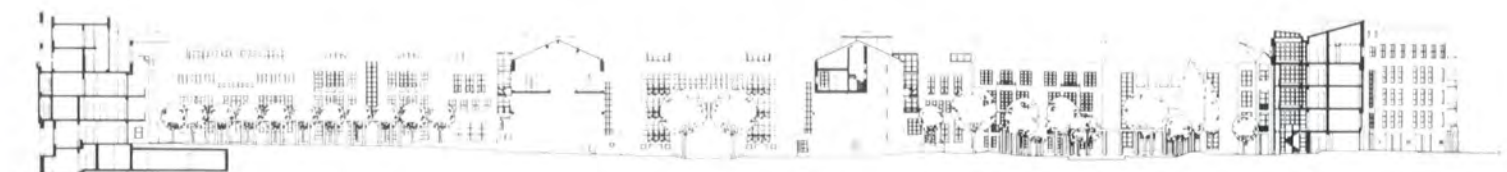


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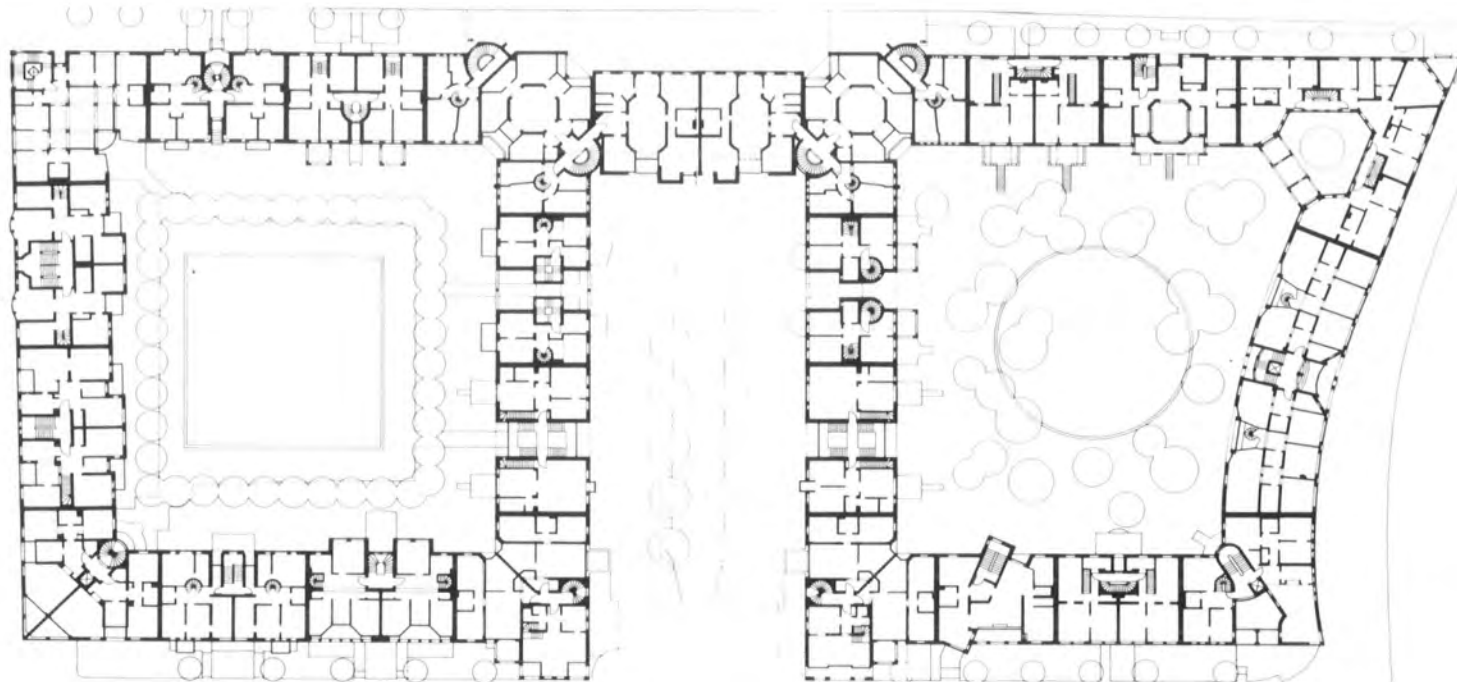
11, western corner of north western court (Feddersen/von Herder's scheme facing camera).
12, east corner of south eastern court (Müller/Rhode).
13, east corner of north west court (Rob Krier).
14, looking south over south eastern court.



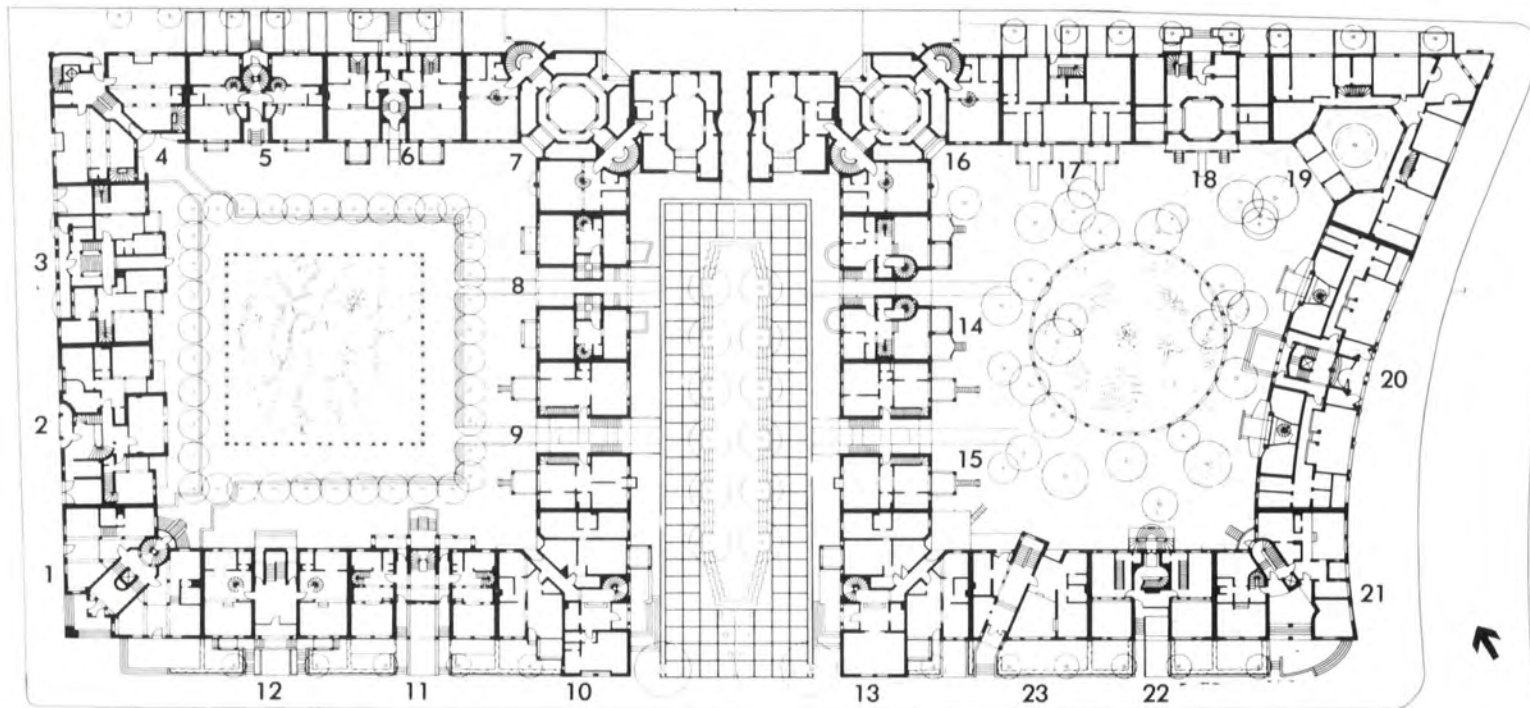
14



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16



17



18

15, section through courts.
16, 17, upper and entrance floor
plans: (1/8/17/22) Bangert/
Jansen/Scholz/Schultes;
(6/10/13/15) Benzmüller/Wörner;
(2/3/23) Feddersen/von Herder;

(4/20/18) Ganz/Rolfes;
(9/12/14/21) Brandt/Heiss/Liepe/
Steigermann; (5/11/19) Müller/
Rhode; (7/16) Rob Krier.
18, south western elevation to
Ritterstrasse.

RAUCHSTRASSE, TIERGARTEN:

Architects:

Rob Krier; Valentiny &
Hermann; Brenner/Tonon

Map reference: 97

In an open competition, Rob Krier's project gained first prize. Based on a clear IBA brief, the scheme takes the historical building type of 'urban villa' and, with variations, attempts to make it work for contemporary social conditions. The 180 dwellings, of differing sizes and forms, appear in the competition proposals as six basically cubic blocks with variations on the central circulation volumes. The scheme had two edge blocks, one addressing an existing building with the other providing a concave end to the site's central space. This basic parti was accompanied by a sequence of typological studies and some sketches evoking a theatrical quality to the life expected in the central space. Since then six

other architects have been asked to implement the buildings under the guiding principles of Krier. Two significant developments have taken place during the period of development and are now able to be partly assessed in reality.

First, the oversimplistic typologies of the competition scheme have been altered and in some cases improved on by the other architects. The problems of northern orientation have in this case the benefit of the Tiergarten as a view, yet the site plan and floor plans show an ambivalence: do they refer primarily to the street or to the central space?

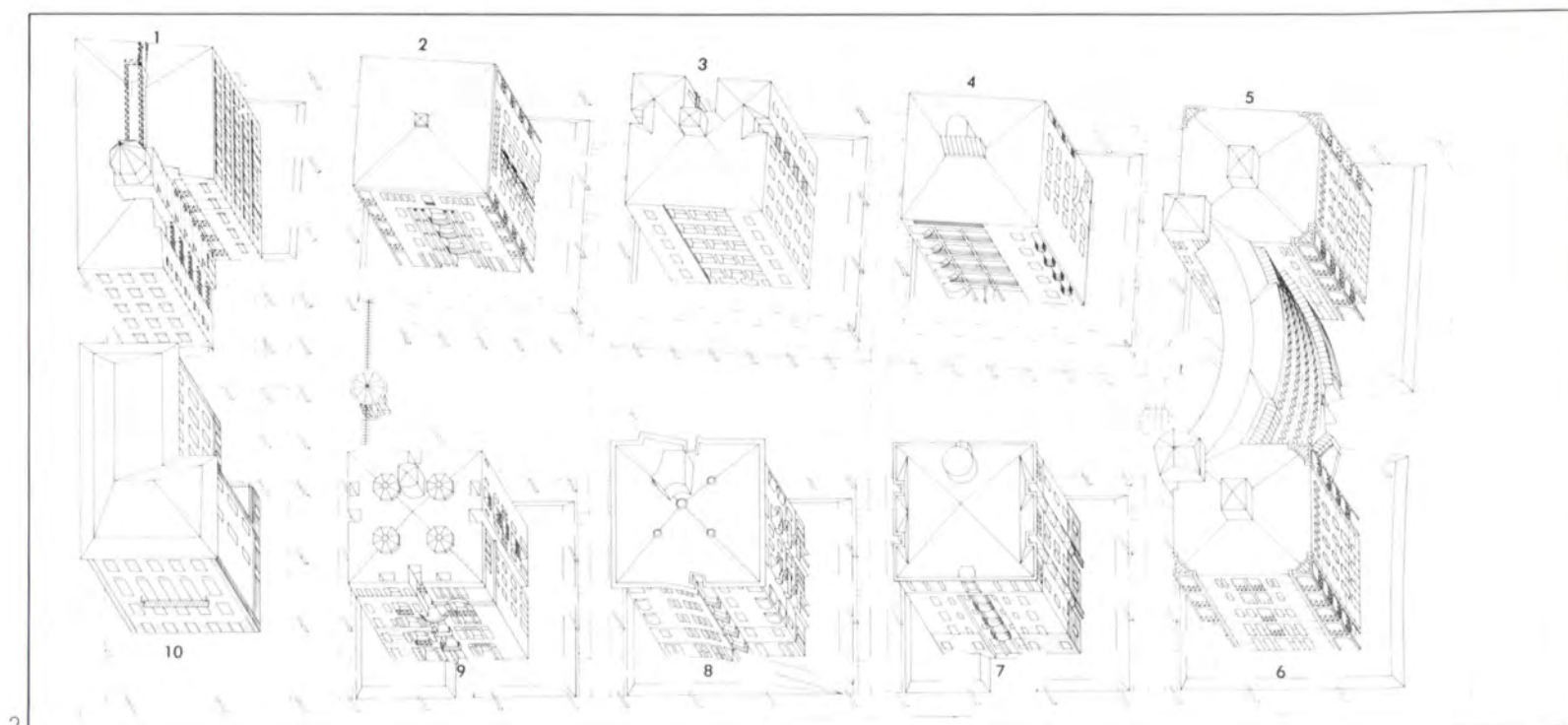
Second, the central space, despite the absence of internal hierarchy in plan or section when

compared with the street, has changed a great deal in design since Krier's evocative sketches. In the competition scheme, each villa had a margin of private open space around it and a zone of more public character in the centre. The scheme to be implemented, however, has a simpler path running down the middle while the remaining space is edge to the villas. This move will now ensure that any 'theatrical' possibilities of life in the centre will be expunged.

This is a project which despite its faults begins to show an exemplary model for inner urban suburbs in most cities.



1, The site now.



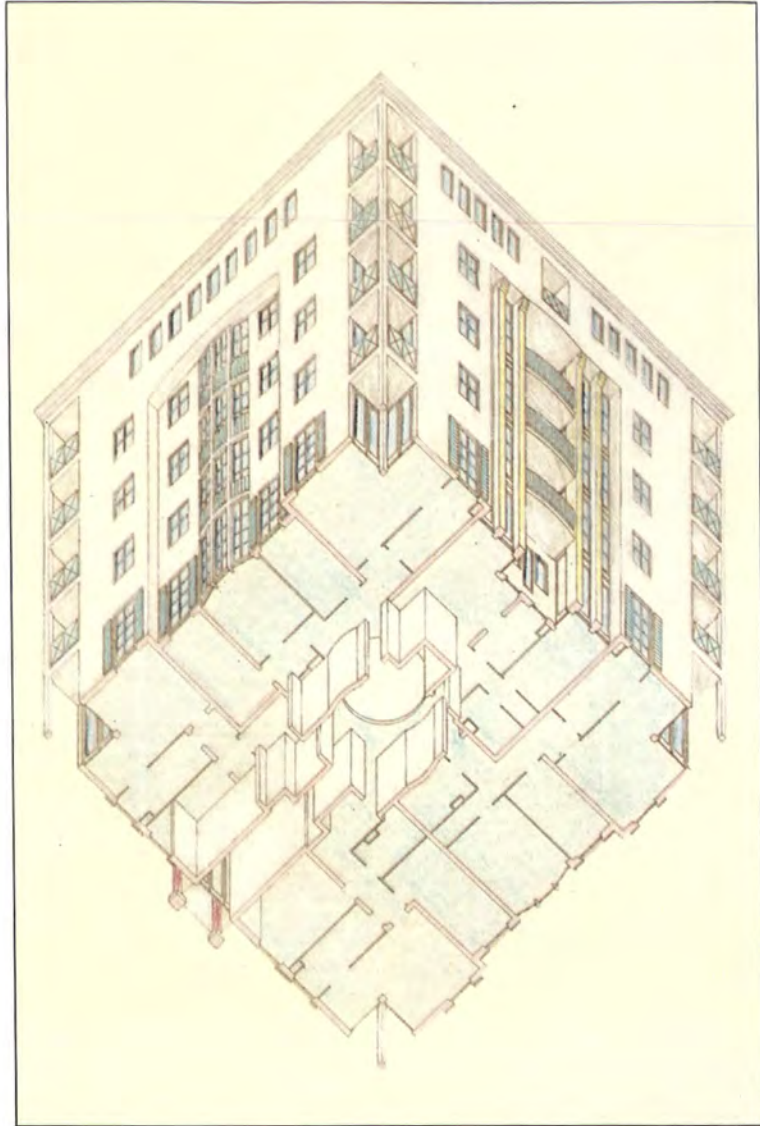
2, Axonometric of the developed scheme. Architects are: (1) Aldo Rossi, Milan; (2) Henry Nielebock, West Berlin; (3) Giorgio Grassi, Milan; (4) Klaus-Theo Brenner, Benedict Tonon, West Berlin; (5/6, 9)

Rob Krier, Vienna; (7) Francy Valentiny, Hubert Hermann, Remerschen; (8) Hans Hollein, Vienna.



3, 4, Rob Krier's original proposals were much more urban in feeling than the project as it stands at present.

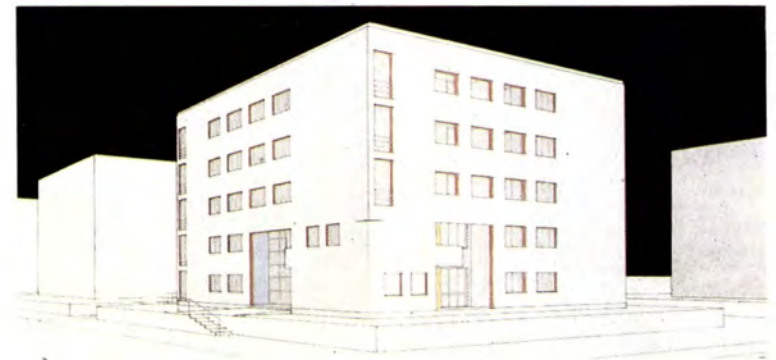
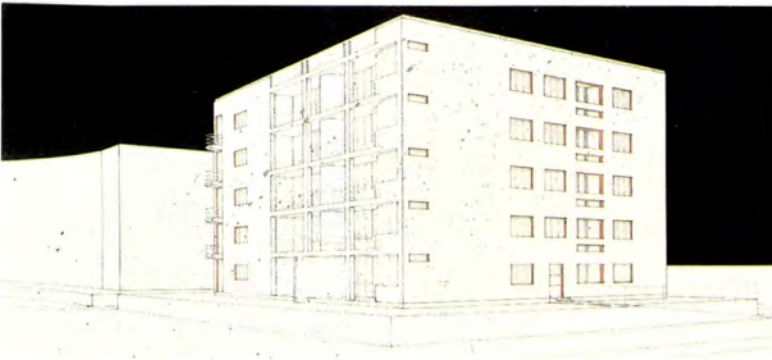
5, Block 2 (Henry Nielebock).



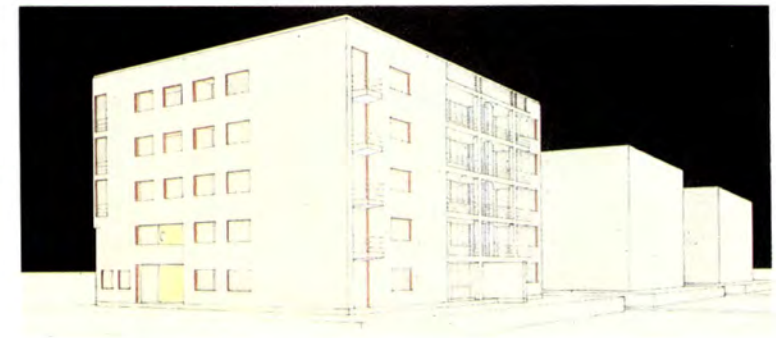
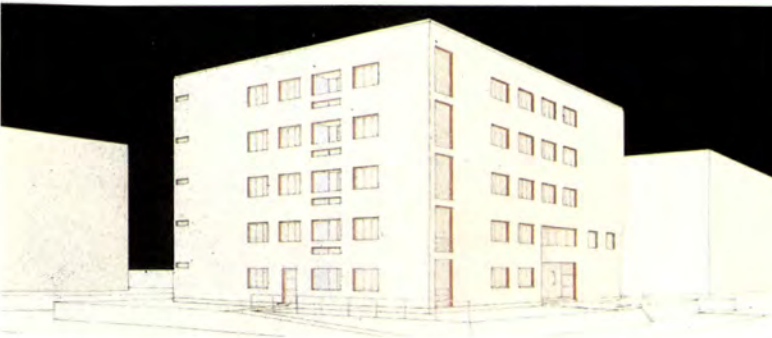
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6-9, Block 4 (Klaus-Theo Brenner, Benedict Tonon).

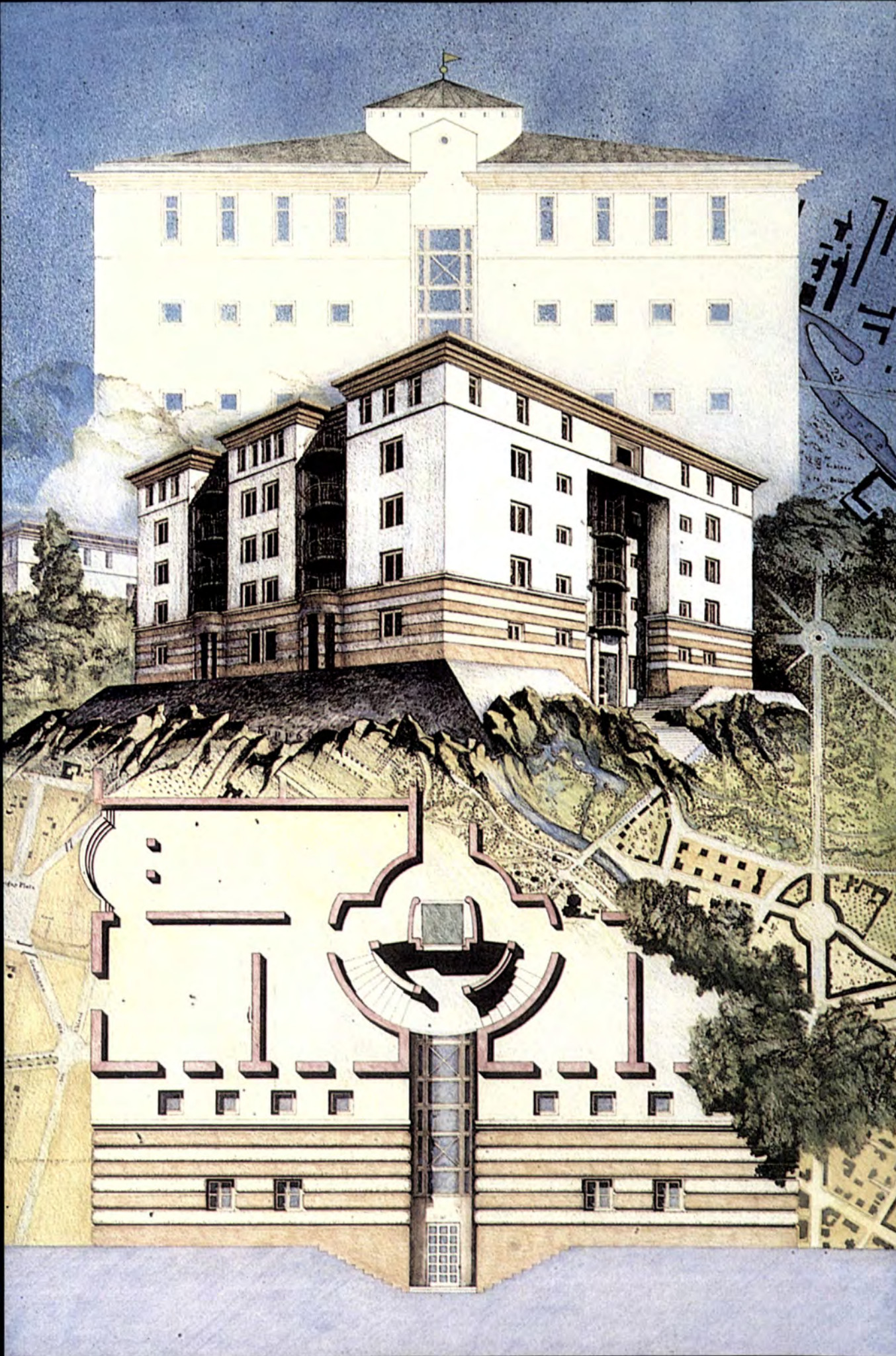
10, (opposite page) idealised image of Block 7 (Francy Valentiny, Hubert Hermann)— plans are over page.

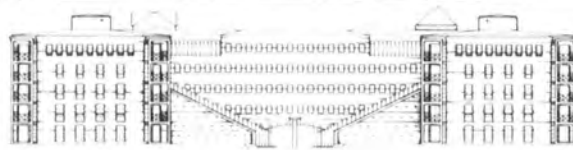


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5/6



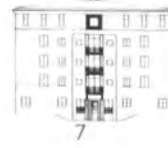
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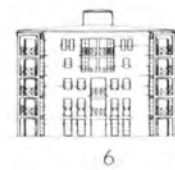
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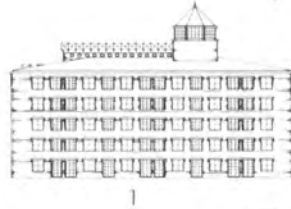
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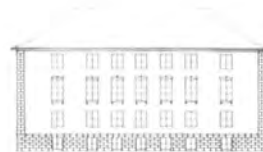
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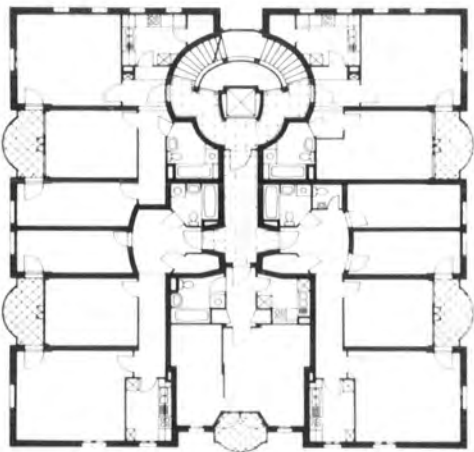


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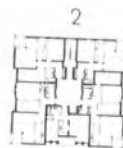
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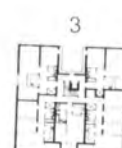
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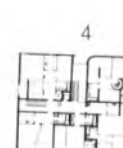
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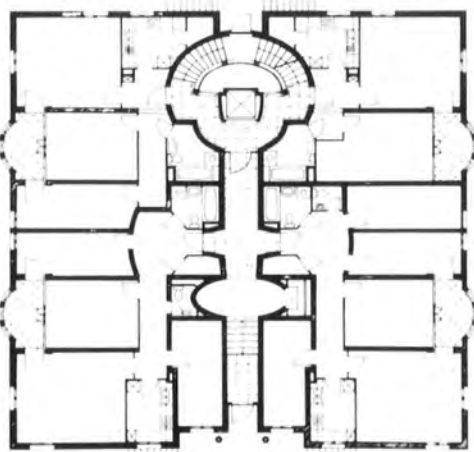


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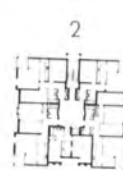
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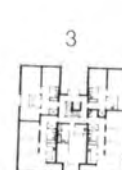
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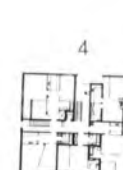
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15

11, Rauchstrasse, elevations (block numbers as in plans).
12, 13, upper and ground floors of block 7 (Valentiny and Hermann).

14, 15, upper and ground floor plans. (1) Aldo Rossi; (2) Henry Nielebock; (3) Giorgio Grassi; (4) Hans Hollein; (10) former Klaus-Theo Brenner, Benedict Tonon;

(5/6, 9) Rob Krier; (7) Francy Valentiny, Hubert Hermann; (8) Hans Hollein; (10) former Klaus-Theo Brenner, Benedict Tonon;

THE VICTORIA BLOCK, LINDENSTRASSE: FRIEDRICHSTADT

Architects:

Kollhoff & Ovaska and others

Map reference: 40 and 41

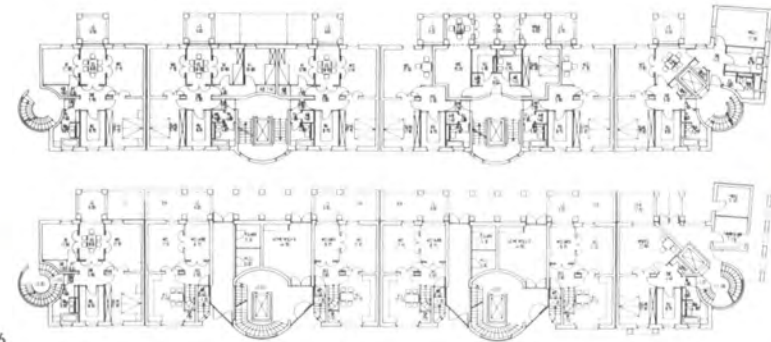
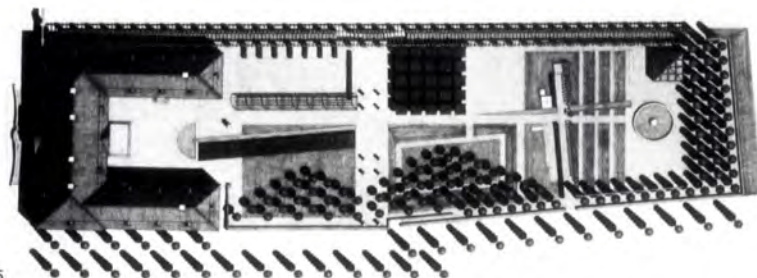
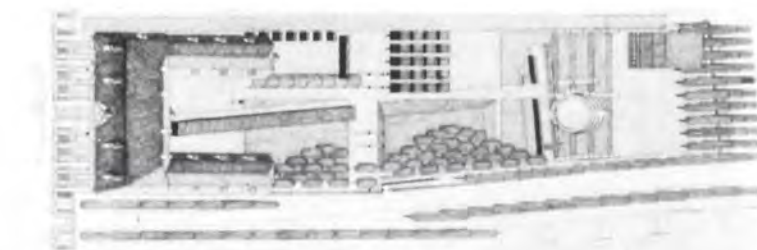
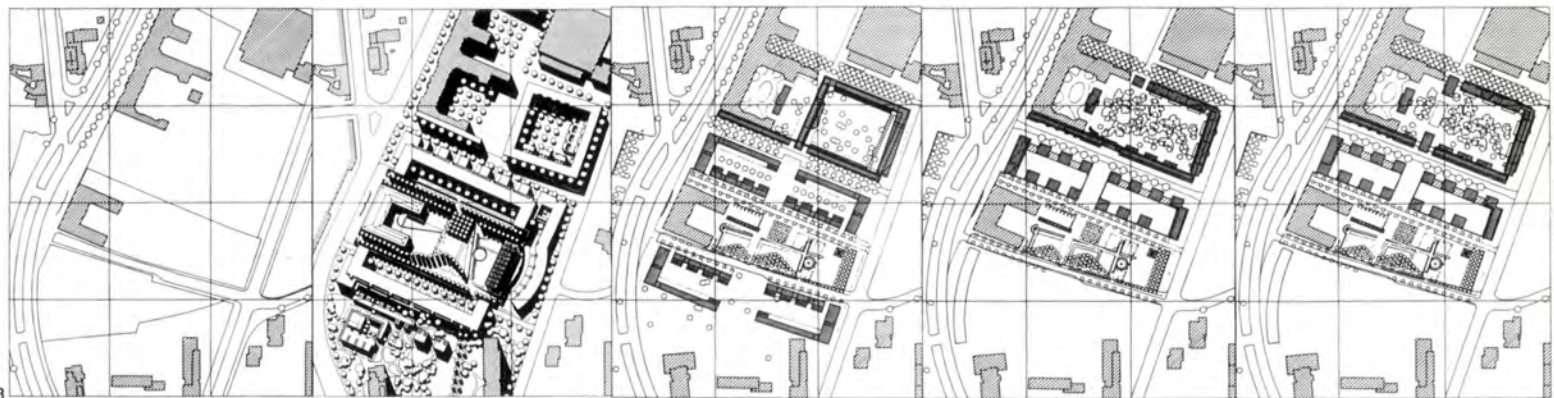
This (principally housing) block has been developed from the competition project of Kollhoff and Ovaska. A public garden to the rear of the Berlin Museum's existing Baroque building completes the concept. The architects involved are: Kollhoff and Ovaska—(Berlin). Frowein and Spangenberg—(Berlin). Arata Isozaki and Associates—(Tokyo). Stavoprojekt—(Prague).

Jourdan and Müller—(Frankfurt). Kreis/Schaad/Schaad—(Zurich/London). Franz Demblin—(Vienna). Hielscher and Mügge—(Berlin).

The development, now under construction, is in three strips running between Lindenstrasse and Alte Jacobstrasse. The most northerly strip is integrated with the Victoria Insurance Building, a survivor of the war, and is organised around two

courtyards. The smaller of the two acts as a circulation core to the offices in the Victoria building, while the larger courtyard, a residential garden, forms the centre of continuous perimeter housing.

The middle strip mediates between the perimeter housing to the north and the Museum Garden to the south. Housing here is in the form of urban villas with more private gardens in the centre.



1, the site from the rear of the Berlin Museum prior to construction.
2, model of the scheme to be built.
3, the four phases of planning from

competition (second left) to final scheme (right). Berlin Museum and its garden are most southerly parts of composition.

4, first stage design of the Museum Garden.
5, second stage design of the Museum Garden.

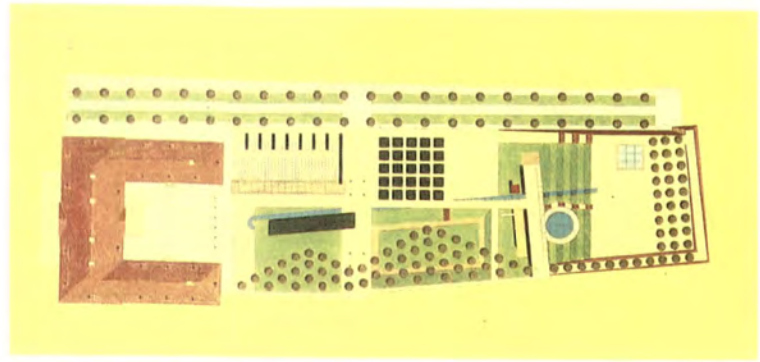
6, floor plans and facade of the project by Frowein and Spangenberg.

The museum garden to the south, designed by Kollhoff and Ovaska, is conceived as a local park for the immediate surroundings. Trees enclose a series of geometrically strict spaces and surfaces for play and relaxation. It is a memory of the garden as it might have been when the Baroque Palais was an urban residence. The enclosing walls are forgotten.

The involvement of a large social housing organisation in

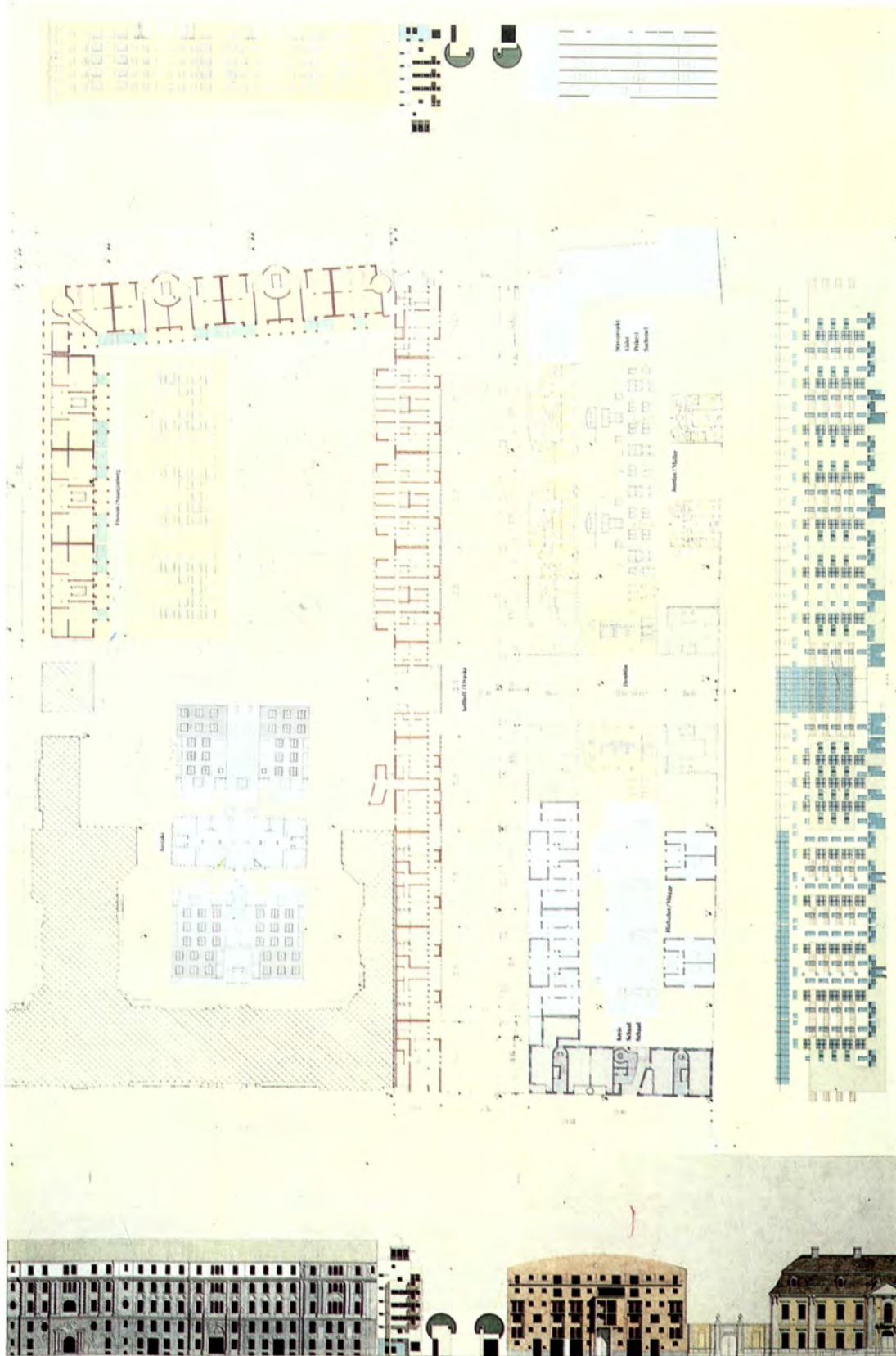
the realisation of the project has resulted in the loss of significant urban and architectural qualities when compared with the competition scheme and the various intermediate stages since.

7



7, third stage design of the Museum Garden.

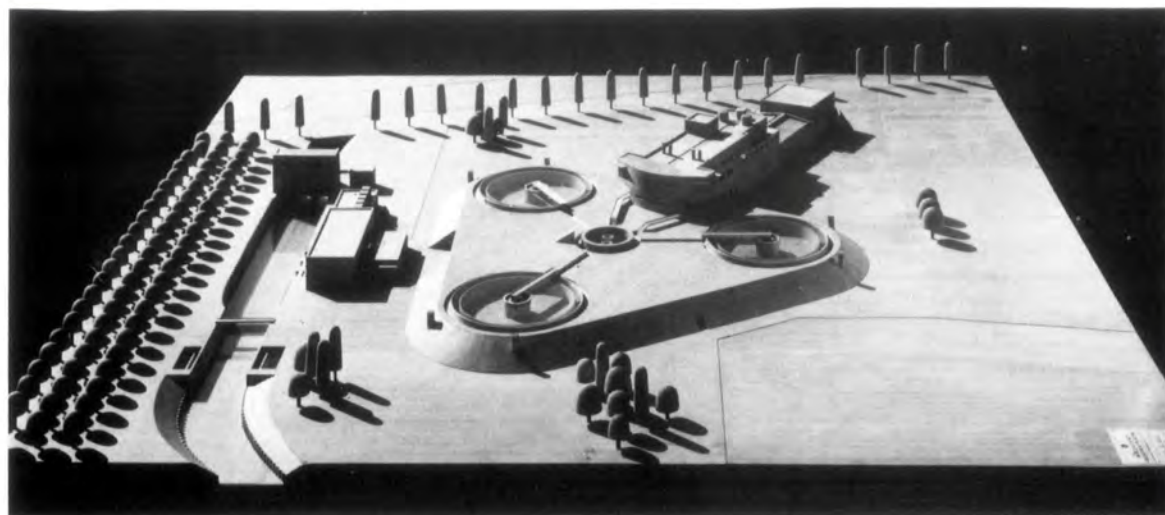
8, composite drawing of the first two stages of development.



8

PHOSPHATE ELIMINATION PLANT: TEGEL

Architect:
Gustav Peichl
Map reference (see insert)



Phosphate Elimination Plant Tegel is a detached portion of IBA, set in the north of the city amidst woods and water far from Kreuzberg and the sections near the Wall.

Here, Austrian architect Gustav Peichl has built his Phosphate Elimination Plant—a complex needed to ensure a continuing supply of drinking water for West Berlin from its own lakes—and to allow the

Tegeler Lake to be used for leisure activities. Kleihues justifies the inclusion of the project within IBA because, as he points out, the exhibition is concerned with all aspects of architecture and planning which 'give meaning, importance and new impulse to life' in the inner city and, in a very direct way, the plant does just this.

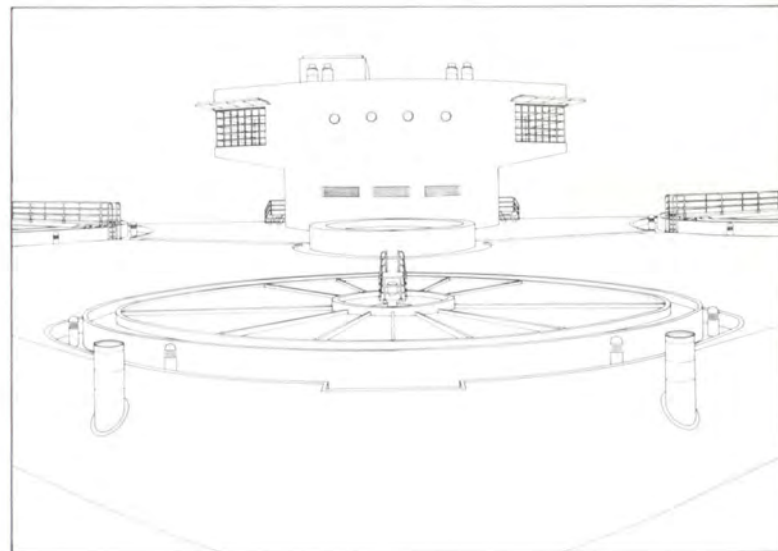
In plan the scheme is dominated by the bermed

triangle containing the three circular flocculators in which the phosphate is chemically precipitated. But the dominant impression at ground level is of a great eroded ship which has crashed into the berm. As in his radio stations for the Austrian State Broadcasting Service (AR February 1983), Peichl has conflated the styling of the New White Architecture of the '30s with nautical imagery. In this

case expressly industrial elements have been added as well.

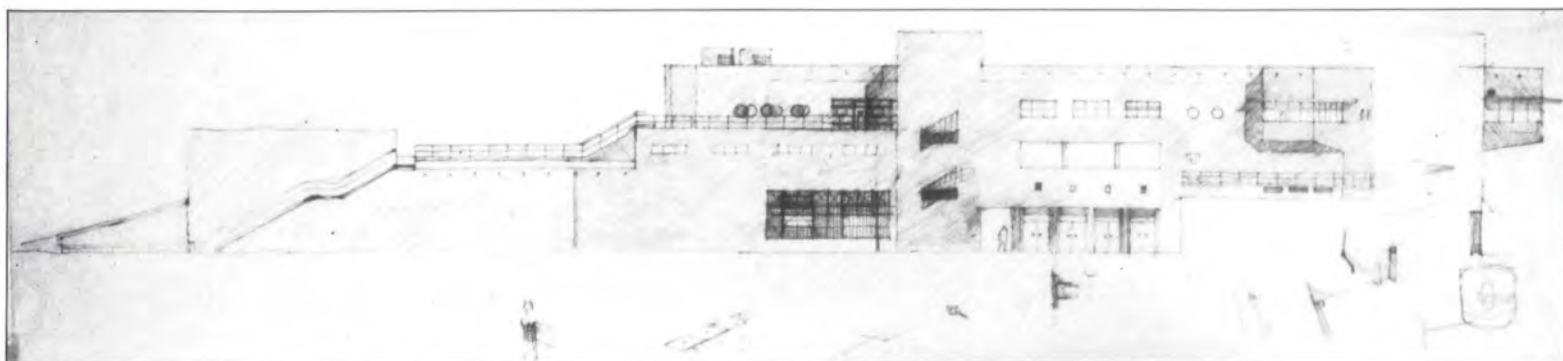
Hence the main control room, which looks out over the flocculators from the end of the long factory/office/workshop block, resembles nothing so much as the bridge of a 1930s liner.

The building is nearly finished.



1, model: the liner runs aground.
2, layout plan.
3, the main control room: the bridge of the liner.

4, elevations conflate nautical imagery with New White Architecture.



HOUSING, LEISURE & CULTURAL BUILDINGS: TEGELER HAFEN

Architects:
Moore/Ruble/Yudell
Map reference (see insert)

Charles Moore won the Tegeler Hafen competition in 1980. Since then the overall project has been amended three times—but the basic proposal to have three distinct areas (for housing, for leisure and for culture) linked by stretches of water has remained the same. The cultural centre to the north-east has changed little, the leisure island is now proposed to have far fewer

buildings, while the housing areas to the south and west, the area to be developed first, have changed significantly. Yet the fundamental notion of housing among trees remains; the layout has changed.

The present proposal adopts an octagonal courtyard off Siebte Strasse to organise the various serpentine blocks which meander among the trees. The

dwelling units are mostly dual-aspect while the most recent sketches show strong Classical leanings in their details. This somewhat unlikely marriage between the meanderings of Scandinavian/Californian site-planning and the Classical rectory will form Tegel's character.

1, layout plan.

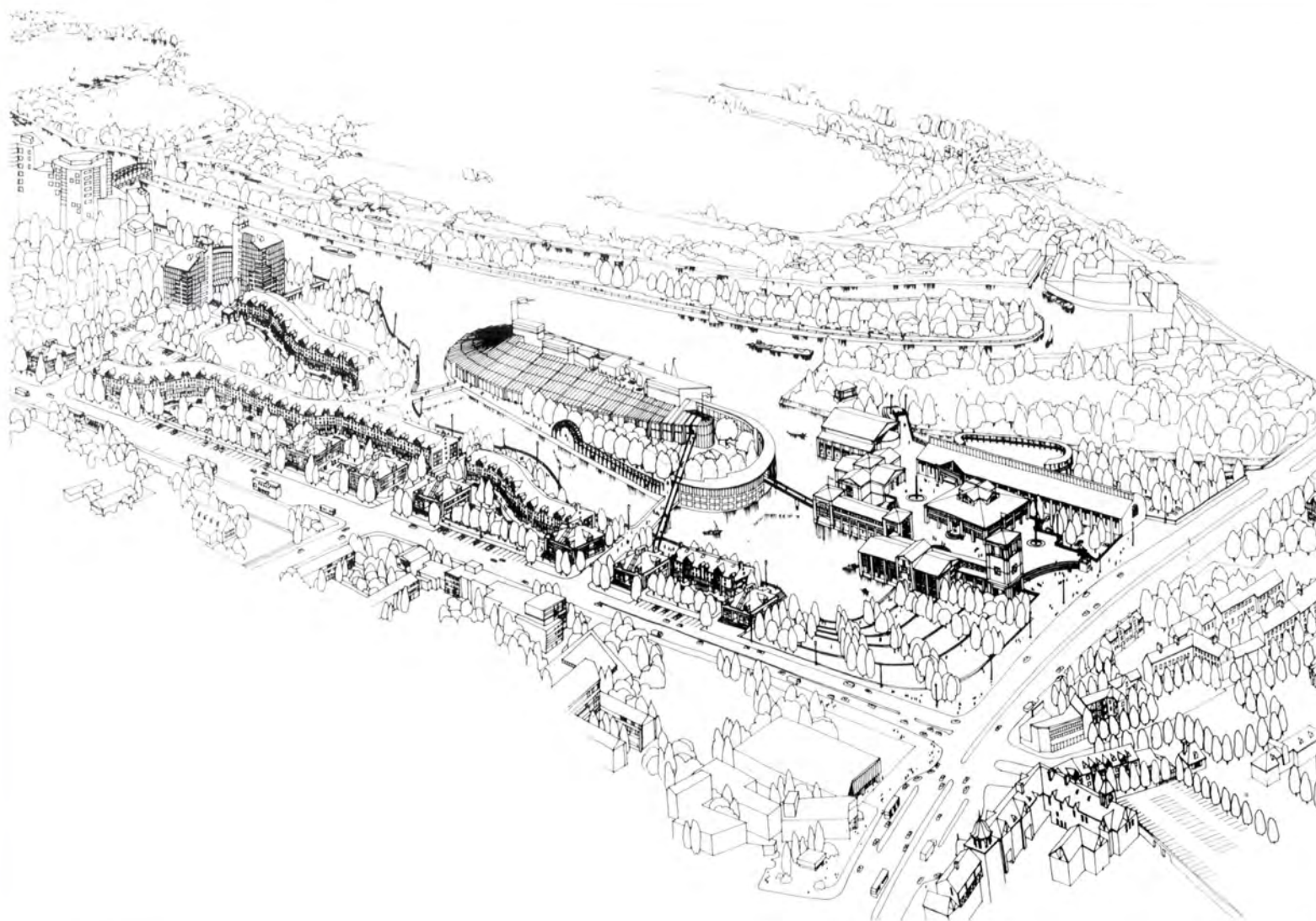
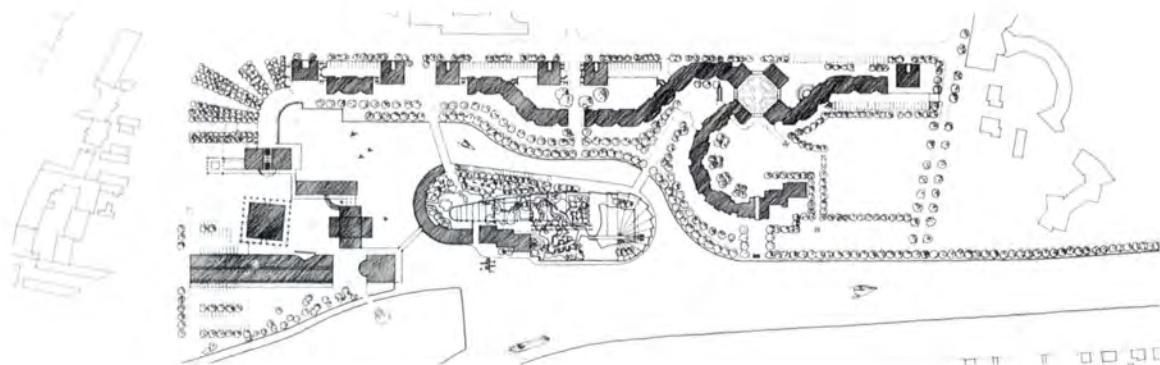
2, perspective—the scheme has been developed since this perspective was made, particularly in some of the housing areas (shown in layout plan and opposite). The stage of the project shown here is itself a development of the competition winning entry which suggested, for instance, a great deal more development on the island.

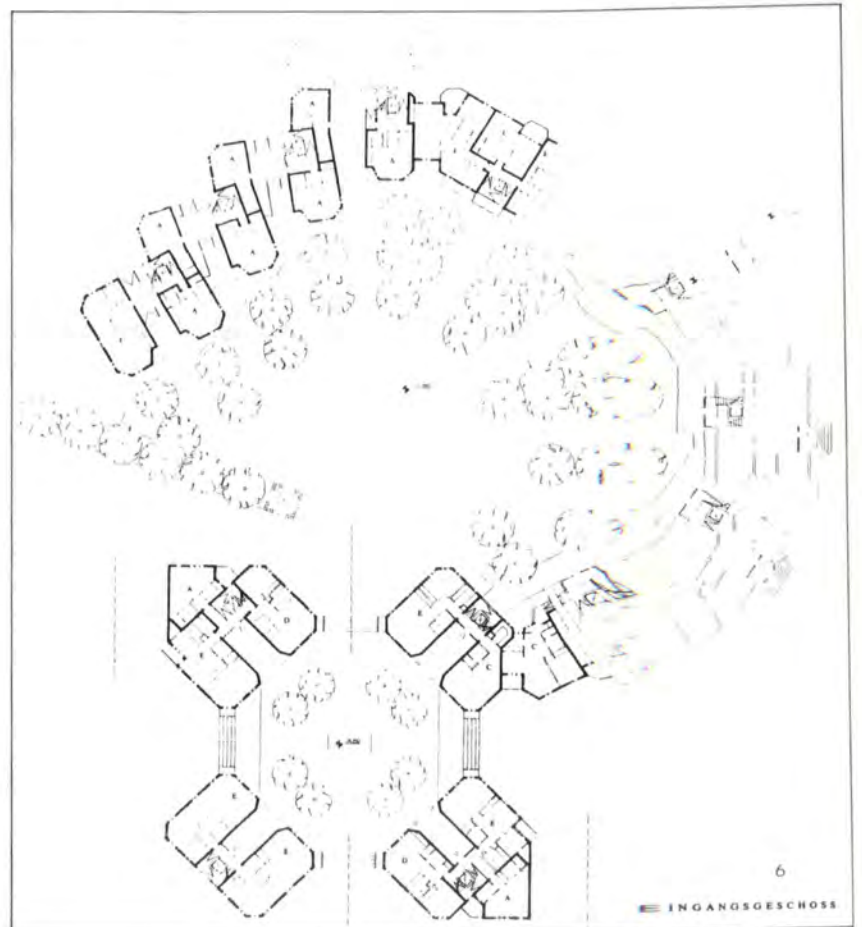
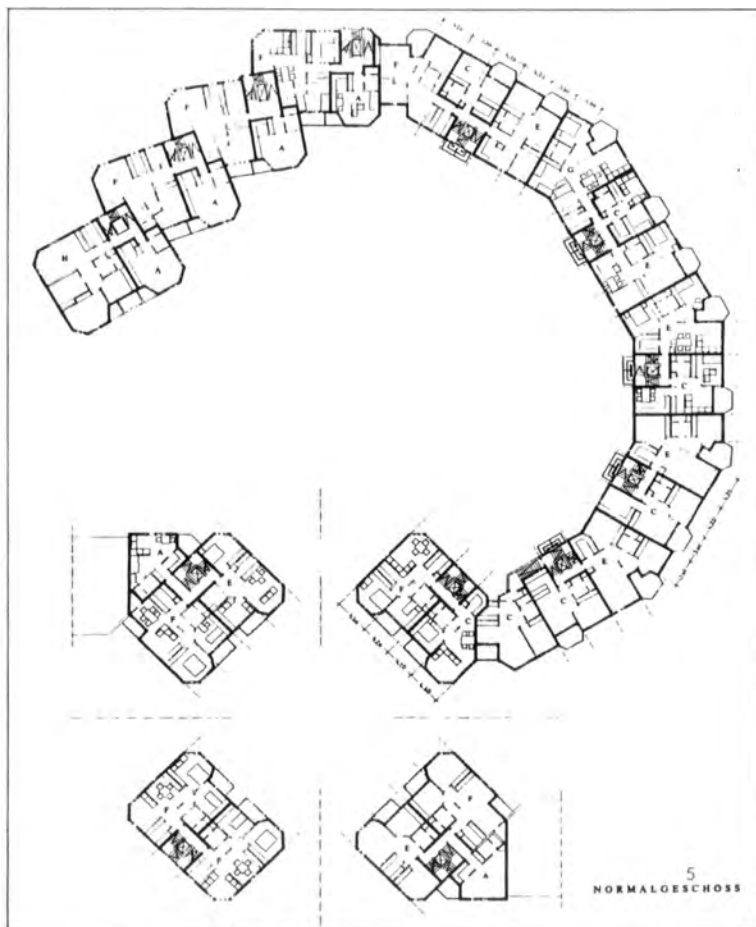
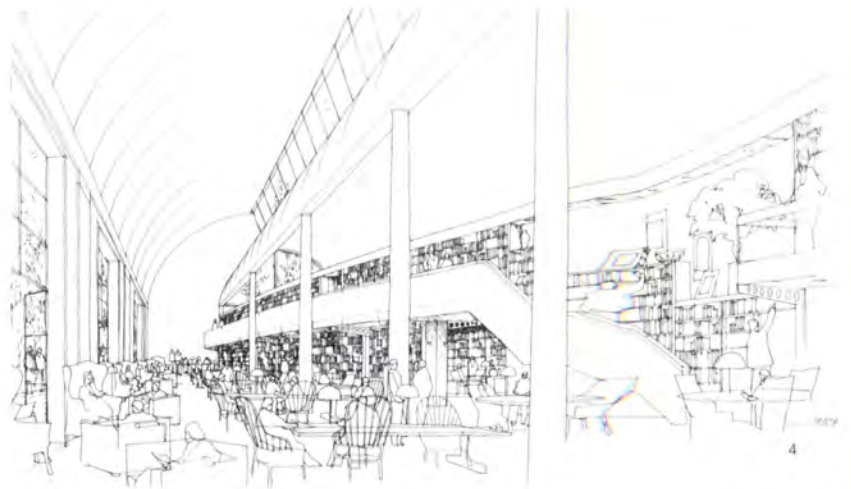
3, leisure island (middle of picture) with cultural centre to right.

4, library in cultural complex.

5, 6, upper and entrance levels of housing.

7, 8, 'an unlikely marriage between the meanderings of Scandinavian/Californian planning with the Classical repertory'.





KOCHSTRASSE, FRIEDRICHSTRASSE: FRIEDRICHSTADT

Architects:
Peter Eisenman/Jacquelin
Robertson

Map reference: 49

The **co**mpetition scheme, a collision of the unbuilt **ei**ghteenth-century customs wall, the **ni**neteenth century grid and **Ei**senman's own Mercator* grid has now been refined. The **mo**numental garden is no longer to be **bu**ilt, but one corner **bu**ilding will proceed. It is simply **or**ganised: a ground floor on the line of **Ko**chstrasse acts as a **ba**rrier to the street; five floors of **fl**ats, on the line of the **Me**rcator grid, have four units served from a corridor (one unit's **or**ientation being—disastrously—**to**wards the gable wall of an **ad**join**ing** building). Two storey **pe**nthouses, facing south, pick up the **li**ne of Kochstrasse.

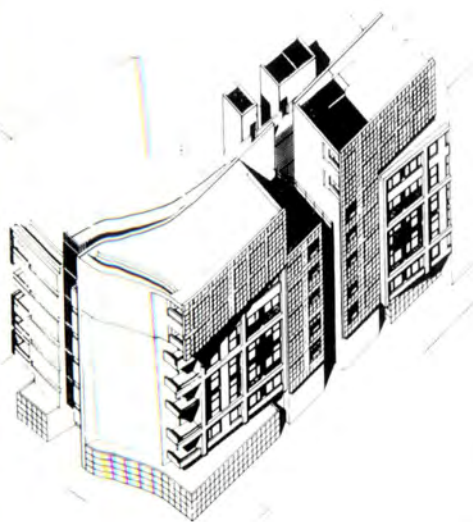
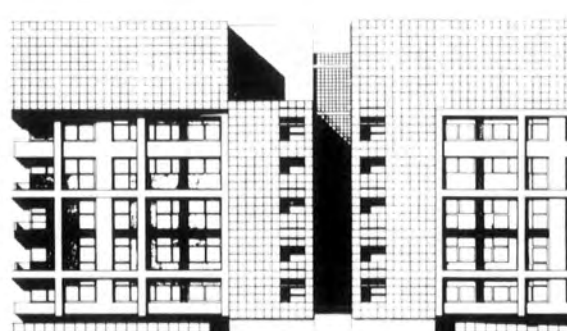
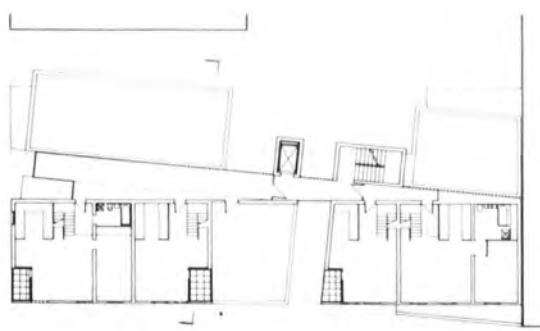
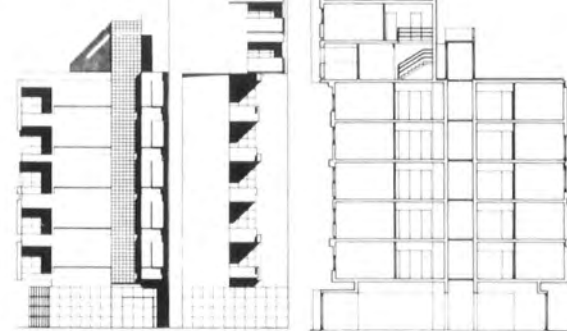
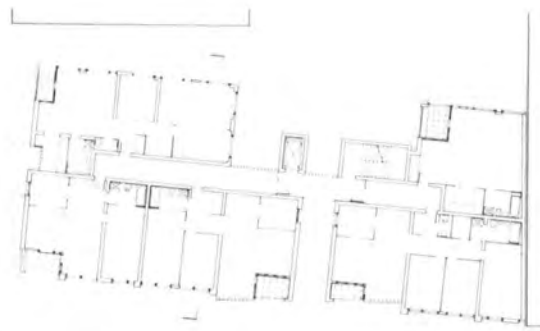
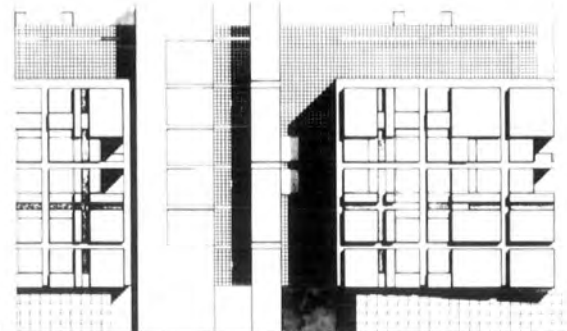
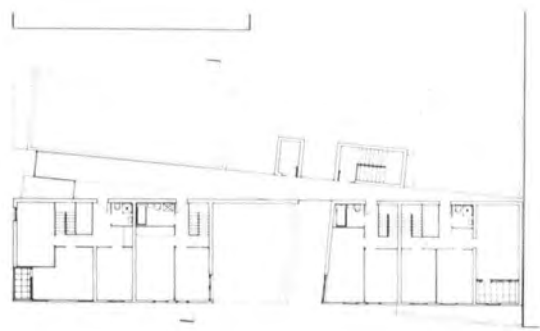
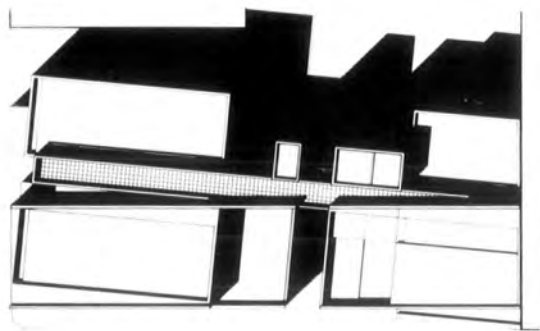
At **th**is stage of development, the **pr**oject has been treated in a **ma**tt~~er~~-of-fact way. The skill with which the interpenetrating geometries are resolved and the **qu**ality of material which will finally be used may yet save the **pr**oject from an ordinariness which would raise doubts about the **po**wer of the original ideas.

*This **gr**id is shifted some 3.3 degrees from **th**e nineteenth century street grid.

- 1, the site as existing.
- 2, roof plan.
- 3, penthouse floor plan.
- 4, typical floor plan.
- 5, ground floor plan.

- 6, model of the 'monument' adjacent to the Berlin Wall. This is not now to be built.
- 7, model at competition state.
- 8, rear facade.

- 9, cross section.
- 10, Kochstrasse facade.
- 11, axonometric.



KOCHSTRASSE, CHARLOTENSTRASSE: FRIEDRICHSTADT

Architects:
**Kammerer & Belz and
Partner**

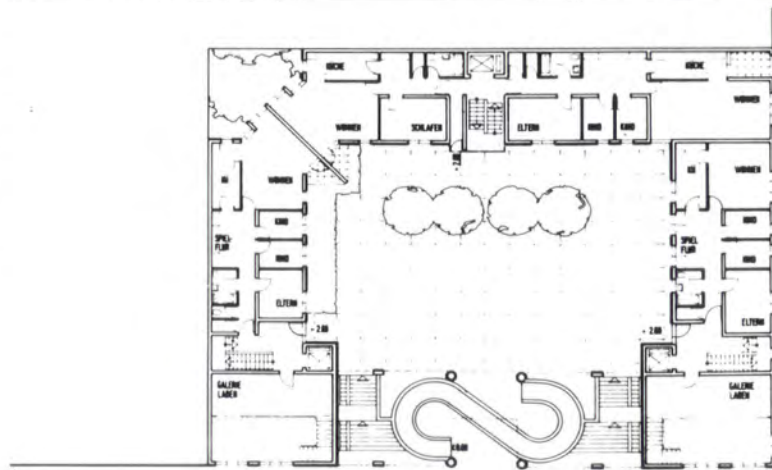
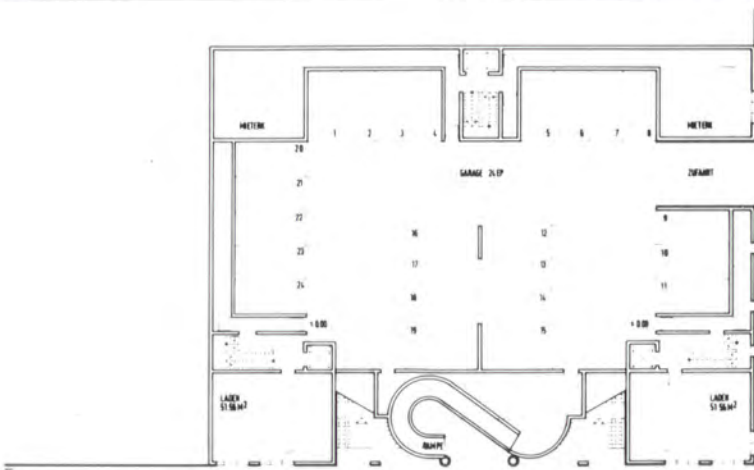
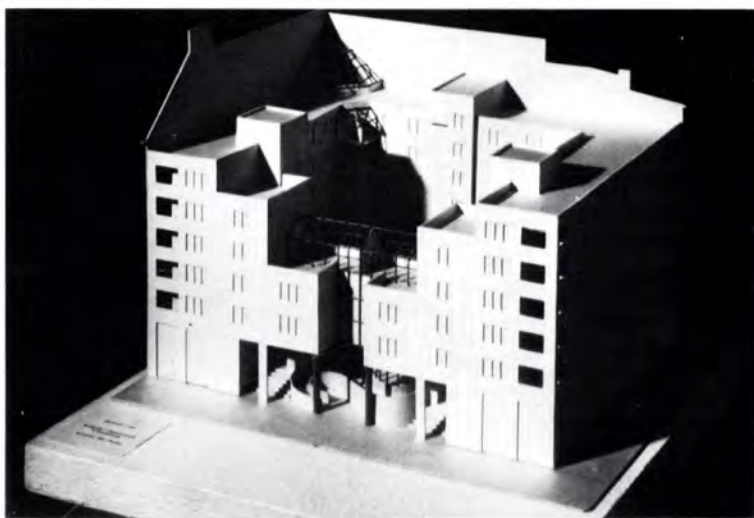
Map reference: 49

This building, on the corner of Charlottenstrasse, is separated from the Eisenman/Robertson project by one existing building. Organised around a raised courtyard on Kochstrasse, the axial scheme emphasises the eastern orientation. The facade to the street is broken towards its centre to increase sunlight penetration to the heart of the scheme. The flats are straightforward, accent being

given to those in the north-west corner. While the project as a whole has clear associations with the Berlin tradition of *Mietshäuser*,* only the finished building will show whether the design moves to open the courtyard to Kochstrasse and to erode the cornice line are justified.

*Rented apartment blocks, usually six storeys high arranged round courts.

- 1, the site as existing.
- 2, model.
- 3, car parking and plant rooms below podium.
- 4, Kochstrasse facade.
- 5, typical upper floor plan.
- 6, podium plan.



TWO PROJECTS FRIEDRICHSTADT

Architect:
John Hedjuk
Map reference: 47

Since his 'Berlin Masque' project of 1981 John Hedjuk, with a project for the Prinz-Albrecht competition, the development of notebooks and the two projects illustrated here, has continued his search into the dematerialising of architecture in the 'theatre' of Berlin.

Despite the poetic and abstract qualities of his work which have stimulated the edges of the discipline of architecture, these two projects are made more engaging than they will be in reality by the architect's attractive graphic style.

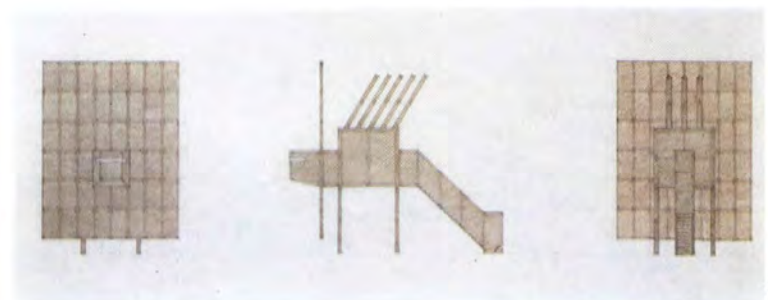
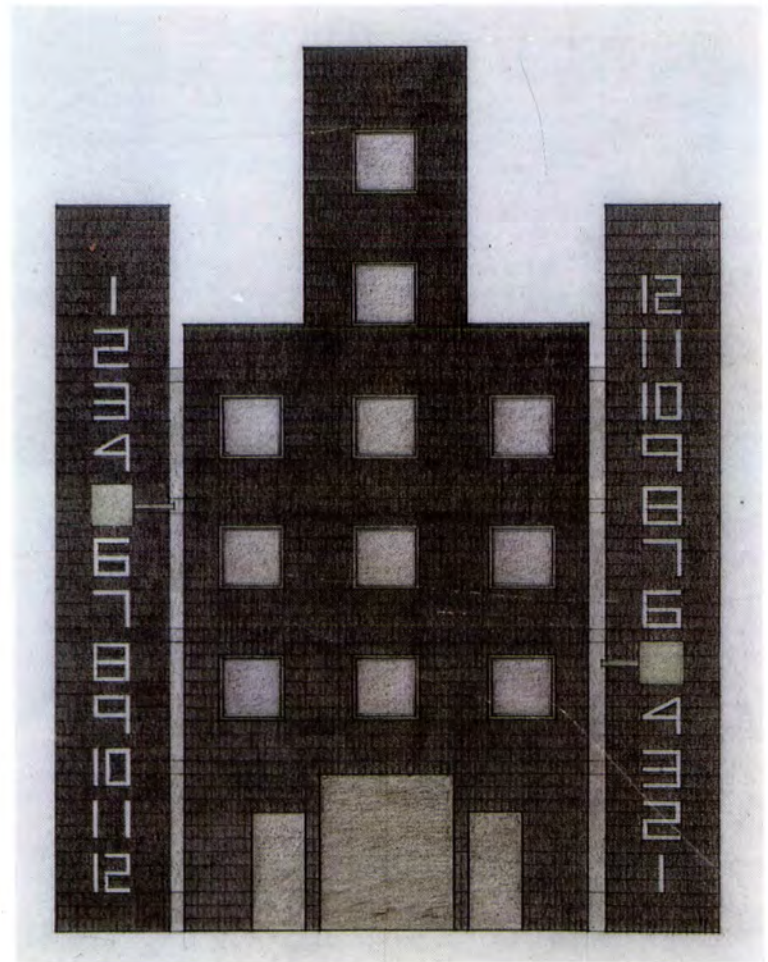
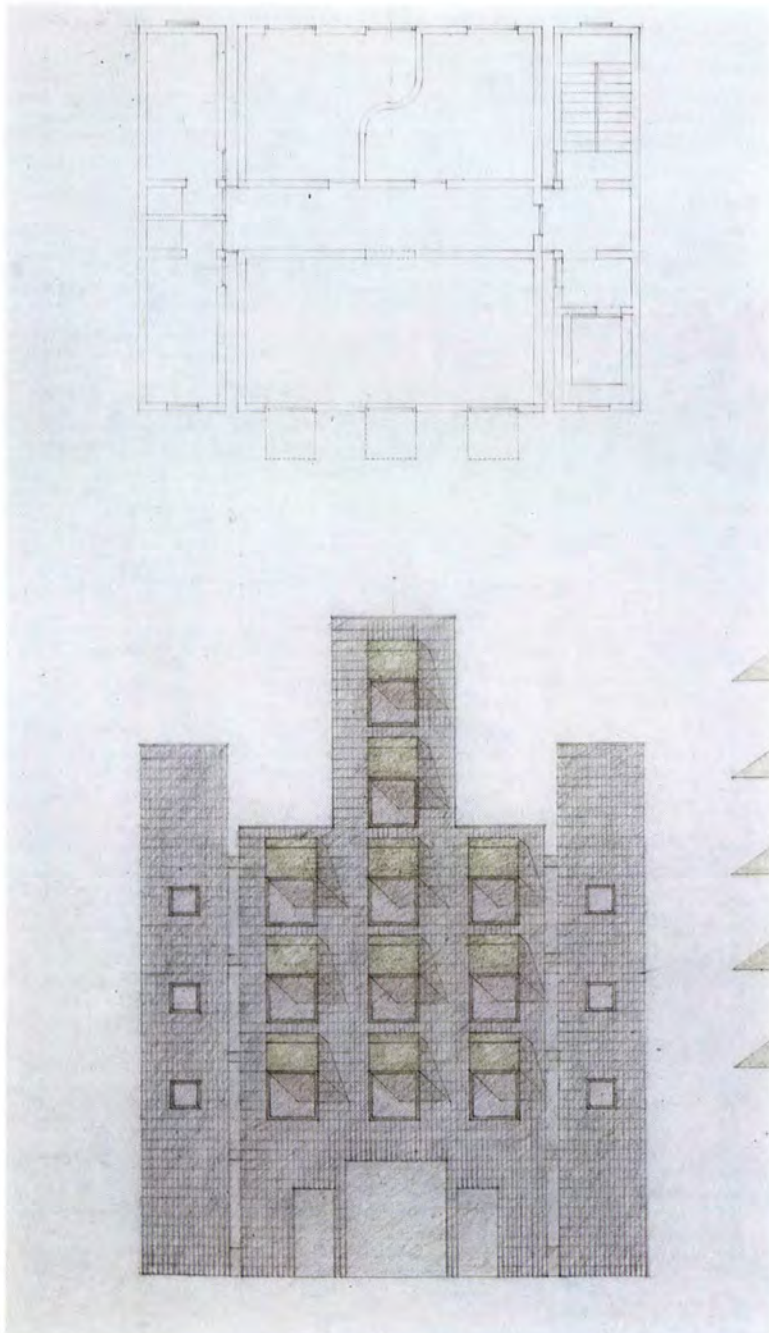
In the Friedrichstrasse project, Hedjuk proposes to create a combined gateway and clock on a small gap site. The delicate little elevation is beautifully articulated by long mean slots in plan.

In the Puttkamerstrasse scheme, two rectangular five-storey structures form the sides of an implied city block the street front of which is defined by a 10-floor tower—one of the few multi-storey buildings to come within the aegis of IBA. At this stage, the buildings promise to be rather more heavily modelled

than most IBA schemes (though many IBA projects have become stripped of detail in the translation from competition-winning design to developer-built result—see for instance the development of Ungers' Lützowplatz scheme, pp50-53).

The Puttkamerstrasse project is undoubtedly enhanced by the amusing way in which Hedjuk conflates elevations, plans and contraptions in his drawings.

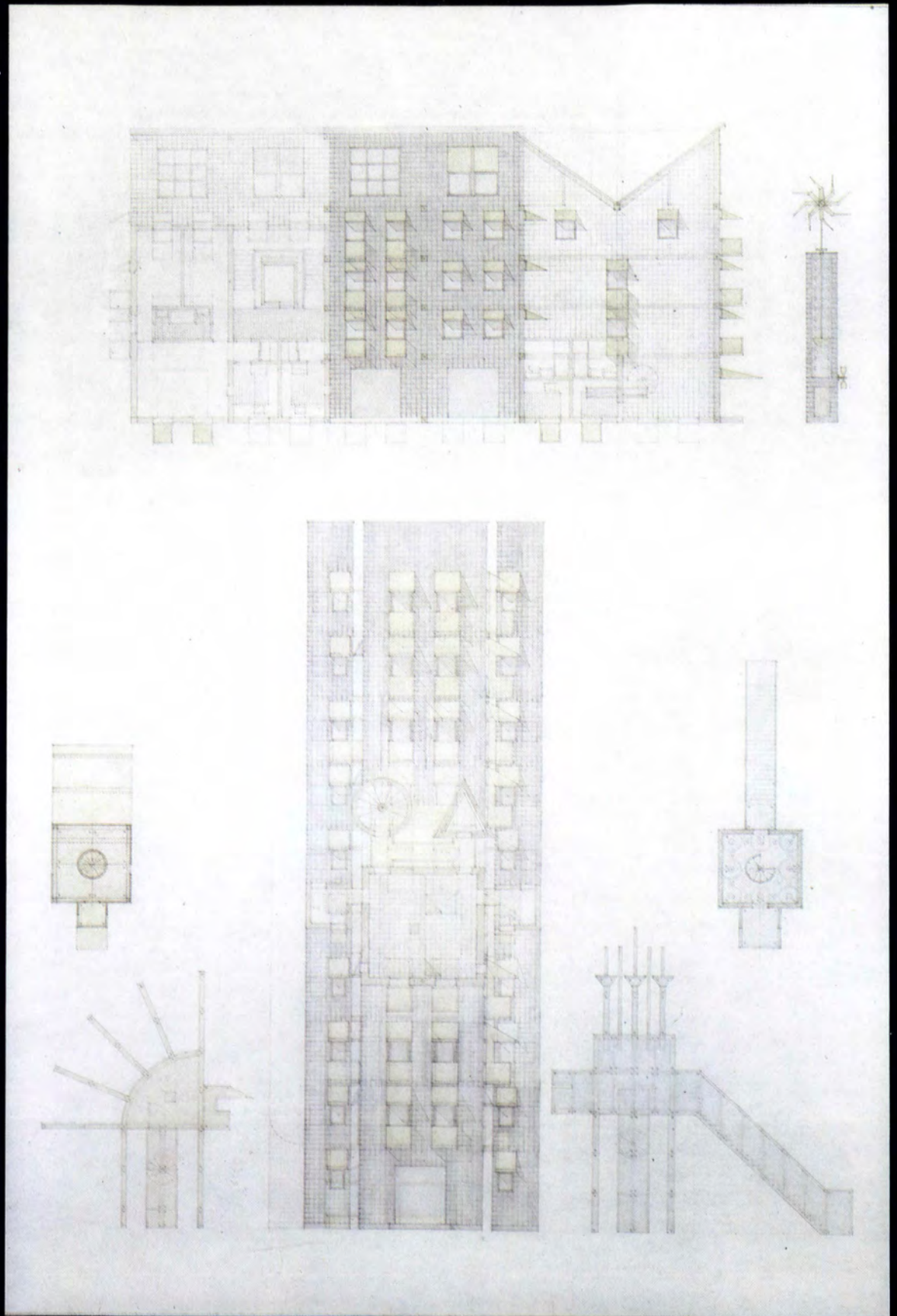
The construction of these two buildings will enable us to assess reality rather than abstract proposals.



1/2

3

- 1, Friedrichstrasse: court elevation and plan.
- 2, street elevation, Friedrichstrasse.
- 3, Friedrichstrasse: stair.
- 4, Puttkamerstrasse: model.
- 5, Puttkamerstrasse: plans and elevations.



FRIEDRICHSTRASSE: FRIEDRICHSTADT

Architect:
Raimund Abraham
Map reference: 55



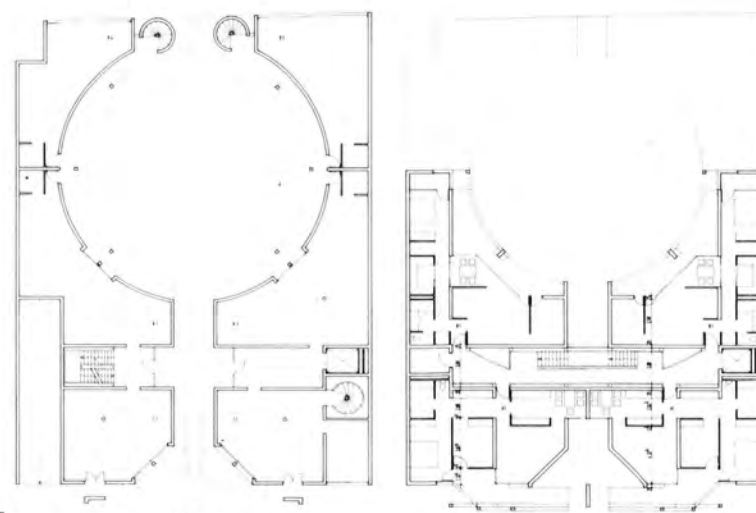
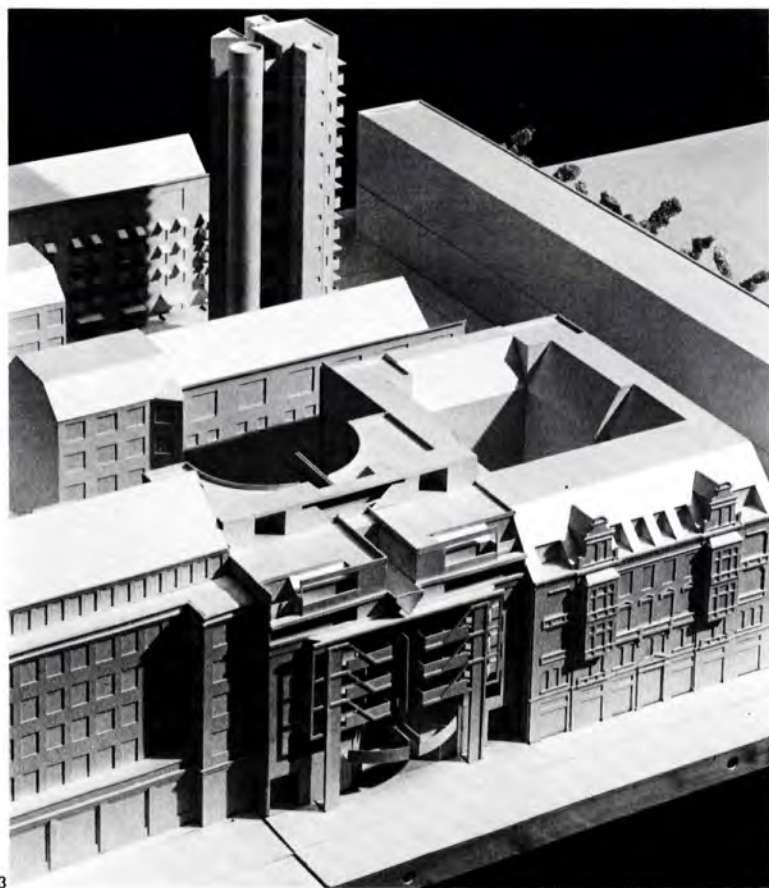
- 1, the site for the Friedrichstrasse building.
- 2, the 1:100 model of the two buildings. The Puttkamerstrasse scheme (foreground) will not be built.
- 3, model study of the Friedrichstrasse building. The Hedjuk tower is in the background (p68).
- 4, ground floor plan.
- 5, typical floor plan.

Emanating from the four block competition surrounding the junction of Friedrichstrasse with Kochstrasse, two buildings have been designed by Abraham. The corner building on Puttkamerstrasse will not be built; but the infill office and residential building on the site of 33 Friedrichstrasse will go ahead.

The building is based on two main ideas. A ground floor axial

entrance to the rear courtyard passes two principal circulation cores. The courtyard, designed as a circle, addresses the rear of the Hedjuk 'gable houses' and contains access to a third circulation core. The extent to which this circulation space is to be retained is still under discussion. The scheme provides six flats per floor, four with orientation into the courtyard and two towards Friedrichstrasse.

The second main idea relates to this facade. The design has to mediate between two buildings of differing historical periods and differing cornice heights. This has been attempted by drawing out offices and flat balconies as if they were theatre boxes, giving prominence to this part of the street. Diagonal ties reinforce this vertical accent in the sequence of Friedrichstrasse.



SCHOOL, FRIEDRICHSTRASSE: FRIEDRICHSTADT

Architects:

**Gino Valle; Mario Broggi;
Michael Burckhardt with
co-workers: M. Rossin, A.
Nulli and V. Di Dato**

Map reference: 45

1, the comb-shaped school is separated from Lindenstrasse (foreground) by a sledging hill and sports ground. The Clelland and Maedebach & Redeleit buildings are on Friedrichstrasse at the back of the site.

The area near Mehringplatz is one of the most devastated in Berlin. Post-war planning virtually completed the destruction of a city pattern much obliterated in the hostilities and, instead of the Mehringplatz circus being the hinge of Southern Friedrichstadt, it became cut off from a re-routed Lindenstrasse which curved away to accommodate modern traffic flows.

The old Lindenstrasse ran through a corner of block 606, but the original line was obliterated by an immense pile of debris, created by American soldiers as a sledging hill for the local children. This now has become a loved local landmark.

Gino Valle, Mario Broggi and Michael Burckhardt* won the competition for building a school

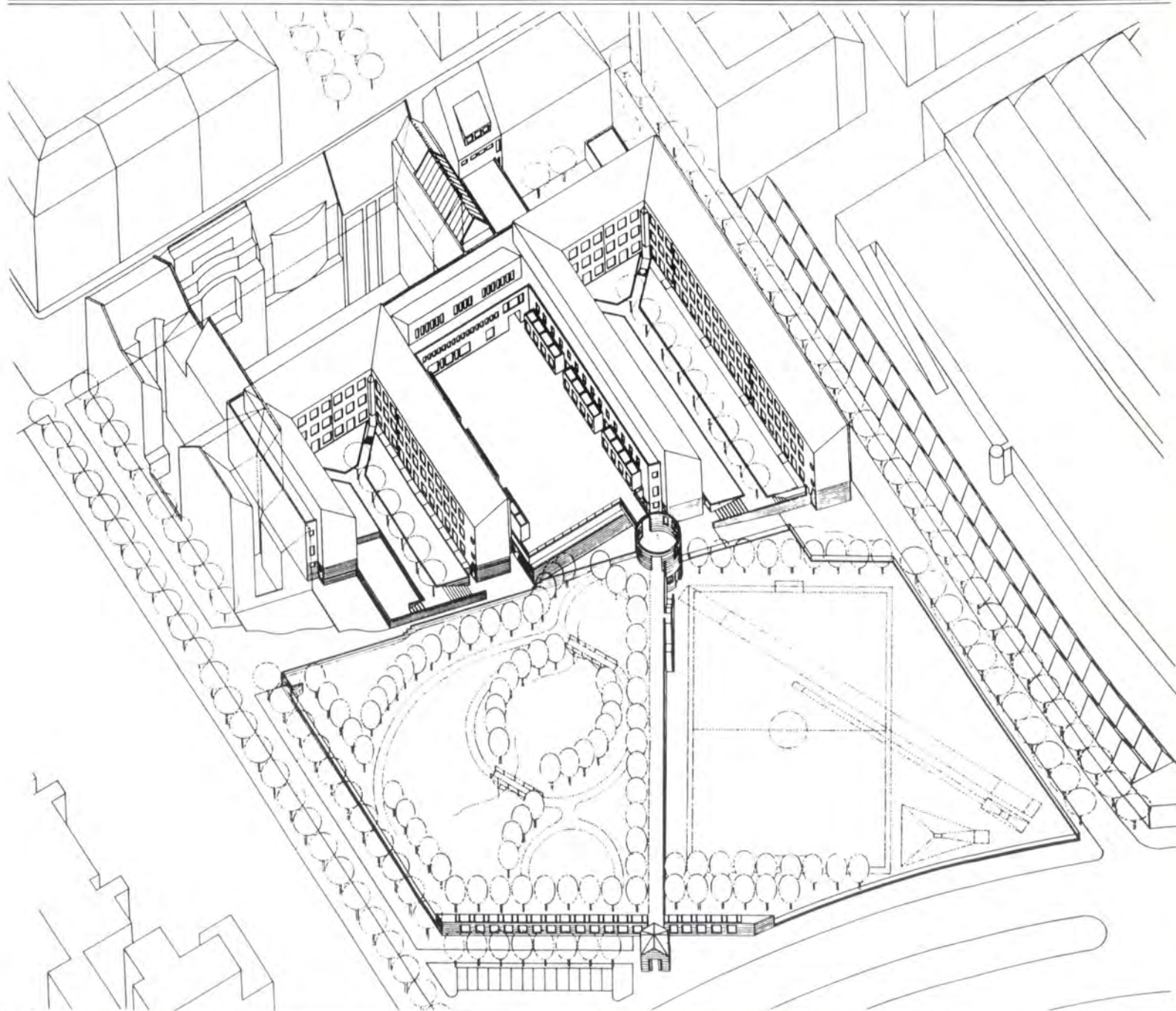
for linguistically handicapped children on the southern part of Block 606. Their scheme is a comb-like structure fronting on to Friedrichstrasse which takes its form partly from the pattern of Wilhelmine urban schools, which had small street facades and large volumes behind, and partly from the original topography: the lines of the comb are cut off at an angle which demarked the division between the old blocks on Friedrichstrasse and Lindenstrasse. This strategy (unlike those of most other competitors) preserved the sledging hill.

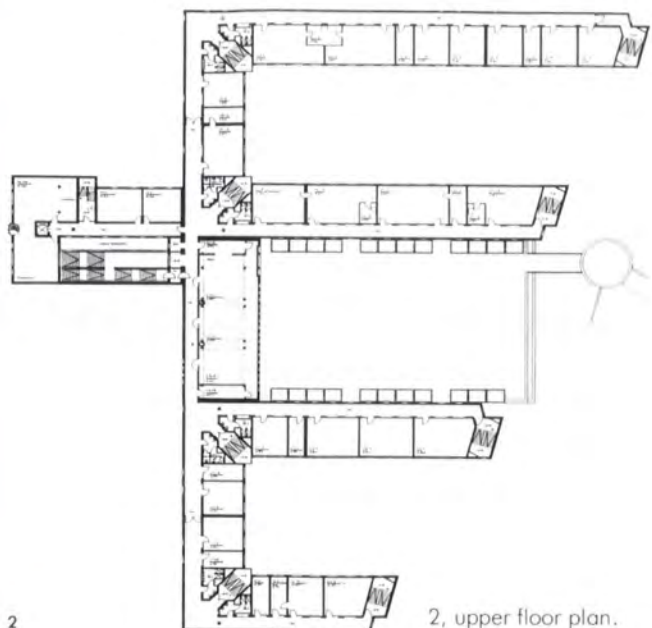
The comb-like organisation of the plan consists of single banked classrooms in which the youngest pupils will be housed at ground level with the rooms

opening on to gardens. In the middle of the scheme is a large gymnasium, partly dug into the ground so that its roof can act as the main recreation quad.

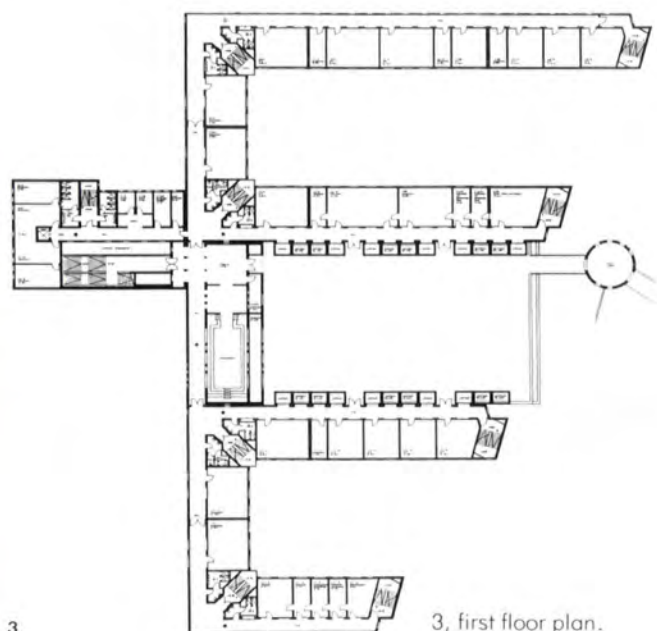
A small entrance pavilion marks the secondary entrance to the school from Lindenstrasse and it acts as a marker for the old axis of the street which in its modern form starts to curve away at this point. Another relationship to the old city is created by driving a new passage through the block on the northern edge of the school boundary, creating a vista from Friedrichstrasse to the Baroque Berlin Museum, the last great building on the original Lindenstrasse.

*Co-workers: M. Rossin, A. Nulli and V. Di Dato.

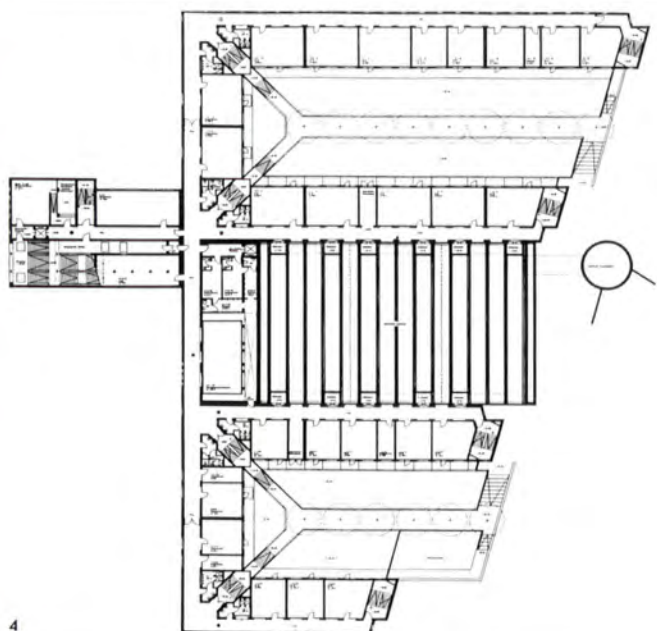




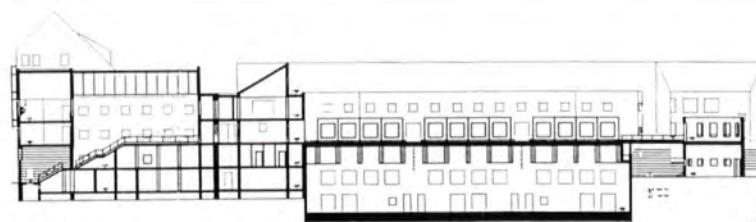
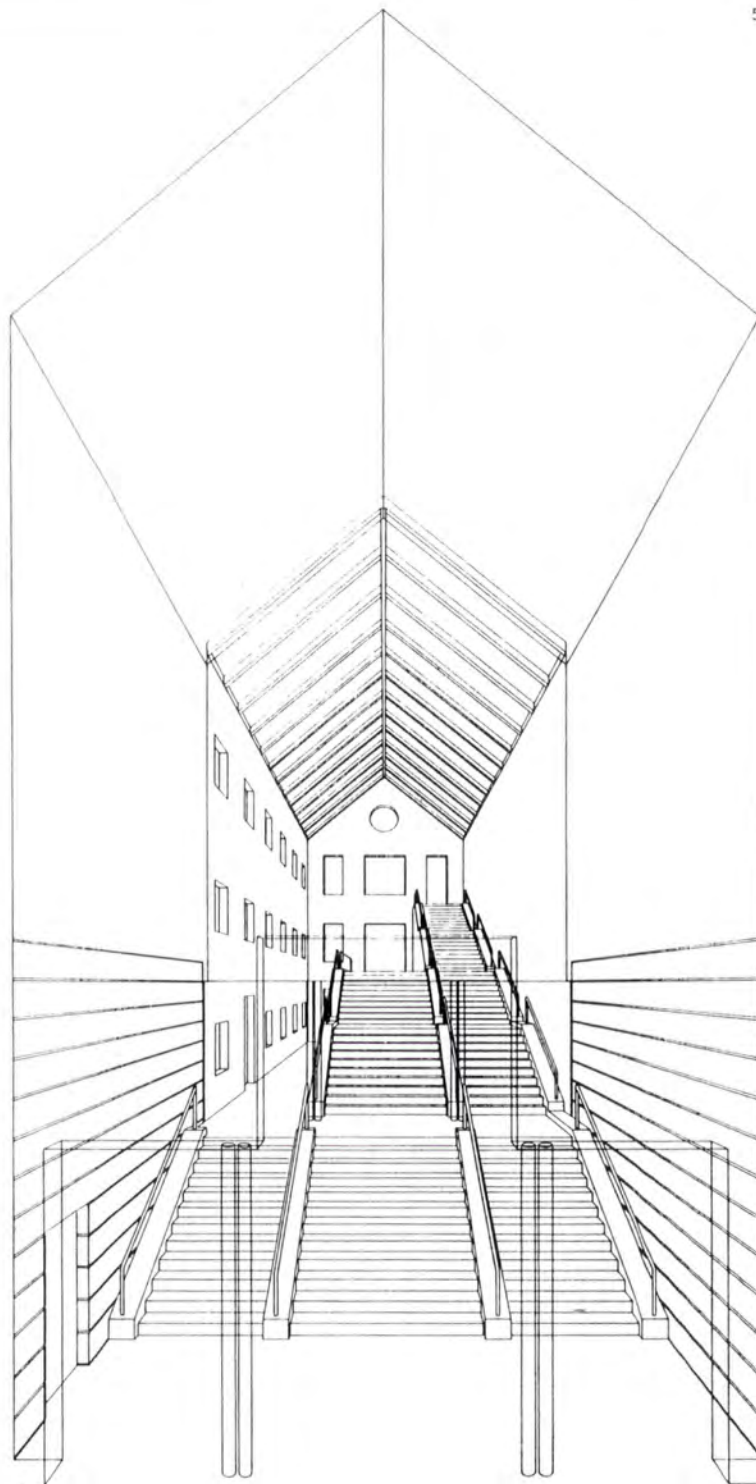
2, upper floor plan.



3, first floor plan.



4



6

4, ground floor plan—long fingers of classrooms enclose courts—middle court contains gymnasium.

5, staircases seen from entrance.

6, section through staircases and gymnasium.

THE SCHOOL AND THE STREET: Relationships in Friedrichstrasse

Gino Valle's competition project proposed the consolidation of Friedrichstrasse. The war-damaged building No 12 will be converted as a Deaf Peoples' Cultural Centre and the facade and roof will be restored to pre-war state. Between No 12 and the existing residential building No 9, two new buildings are to be constructed, partially to accommodate the Cultural Centre, but mostly for commercial and residential use. The conversion of No 12 and the new buildings of Nos 11 and 10 were designed by Joachim Schmidt, Maedebach and Reideleit and Doug Clelland working in close co-operation. The essential features of the new buildings are:

1 A courtyard, 53 m by 14 m, between the school and the

building line established by No 12, is designed to re-establish the Berlin 'Hinterhof' as a form of semi-public space. A studio extension to the rear of No 10 will obviate the impact of the high party wall of No 9.

2 To provide the main access from street to courtyard in the centre of No 11 with a scale of entrance based on the best of the Berlin tradition. Commercial units with mezzanines take up the remainder of the ground floor space.

3 To provide ramp access to the underground car park from the entrance space of No 10.

4 To accept the cornice height and restored roof line of No 12.

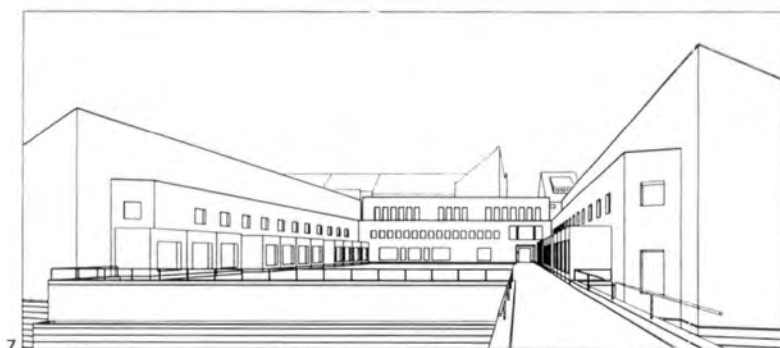
5 To design the facades to Friedrichstrasse as interpretations of the symmetrical and asymmetrical

tradition in Berlin Mietshäuser.* (While the materials used on the exterior of No 11 are of Berlin stucco, No 10 adopts a more specific Berlin tradition of stone for the street facade and glazed bricks for the courtyard facade.)

6 To design all the residential units with dual aspects or to face Friedrichstrasse, all the units being located above the eaves lines of the school on the other side of the courtyard.

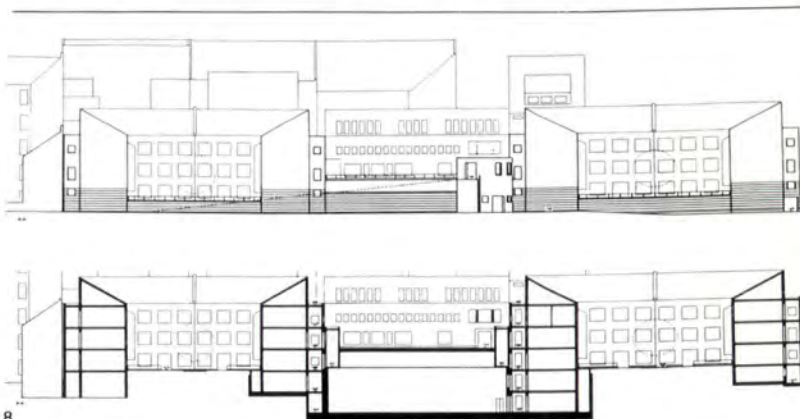
7 To provide for disabled people; in No 11 with one flat per floor and in No 10 with a three storey shared dwelling.

*Rented apartment blocks, usually six storeys high arranged round courts.



7, perspective of Valle's central court: gymnasium below

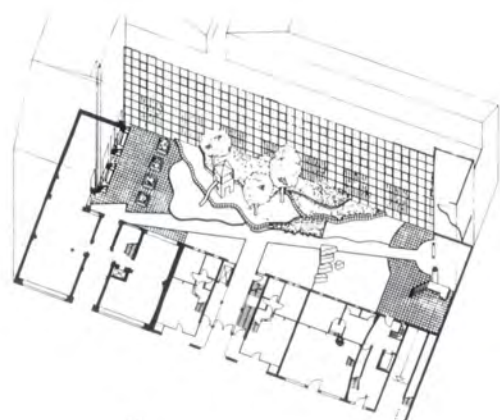
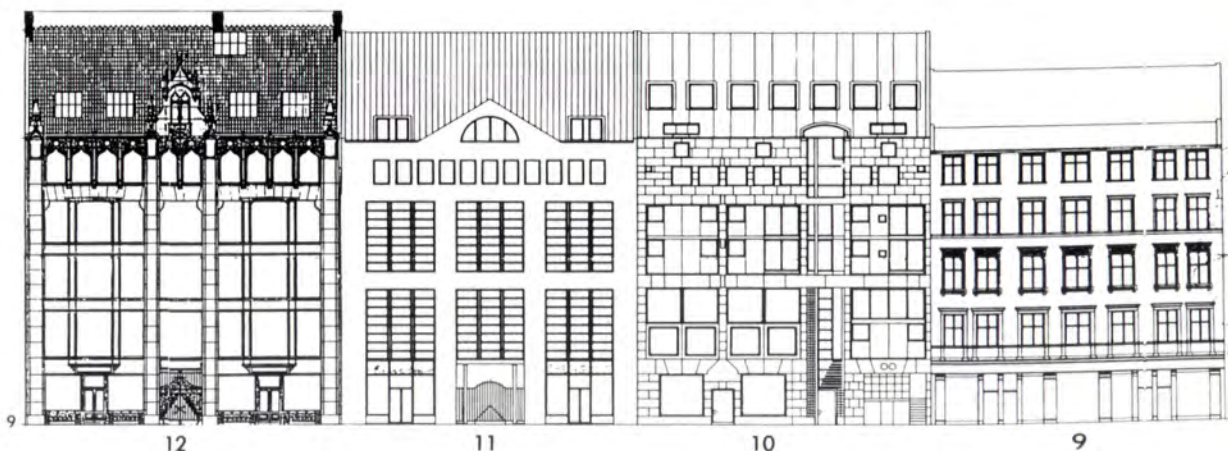
8, school elevation and section seen from east.



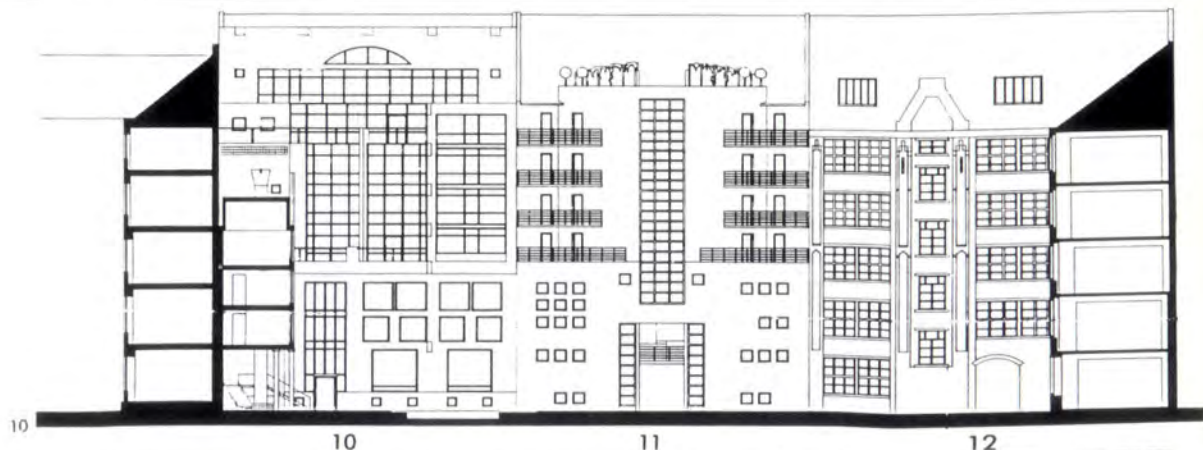
9, elevation to Friedrichstrasse of buildings locked between school and street. Maedebach & Reideleit (no 11) left centre, Clelland (no 10) right centre.

10, rear elevation of above.

11, the court between the new buildings on Friedrichstrasse and Valle's school which makes an enclosing back wall to the court.



11



10

10

11

12

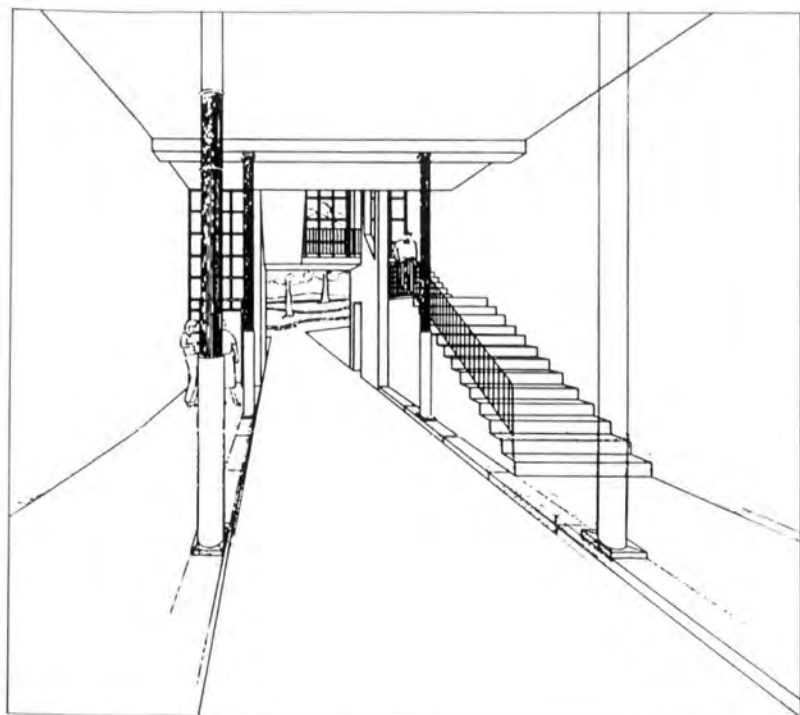
DEAF PERSONS' CULTURAL CENTRE AND HOUSING, FRIEDRICHSTRASSE 11: FRIEDRICHSTADT

Architects:
Maedebach & Redeleit
Map reference: 45

Maedebach & Redeleit's No 11 Friedrichstrasse is a modern reinterpretation of the symmetrical Berlin apartment block with a central large gate leading from street to the 'Hinterhof' courtyard between Valle's school and the buildings which line the street.

Commercial units take up the ground floor and on the first is a hall for the deaf people's cultural centre, the bulk of which will be located in the restored No 12 (by Joachim Schmidt). The hall will run through the first floors of both Nos 11 and 10.

- 1, cross section through entry to court.
- 2, plans of No 11 Friedrichstrasse.
- 3, perspective looking from street to back court.
- 4, the back court (Hinterhof). Valle's school is on left. No 11, on right, has balconies and curved centre. Adjacent No 10 pokes out a studio wing to enclose the court. (Elevations on p76).



DEAF PERSONS' CULTURAL CENTRE AND HOUSING, FRIEDRICHSTRASSE 10: FRIEDRICHSTADT

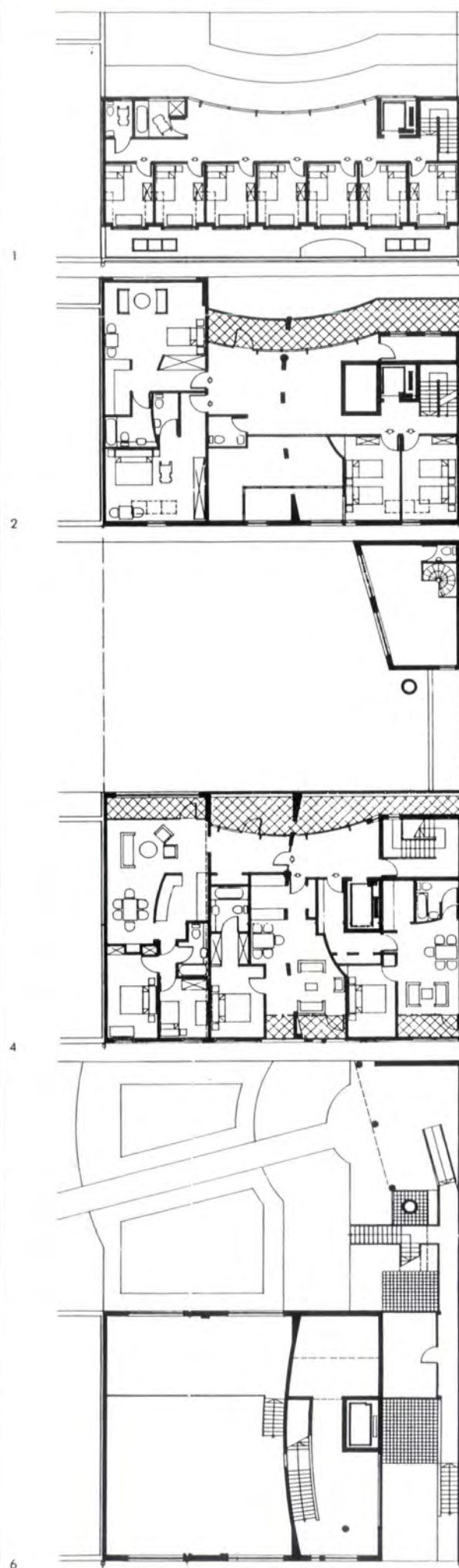
Architect:
Doug Clelland
Map reference: 45

The block concept by Gino Valle and the specific place that this building plays in the jigsaw of 9-12 Friedrichstrasse has suggested an asymmetrical. This solves the problem of access to the common underground car park and it makes the best response to the narrow rear courtyard. There was also a desire to fuse certain aspects of IBA's rediscovery of Berlin tradition with aspects of British architecture. Important in respect of the Berlin tradition were: the reconstitution of Friedrichstrasse; the significance of No 12 in terms of cornice height, roof form, and fenestration; celebration of entrance; significance of piano nobile; commerce at street level; and the quietness and cul-de-sac nature of courtyards.

With respect to Britain, the most important elements were: interpenetration of activities and spaces; freedom of the frame; elemental flexibility of infill panels; artistic value of technology; use of glass as planes; and the power of colour.

This fusion results in a building which in plan and section expresses the hierarchy from the public nature of the street to the privacy of the courtyard and which locates flats above the adjoining school, so giving views towards the Berlin Museum. In terms of architectural expression, the 'face' of the street is formal while that of the courtyard is relaxed.

Design team: Doug Clelland and Peter Wilson



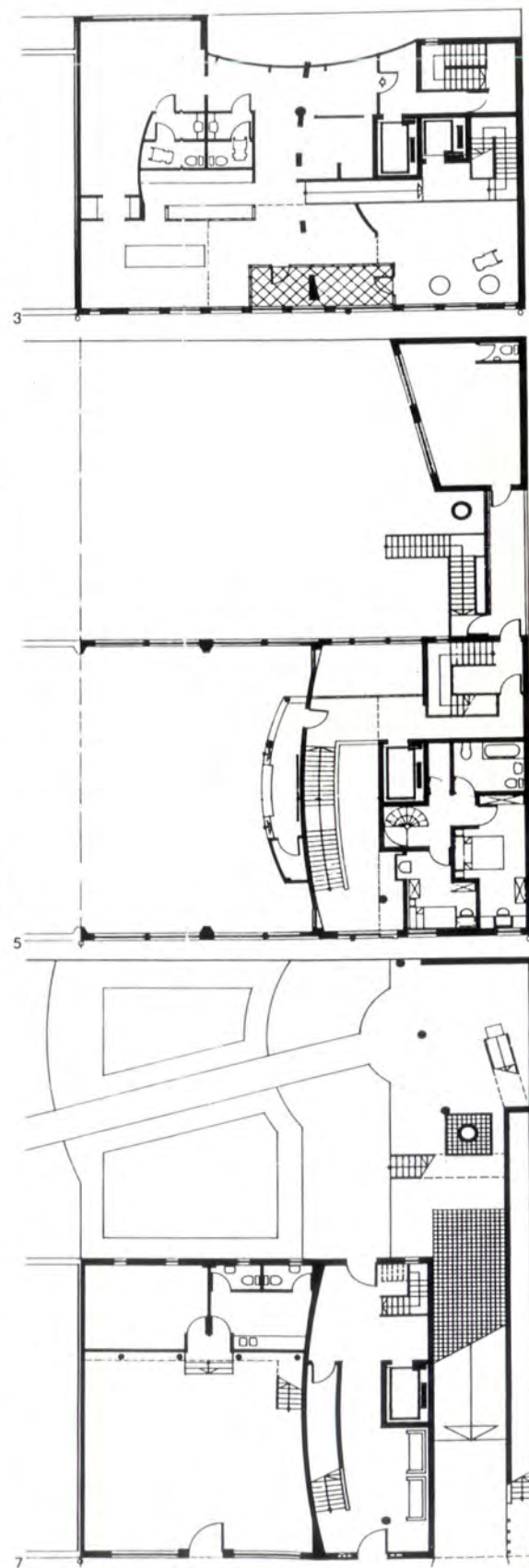
1, 2, 3, top, middle and bottom floors of community house which caps the building.

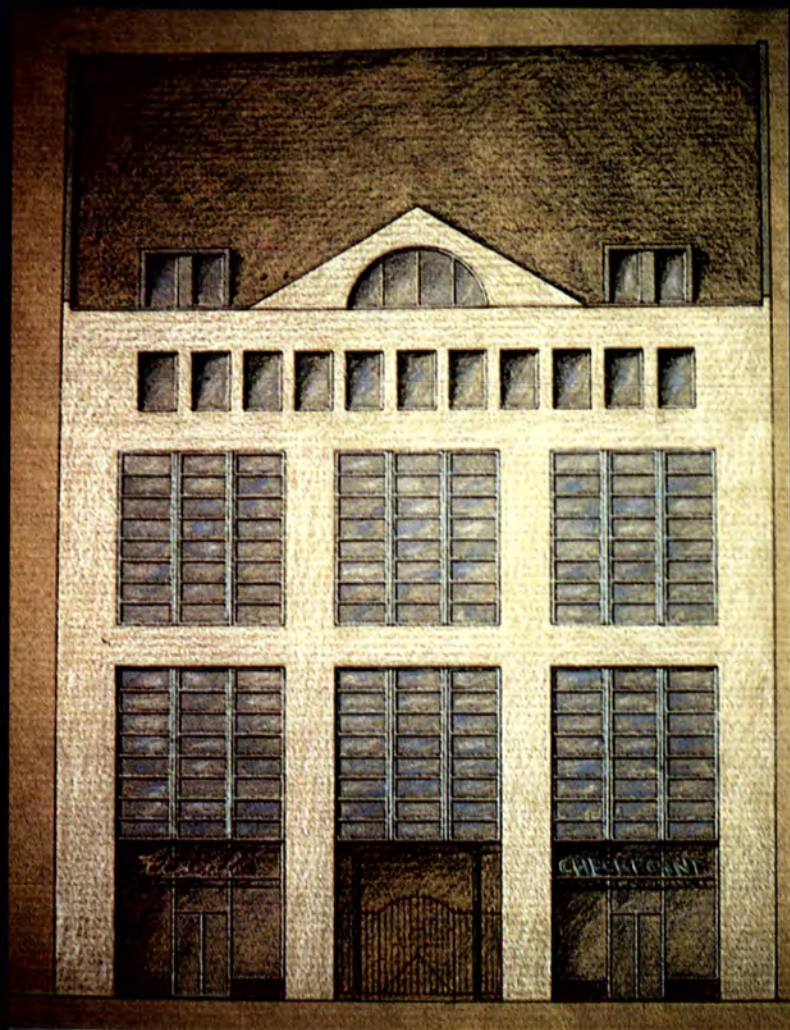
4, typical (apartment) floor.

5, first floor—meeting hall.

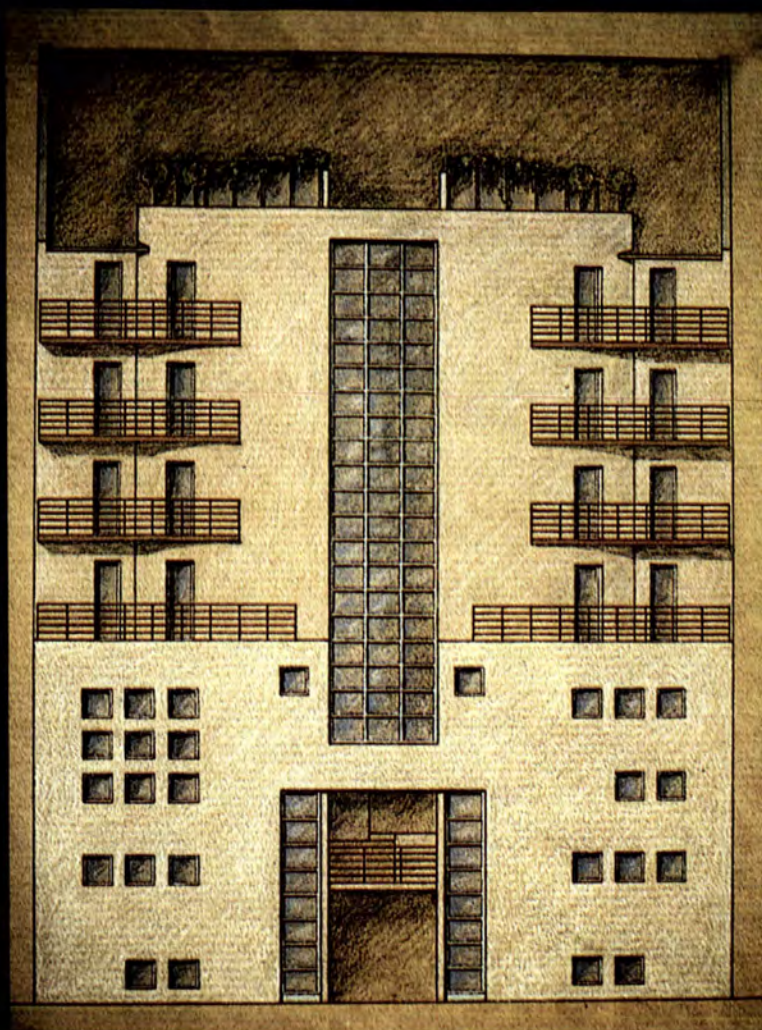
6, mezzanine—upper levels shop and entrance.

7, ground floor: shop, entrance hall, ramp to garage.

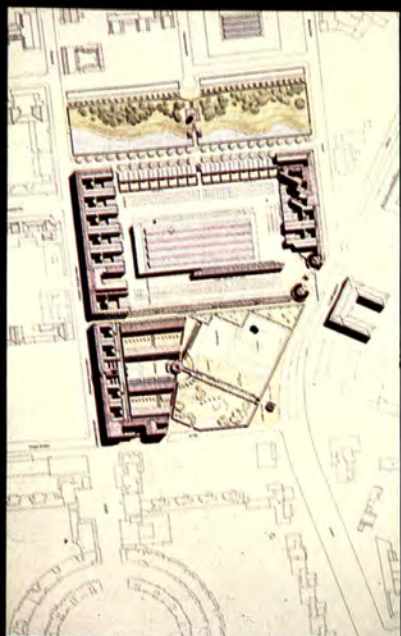




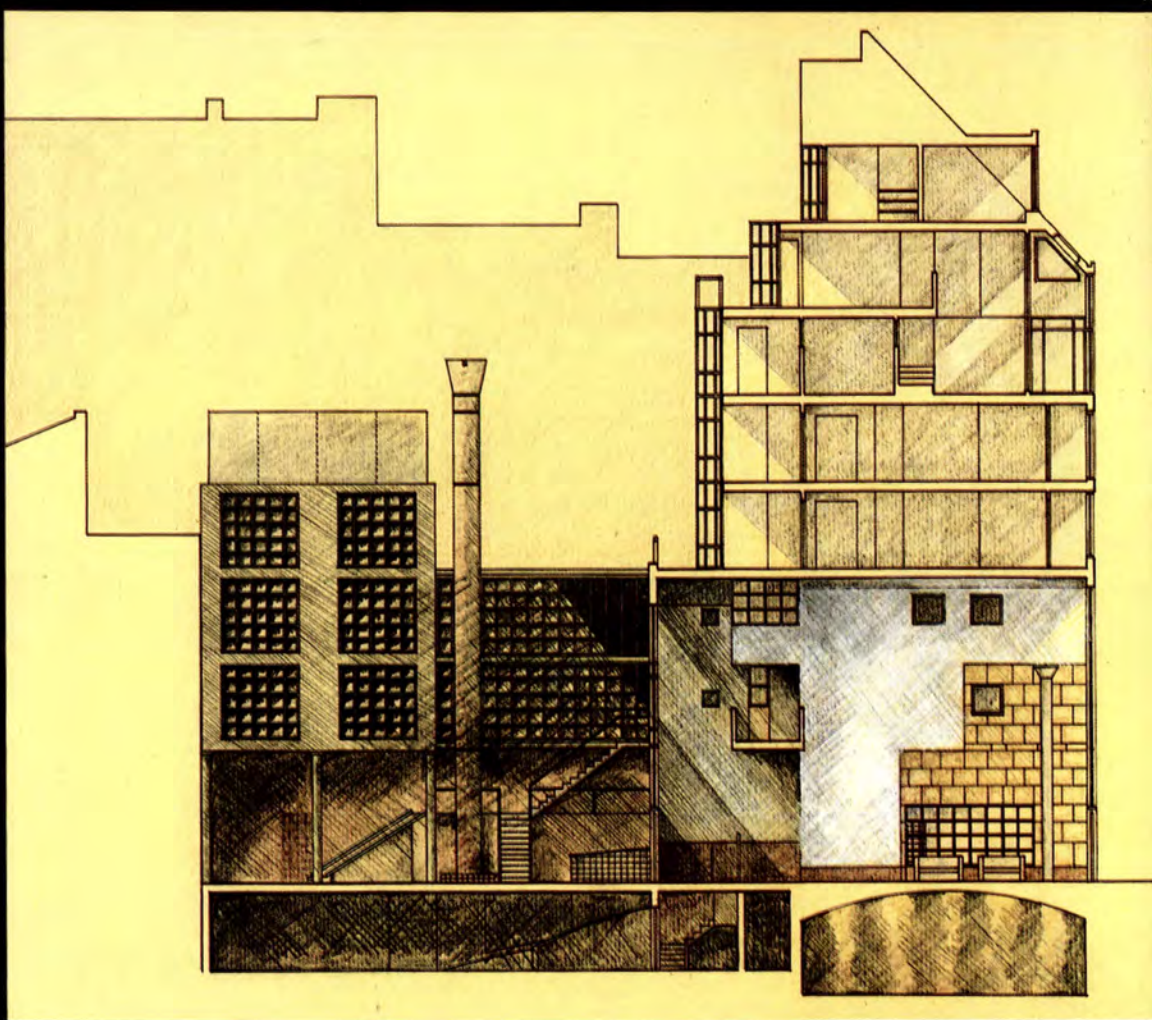
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8



11

8, the block plan concept by Valle/
Broggi/Burckhardt.

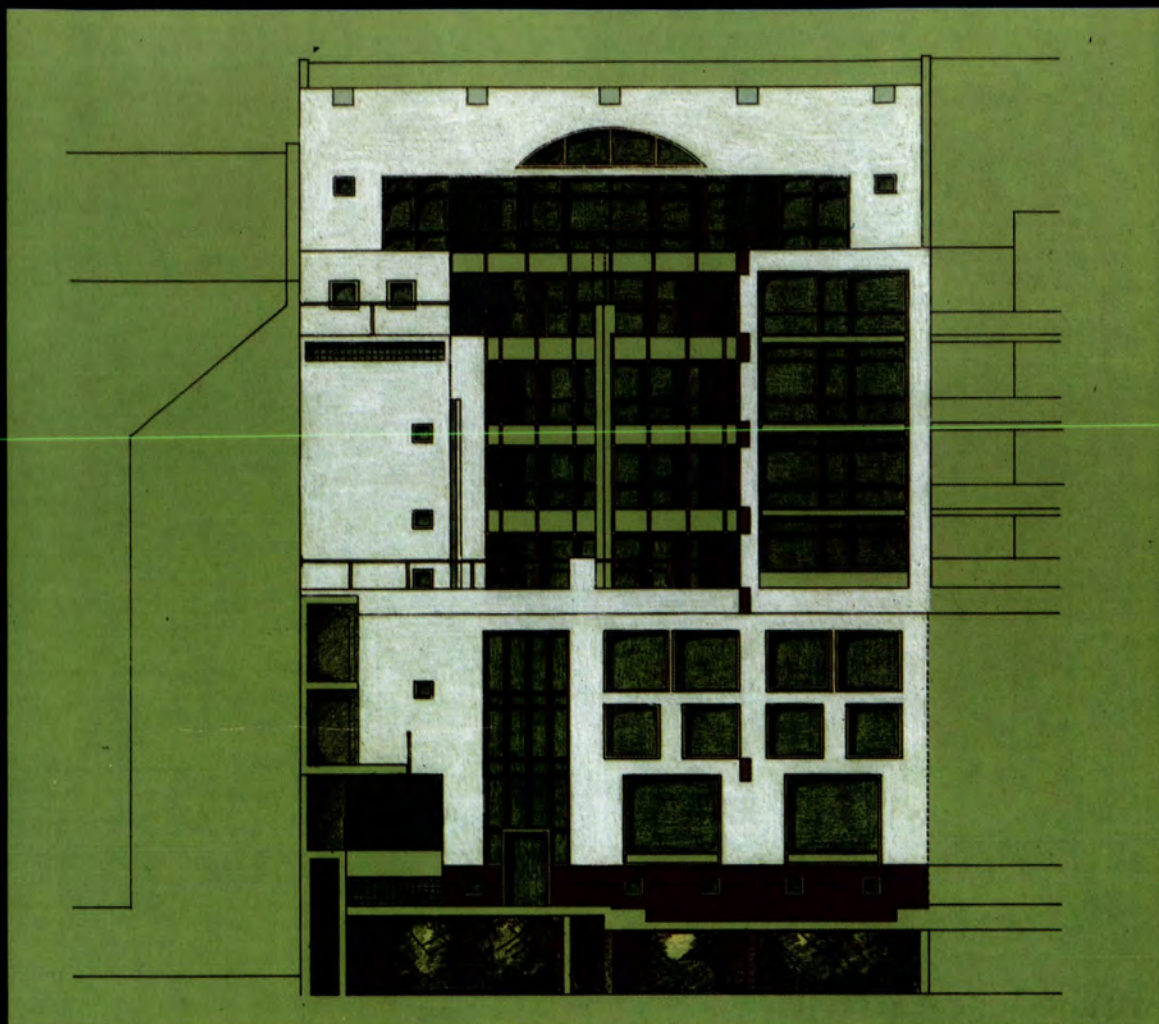
9, street facade to No. 11
Friedrichstrasse by Maedebach and
Redeleit.

10, courtyard facade to No. 11
Friedrichstrasse.

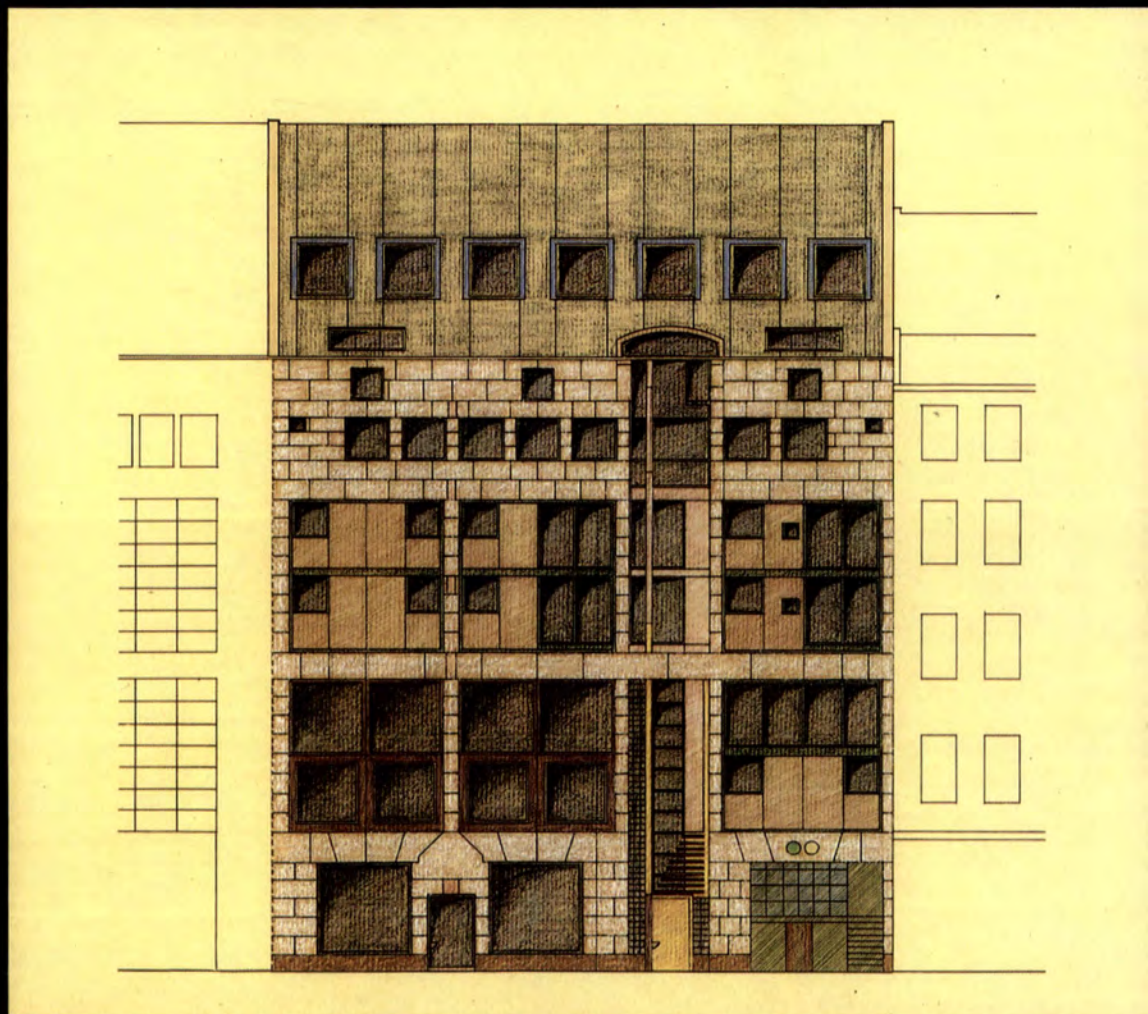
11, from section through the entrance
hall to No. 10 Friedrichstrasse by
Doug Clelland.

12, courtyard facade to No. 10
Friedrichstrasse.

13, street facade to No. 10
Friedrichstrasse.



12



13

KÖTHENERSTRASSE HOUSING: FRIEDRICHSTADT

Architect:
H. C. Müller
Map reference: 71

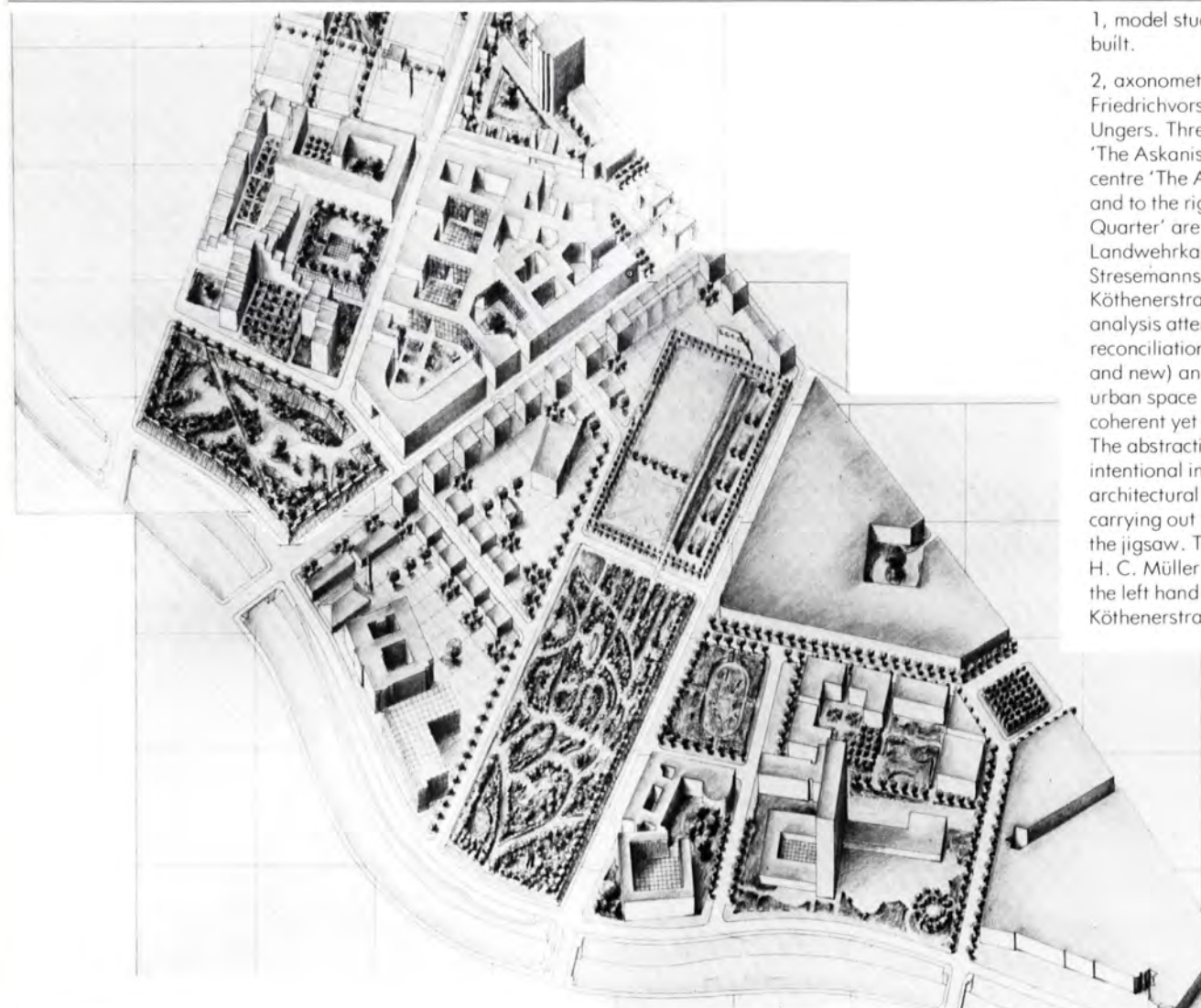
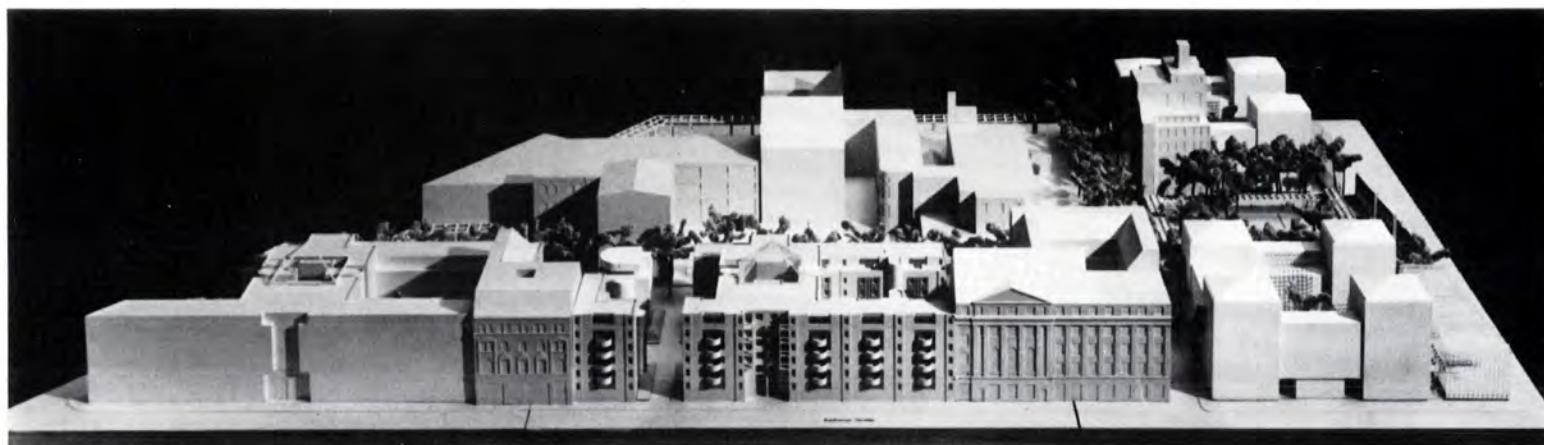
This housing project has evolved from two principal planning studies. The first, for the whole area known as Friedrichvorstadt, lying west of Stresemannstrasse, was carried out by O. M. Ungers with Bernd Faskel in 1981. Ungers and Faskel, joined by H. C. Müller (one of the originators of IBA) then developed a detailed concept for Block 1 after which Müller completed the design for the Köthener Strasse edge. A gap of 70 m between existing buildings is closed by two blocks. A central glass-

covered atrium acts as a pivot to the street edge and inner strip of housing. The courtyards on either side of the atrium stretch out behind the two existing buildings. The facades seem unable to suggest whether flats or maisonettes lie behind. The former is the case. But there are more serious problems.

First, there is confusion between public and private realms. The atrium, a space normally associated with a degree of publicness, is relegated to residential use.

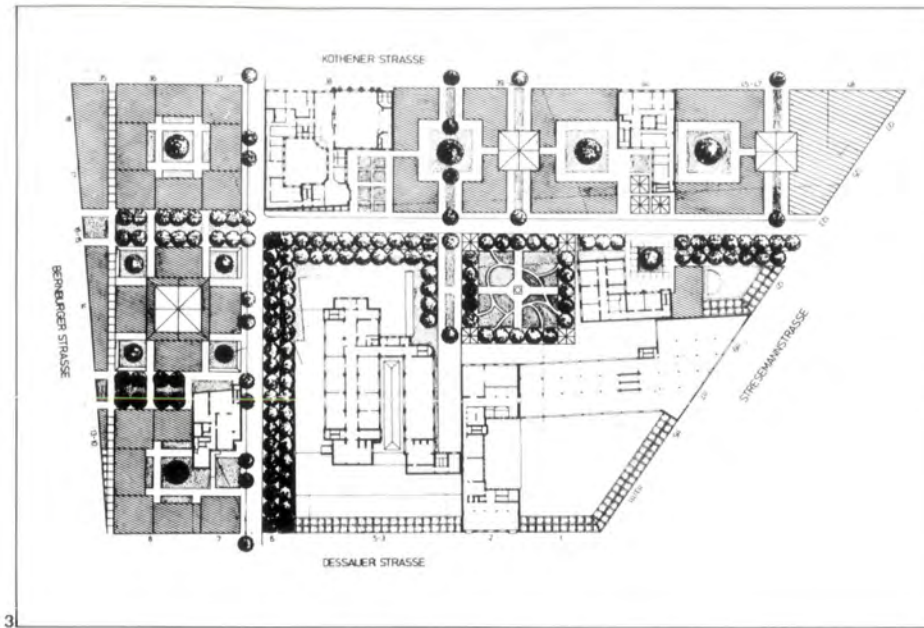
To compound this reversal, the gardens, normally associated with a degree of privacy, are easily accessible from the street.

Second, there seems to be no distinction made between the block on the street and the block in the garden. The symmetry defies the context of the site as studied at planning stage. It is hard to see the power of IBA here.



1, model study of the project to be built.

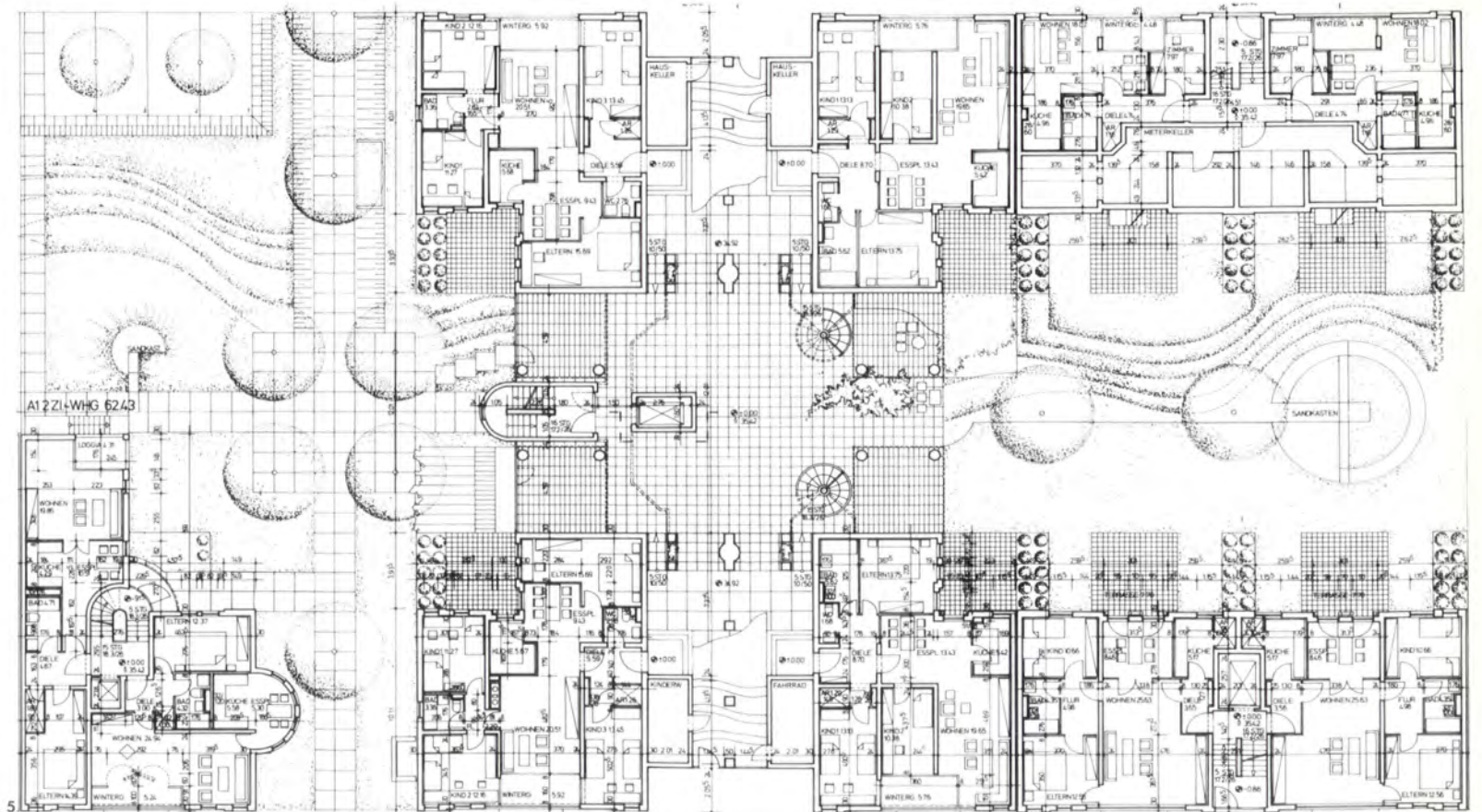
2, axonometric of the Friedrichvorstadt study by O. M. Ungers. Three Quarters, to the left 'The Askanisches Quarter', in the centre 'The Anhalter Park Quarter' and to the right 'The Schinkelplatz Quarter' are bounded by the Landwehrkanal (bottom), Stresemannstrasse (top) and Köthenerstrasse (left). The volumetric analysis attempts to deal with the reconciliation of fragments (both old and new) and varied typologies of urban space in order to create a coherent yet diverse urban texture. The abstraction of the forms is intentional in order to leave detailed architectural issues to the architects carrying out the individual pieces of the jigsaw. The project to be built by H. C. Müller is located at the top of the left hand Quarter on Köthenerstrasse.



3, site plan—floor plans of existing buildings shown; new buildings shaded. Detailed scheme shown here is on Köthener Strasse.

4, Köthener Strasse elevation.

5, ground floor plan: atrium is central tiled space with lift and stairs.



AM KARLSBAD HOUSING: TIERGARTEN

Architect:
Richard Meier
Map reference: 73

Before the war, the Schöneberger Ufer was a curving wall of four and five storey apartment blocks facing north across the Landwehrkanal. It was backed by a dense mix of housing and other uses along Am Karlsbad, a straight street cutting a chord across the canal's contour. During the war the Ufer was totally destroyed and so was much of the building along Am Karlsbad. Across the canal was a desert, now developed as a big green space surrounding Scharoun's City Library and Mies' New National Gallery*. The site on the Ufer was left as a car park and sports ground.

Richard Meier's scheme re-instates curved housing on the canal bank. And it re-opens Am Karlsbad as a cross street while knitting together the street's existing buildings into a continuous front and creating a new Berlin court to the south. Along Potsdamer Strasse, on the west side of the site, the blocks rise to eight storeys of housing with a floor of shops below. The increased height of this part of the scheme is intended to be in scale with Potsdamer Strasse and act as a formal gateway to Am Karlsbad.

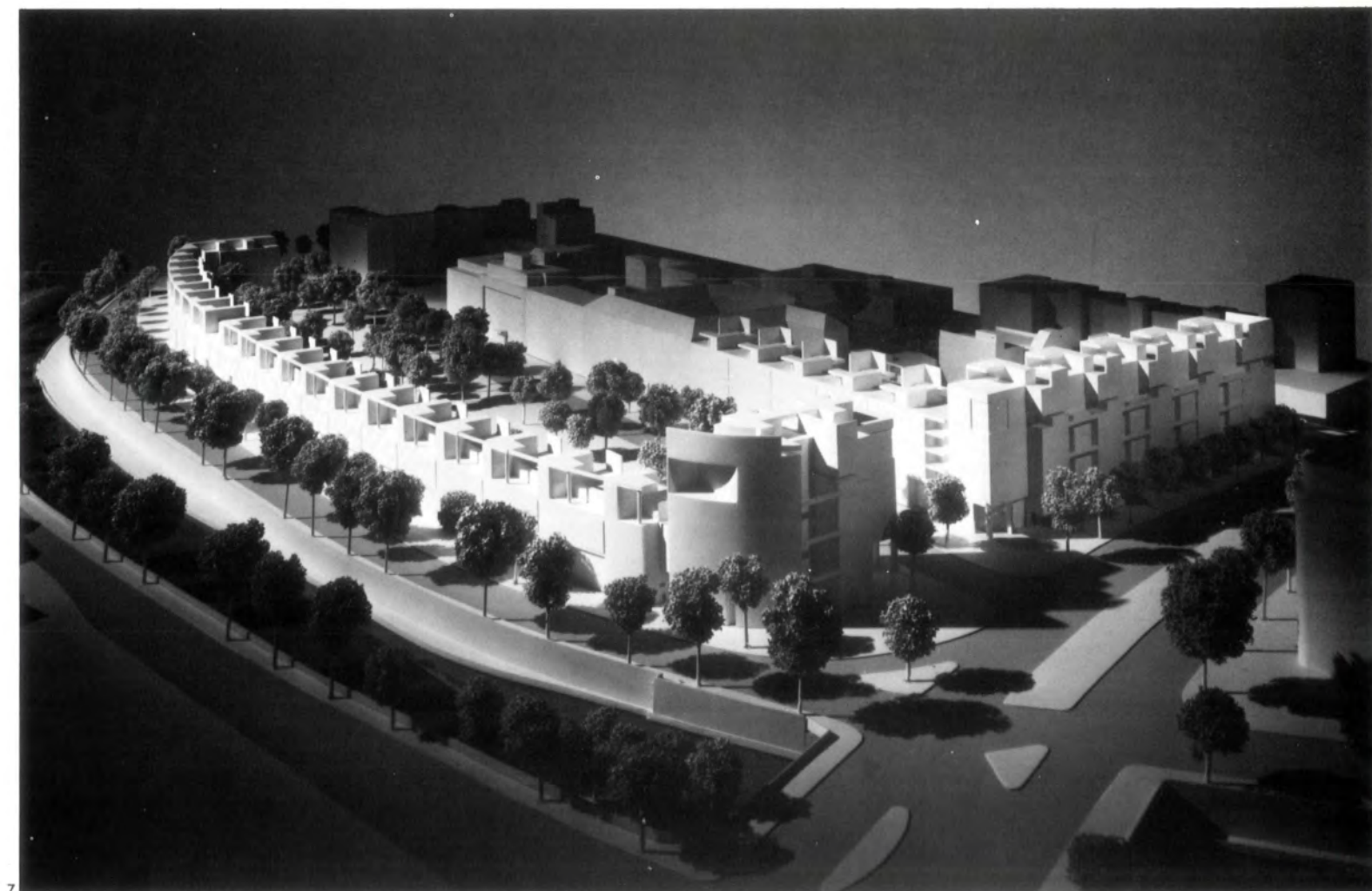
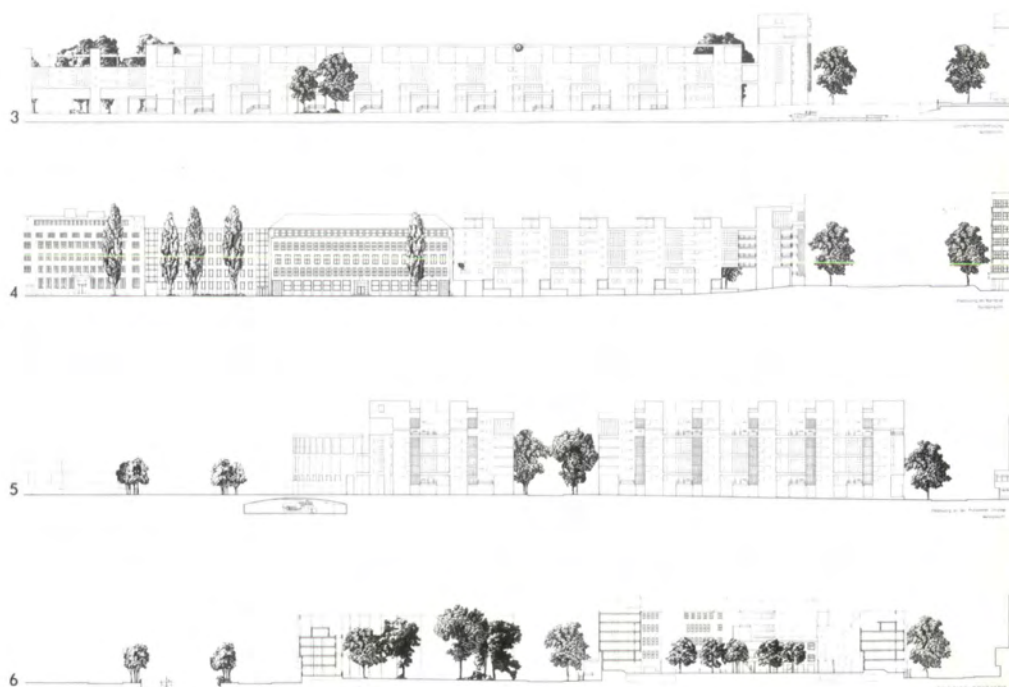
The housing consists of one and two bed-roomed flats, each with individual wintergardens which face the court or, in the crescent, the public gardens to the south.

The aim of the design is to reinterpret the pattern of the best nineteenth-century Berlin housing and to restore character and definition to an amorphous area of the city.



*Now the site of Hollein's Kulturforum project (p85)

- 1, typical upper floor plan.
- 2, ground floor plan.
- 3, curved housing along the canal bank.
- 4, elevation to Am Karlsbad.
- 5, elevation to Potsdamerstrasse—an attempt to capture the large scale of this major thoroughfare.
- 6, North/South sections.
- 7, model showing difference in scale between the canal bank and Potsdamerstrasse (which crosses canal over bridge in foreground).



JAPANESE EMBASSY RESTORATION: TIERGARTEN

Architect:
Kisho Kurokawa
Map reference: 94

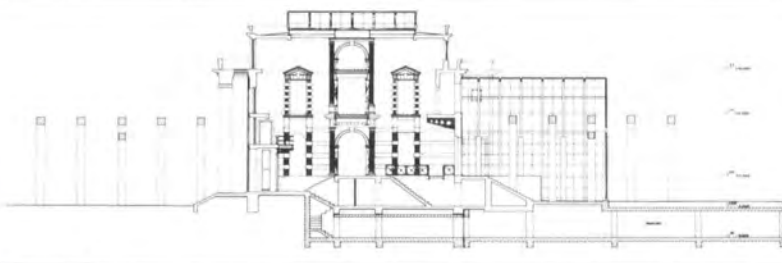
Of the many now ruined foreign embassy buildings constructed on the edge of the Tiergarten during the Nazi period, the Japanese Embassy built by Ludwig Moshamer and Caesar Pinnau is likely to be the first one

to be rehabilitated. It will be extended as a Japanese cultural centre. Kurokawa uses the programme for the existing building to erode the heavy Classicism, while the 'Culture Gallery', a circular structure

modelled three dimensionally as if a theatre is separated. It seems to attempt a representation of contemporary Japan adjacent to, yet fundamentally different from, the pre-war regime and its values.



1/2

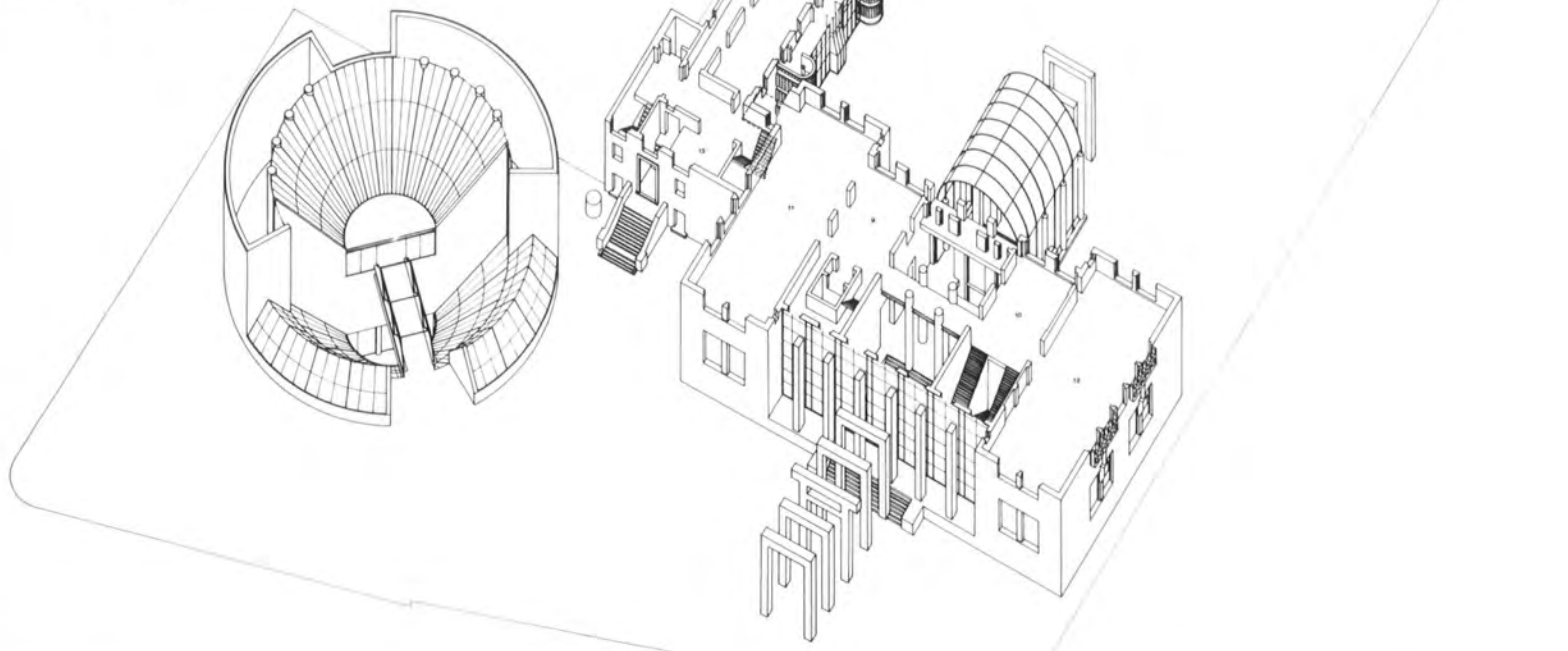


3/4

1, 2, the old Japanese embassy as it is now.

3, section of Kurokawa's scheme—the old building becomes a double height shell.

4, 5, model, isometric. Kurokawa proposes a round arts centre which will contrast completely with the old building while, at the same time, emphasising the axially of the '30s work with new structures and eroding it with additions.



5

ITALIAN EMBASSY RESTORATION: TIERGARTEN

Architect:

Paolo Portoghesi

Map reference: 94

The Italian Embassy, like the Japanese, was in the Tiergarten, but was not so badly destroyed and its west wing is still occupied by the Italian Consulate. In Portoghesi's plan for re-use, this function remains. The partly destroyed east wing of Friedrich Hetzelt's building will be restored as a residential school of advanced studies. The main block on Tiergartenstrasse will

also be restored to act as a common entrance to the two wings and as an exhibition and performance area.

Portoghesi's main innovation is to insert a new two-storey structure into the old courtyard; it has a 350-seat auditorium on the ground floor and an exhibition area above. This intervention has a new elevation at the back of the building which

replaces the badly damaged two-storey colonnade. The relationship is one of collision rather than collusion, but Portoghesi proposes to retain the appearance of the original building exactly—apart from a few small windows which are to be inserted into the fascia at the base of the cornice.



1, the Italian Embassy now: Portoghesi will restore and re-use the existing structure. His new auditorium will be inserted between the two wings.

2, front and rear elevations: the only obvious alteration to the front will be insertion of small windows into the fascia.

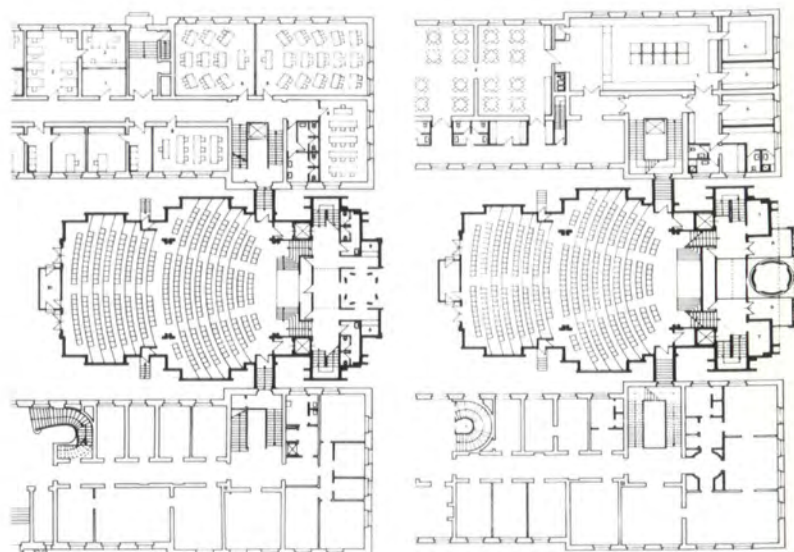
3, 4, ground and first floor plans of the proposed auditorium.

5, sections through old courtyard.

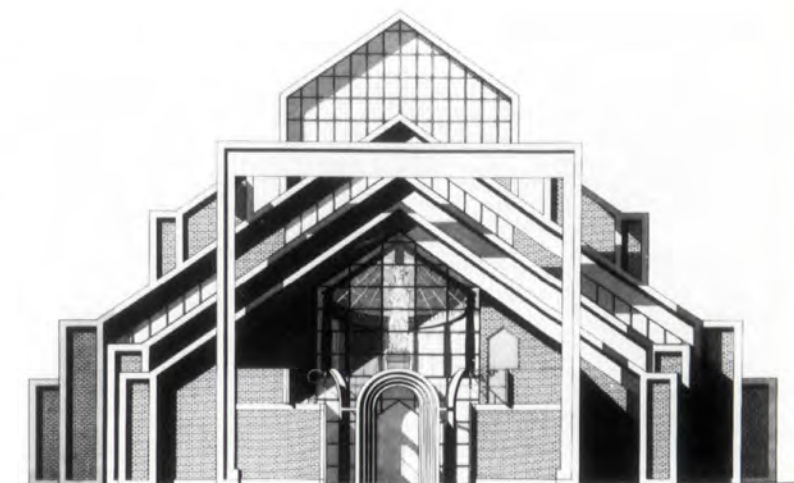
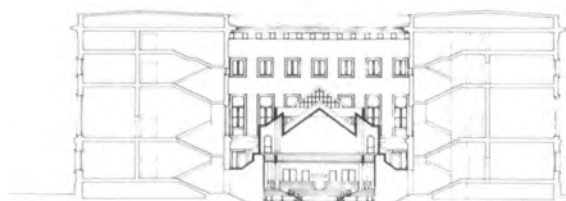
6, elevation of the Portoghesi auditorium.



PROSPETTO SUL RETRO/HINTENANBLICK



SEZIONESCHNITT 1-1



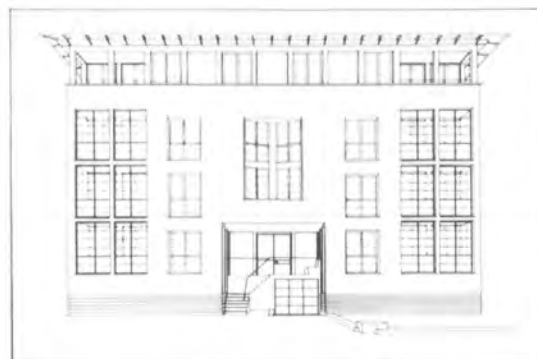
KURFÜRSTENSTRASSE HOUSING: TIERGARTEN

Architects:
**Hilmer & Sattler, Ante
Josip v. Kostelac**
Map reference: 84

1, site plan; the Kostelac building
(No 60) is to west of Hilmer &
Sattler's No 59.
2, street elevation of Hilmer &
Sattler's building (No 54).

3, with existing urban villa (No 58),
from which it takes its type, in
background.
4, with Kostelac in
background.

5, entrance floor of No 59.
6, upper floor.



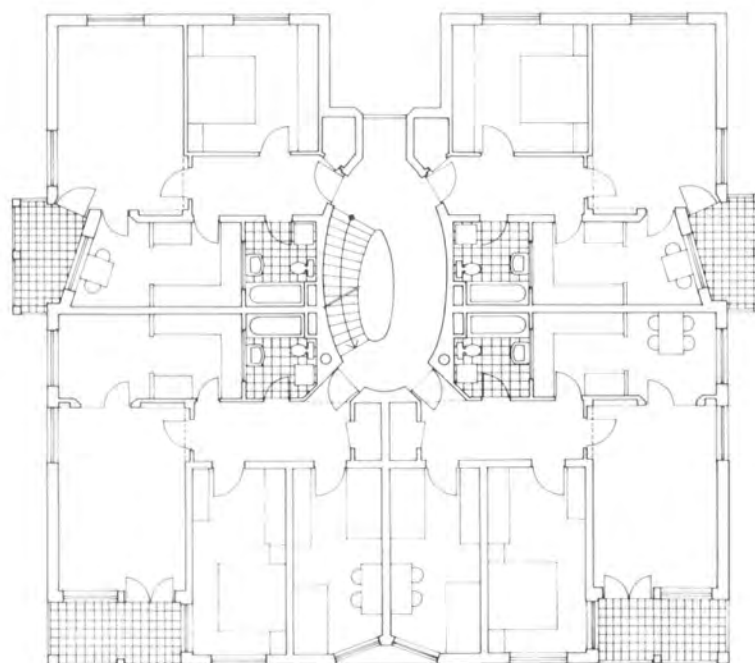
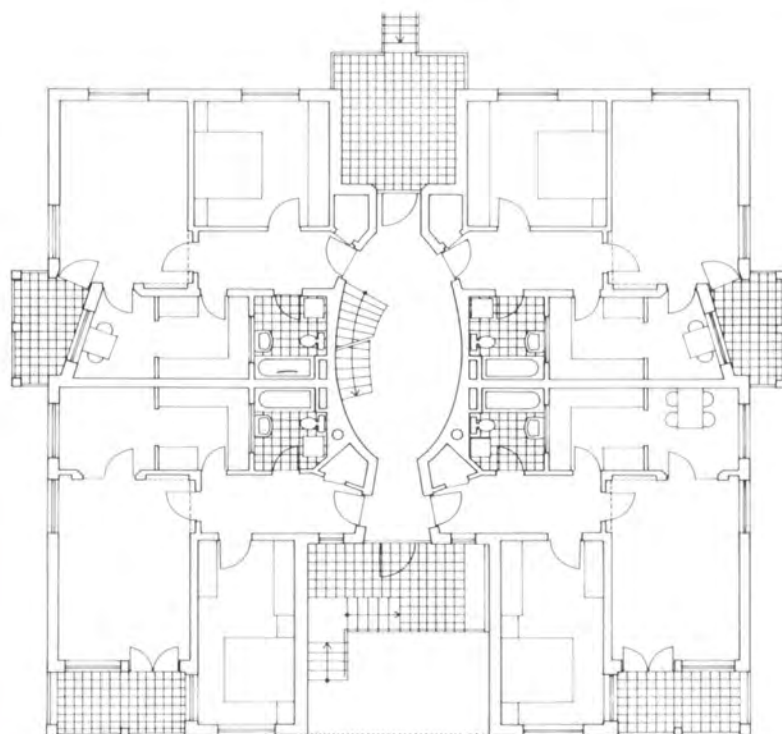
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The practices of Hilmer and Sattler and Ante Josip v. Kostelac were commissioned to design two buildings to repair a war-damaged street. They were asked to respect the historical character of the area and the adjacent building forms while providing a total of 34 flats. The first building (by Kostelac) with a shop at ground floor level, is attached to the gable wall of No 61 and adopts the same cornice height. The second building (by Hilmer and Sattler) is designed as an urban villa, taking its cues on scale and form from No 58.

The buildings develop their own, and separate, architectural languages within the volumes established by the precedence of their neighbours. The result could well vindicate the notion of street repair.



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KULTURFORUM: TIERGARTEN

Architects:

Hans Hollein; O. M. Ungers

Map reference: 88

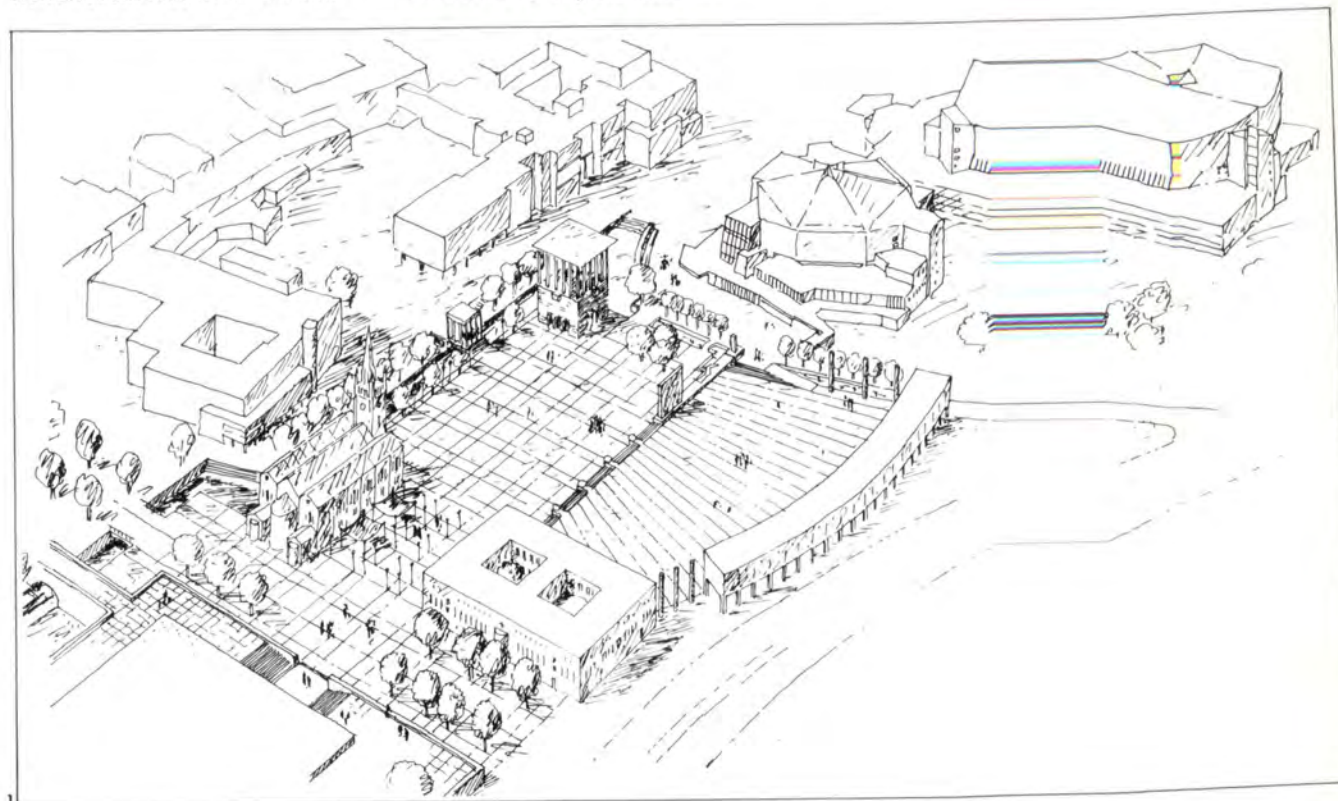
The cultural ghetto near the Wall contains the nineteenth-century Mattäikirche, Mies' National Gallery, the Staatsbibliothek and the Philharmonie (both by Scharoun), the Museum of Western Art by Gutbrod (now building) and the Research Centre by Stirling & Wilford (soon to start on site). All these monuments are unrelated to each other—and to any kind of historical continuity—and are separated by large tracts of grass and major roads.

The 1981 competition for Kulturforum was held to find a

way of locking the disparate parts together into a lively yet dignified urban space.

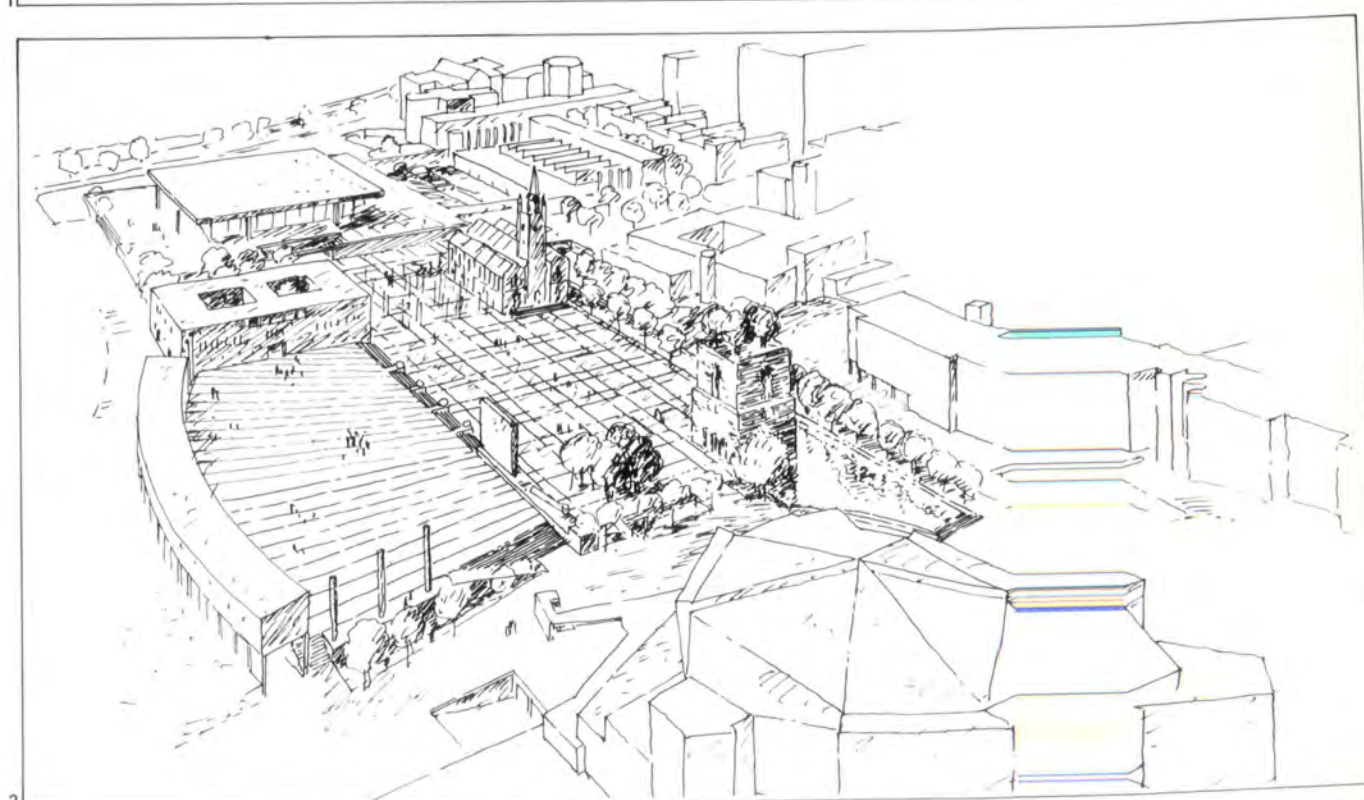
Hans Hollein's winning scheme has now been refined into the form shown here. He proposes a formal pedestrian piazza on the axis of the Mattäikirche. It will run between the National Gallery and the Chamber Music Hall by Scharoun, which is to be built south of the Philharmonie. At right angles, running roughly east-west, Hollein suggests an axis that will link the southern sides of the Mattäikirche and Gutbrod's complex with the

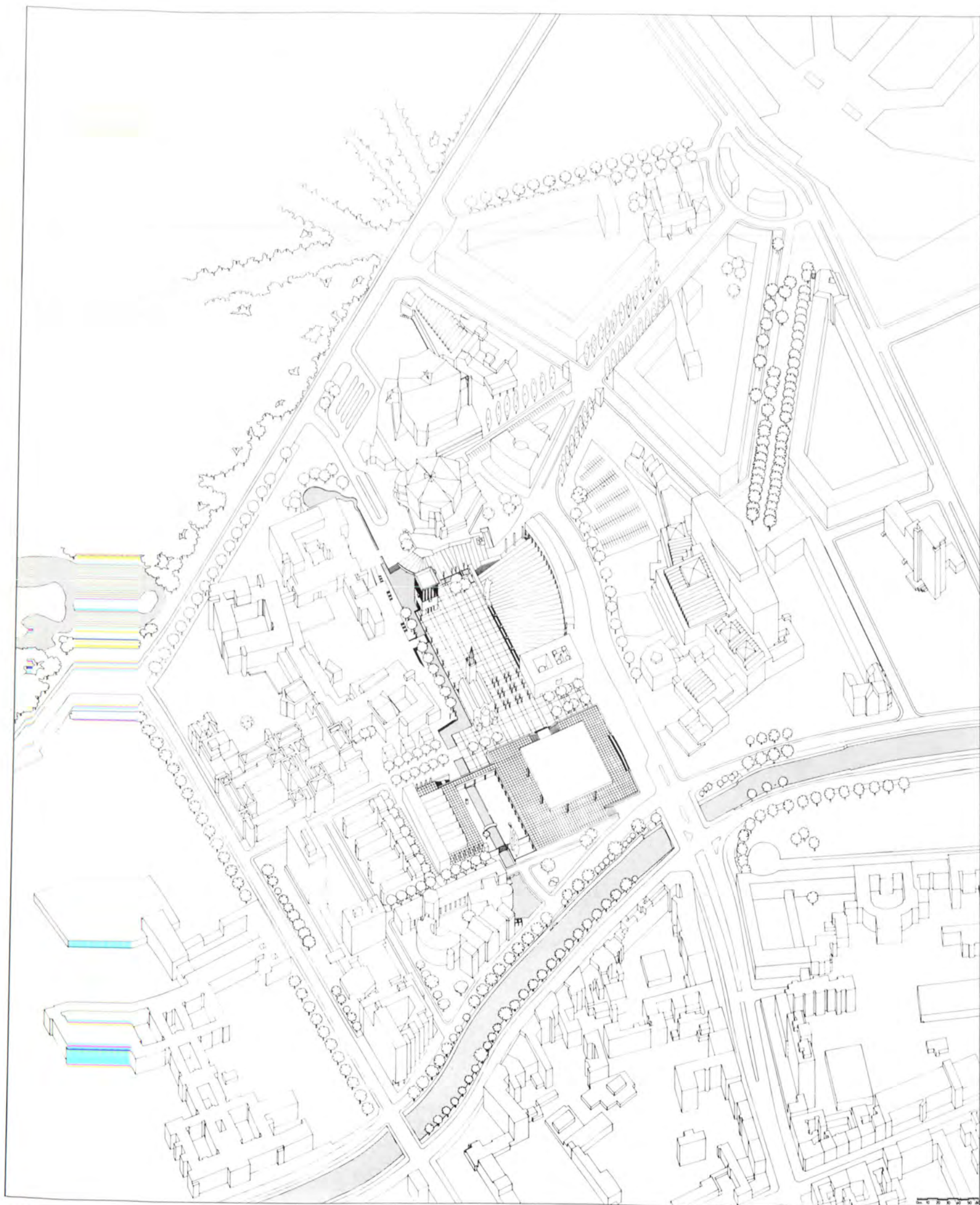
northern edge of the National Gallery podium, allowing views out of the new space to the Staatsbibliothek across the busy Potsdamerstrasse to the east. The City Monastery is inserted at the corner of the piazza and this cross axis to ensure that both urban spaces are defined and contained. Continuation of the eastern side of the piazza is continued by the curving loggia (a long thin extension of the exhibition building which helps focus the main space on the Philharmonie).



1, Hollein's proposals looking north from above Mies' National Gallery. Hollein's proposed City Monastery is immediately to the north of Gallery, opposite Mattäikirche.

2, looking south from above proposed Chamber Music Hall by Scharoun. National Gallery is at other end of piazza.





The west side of the piazza is demarked by a new canal which, running up from the Landwehrkanal, links the Research Centre, National Gallery and the Museum of Western Art, and terminates in a basin behind the Bible Museum, a square tall structure which, exactly on the axis of Mattäikirche, pins the whole assembly down in its north-west corner.

This supple and inventive design, a Classical, yet essentially picturesque grouping, is IBA's most monumental composition and is one of the few moments when IBA breaks away from trying to build a city out of social housing.

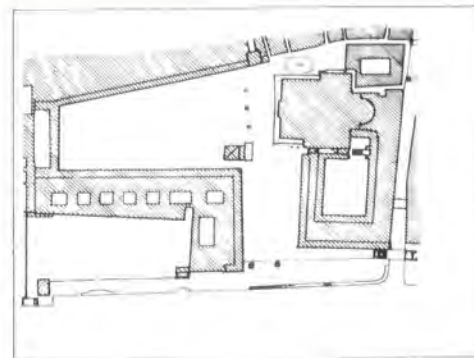
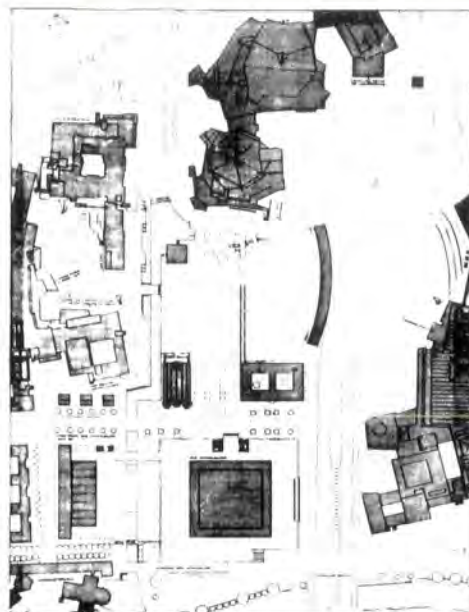
3, axonometric of Hollein scheme showing its development after 1987. Stirling's research centre is to south west of National Gallery. Meier's proposed housing scheme (p80) is to east of Potsdamerstrasse over canal. In the full development of the Hollein scheme, an axis to the north east is proposed, ending in a formal gate at Potsdamerplatz next to the wall.

4, the Hollein Forum compared in scale to the Siena Piazza del Campo, 5, St Mark's Square, Venice, 6, the Place Vendôme, 7, and the Place des Vosges, Paris, 8.

9, Hollein's City Monastery (left) with National Gallery and Mattäikirche.

10, looking east from Gutbrod's new museum. Proposed canal in foreground.

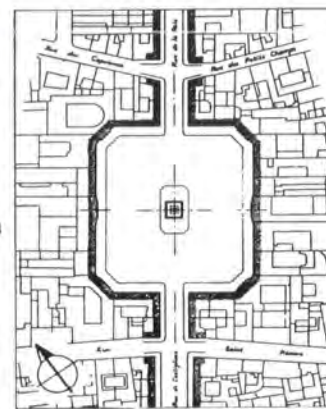
11, looking south from the Philharmonie over new canal basin.



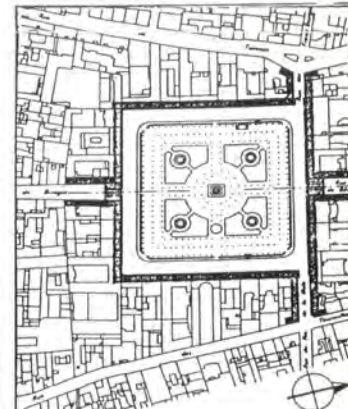
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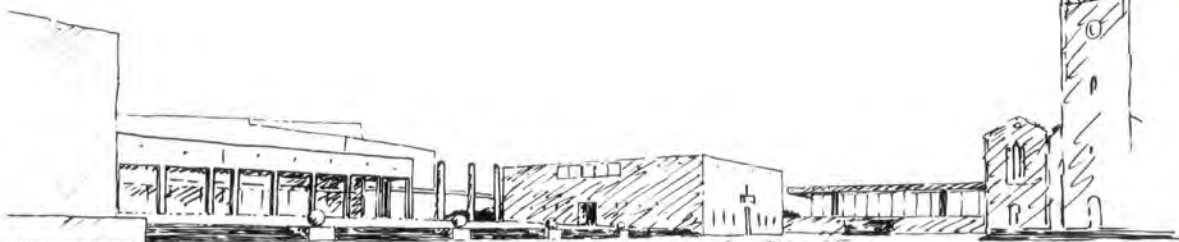


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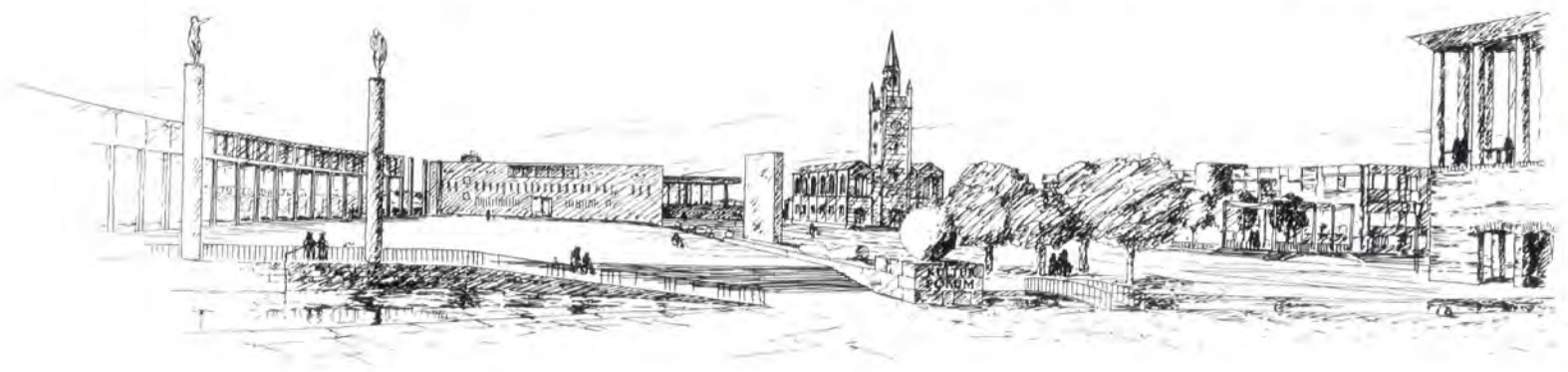
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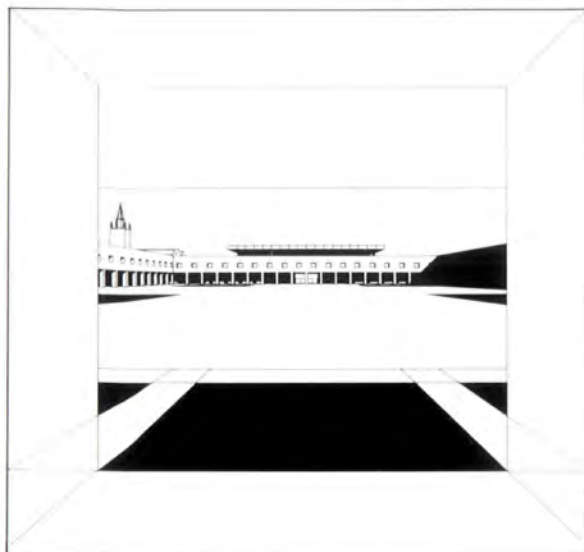


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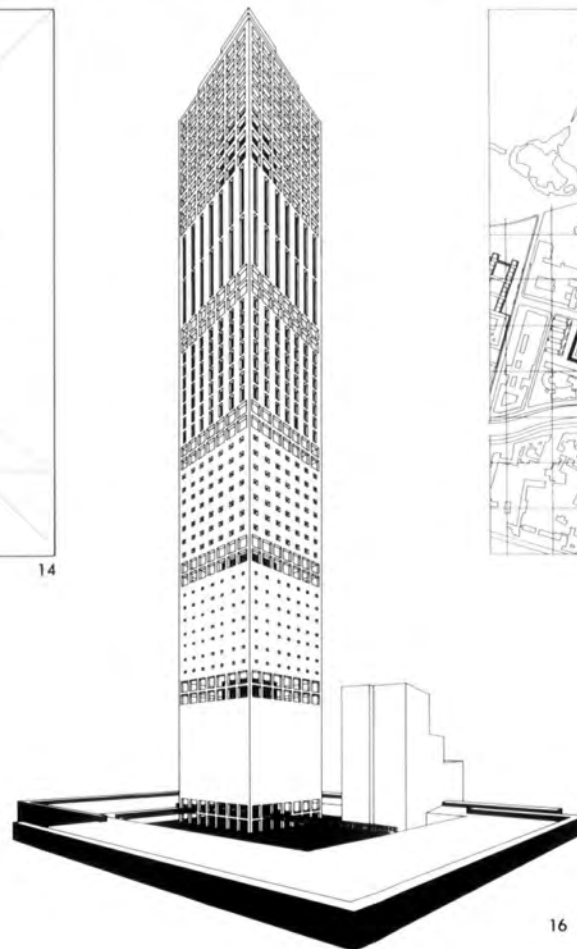
Ungers' competition entry proposed 'a garden, an area where all architectural schools, even if contradictory, have their place'. So he suggested a cloister block which orthogonally related the National Gallery and Mattäikirche into a new square, and, stepping quite outside the terms of the brief, he proposed a tower block and garden suburb to the east, and a series of slab-like dwellings to the west. Ungers believes that 'the city, particularly the Forum of a city, is opposite to a village in that it lives on contradiction, not uniformity . . . the area must not be determined by the village spirit, the provincialisation of adaptation, but by urbanity, variety of contradictions, dialectical directness'.



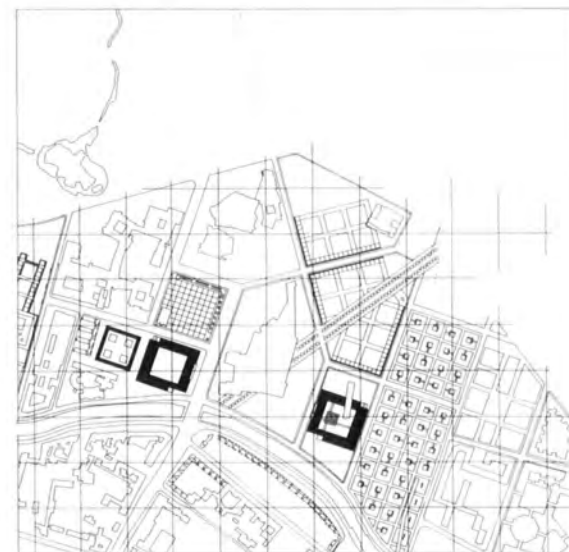
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- 12, slab blocks and cloister.
 13, Ungers' tower and garden suburb.
 14, Ungers' proposed cloister opposite National Gallery.
 15, location of the parts of Ungers' scheme.
 16, the Ungers skyscraper.

PRINZ-ALBRECHT MEMORIAL PARK COMPETITION: FRIEDRICHSTADT

Architects:
**Wenzel/Lang; Giorgio
Grassi and others**
Map reference: 60

The Prinz-Albrecht Palais was one of the most terrifying places ever known. It was the Headquarters of the SS and Gestapo, and in its basements hundreds of people screamed their way to death. The palace complex was razed by the sickened Allies after the war. Recently IBA organised a competition for a Memorial to the Victims of the Third Reich to be built on the site.

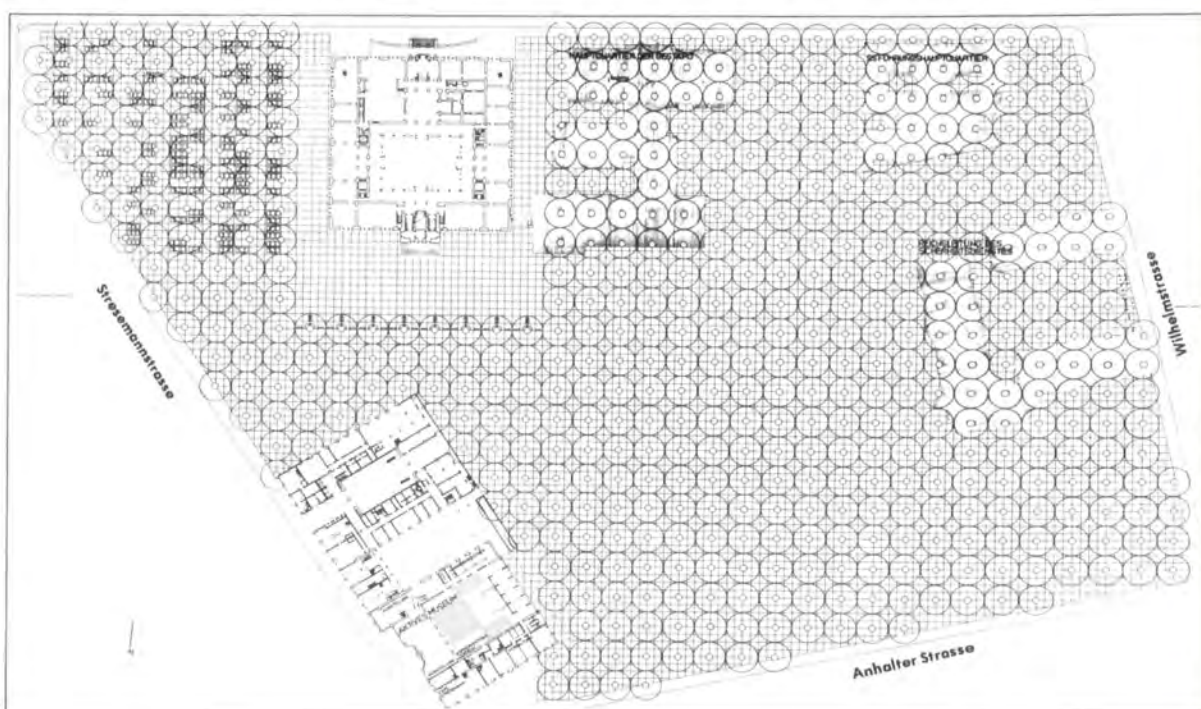
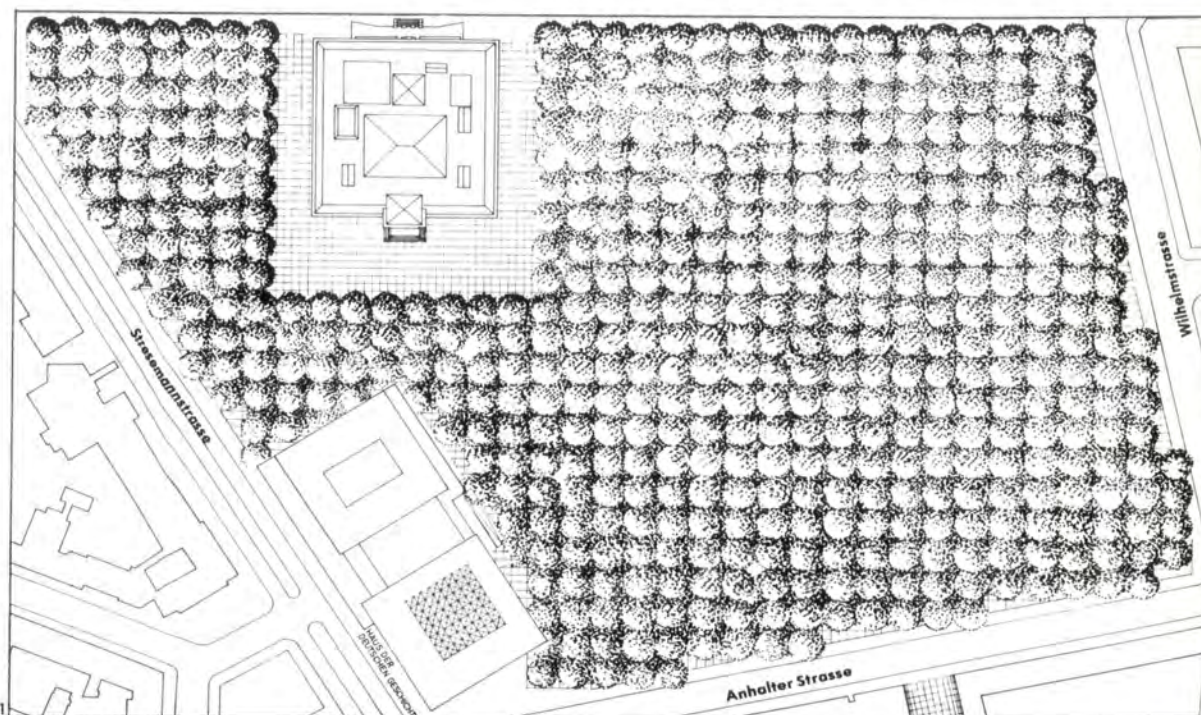
It was won by Jürgen Wenzel working with artist Nikolaus Lang. Their scheme was hailed by the jury as being unostentatious while

establishing an impressive sense of place. It establishes a grid of chestnut trees over the whole area and picks out the ground plans of the evil old buildings with plates of cast iron on which are to be raised, in bas relief, thousands of documents showing how the Third Reich was a regime of organised death: orders, letters, death lists, diaries, timetables, laws, instructions to industry, decrees will show how the system worked. The documents will be enlarged from their original A4 format to A0 and made into a kind of armour, sealing off yet

evoking the individual and collective horrors of the Nazi regime. The scheme brilliantly commemorates the pathos without offering any opportunity for celebration of the villainy by neo-fascists.

1, Wenzel & Lang's first prize winning scheme covers the whole site with a grove of chestnut trees under which

2, the ground plans of the demolished palace of evil are clearly shown in plates of cast iron which replicate in relief thousands of documents demonstrating the Third Reich as the State of Systematic Death.





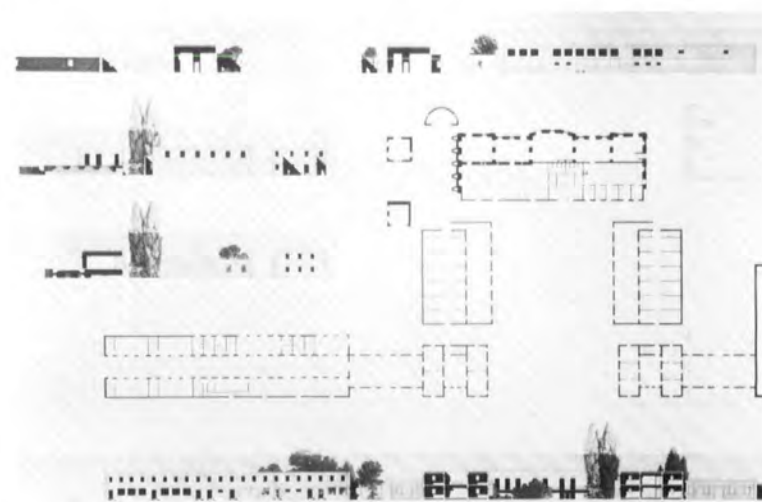
BLICK AUF DIE MAUER

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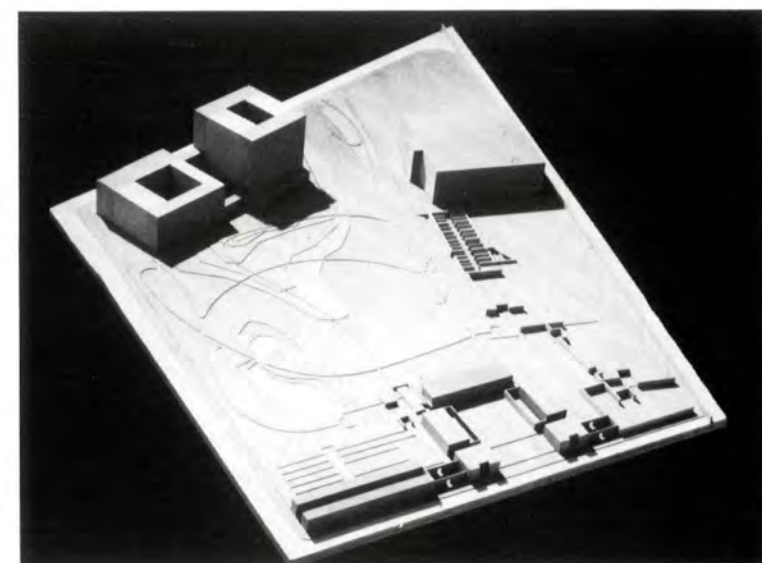


3, the quiet grove proposed by first prize winners Wenzel & Lang and . . .

4, a plaster cartoon of one of the cast iron panels which will outline the ground plans of the Gestapo hq.



5

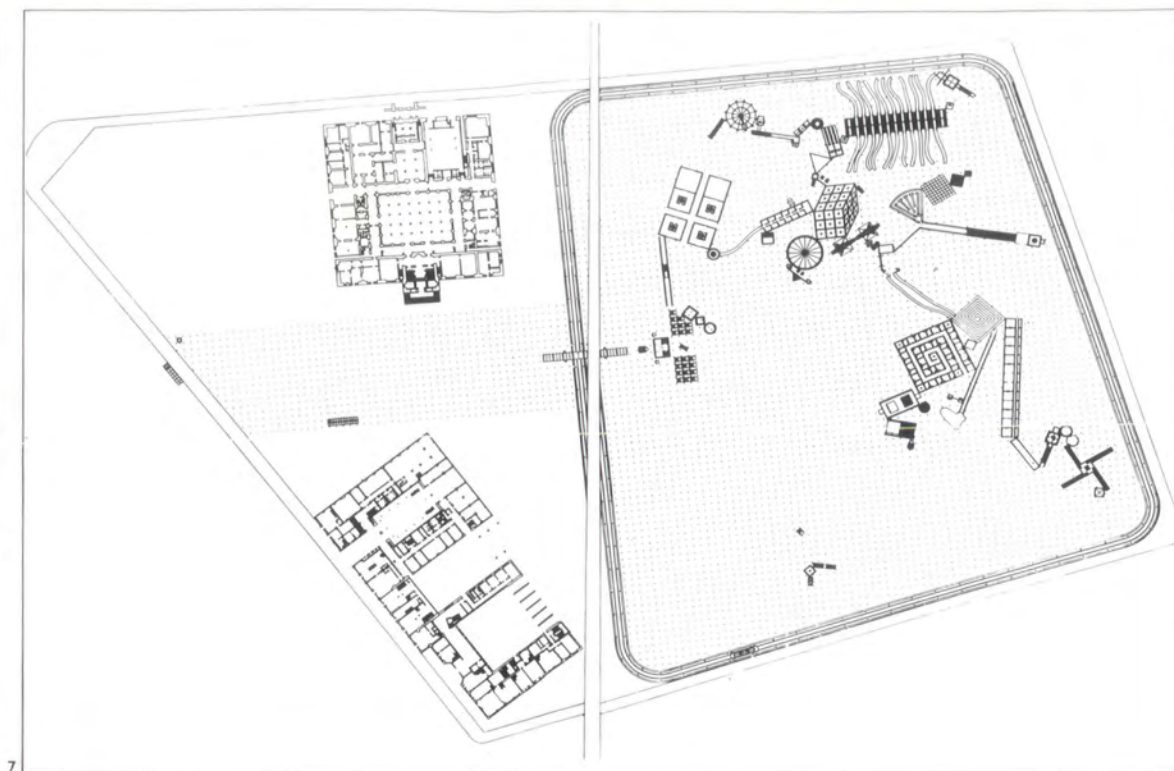


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The second prize winning scheme by Georgio Grassi proposed to rebuild transformations of the previous buildings on the lines of the original foundations. They would form an educational museum with each new building displaying different aspects of life under the Nazis. Grassi says that 'the monument consists of

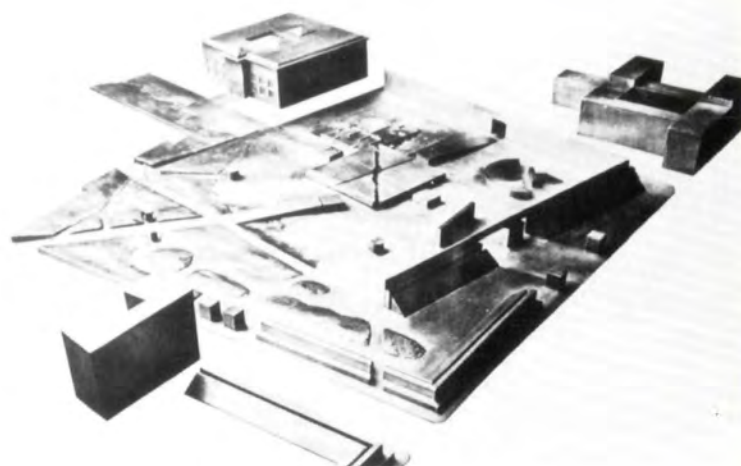
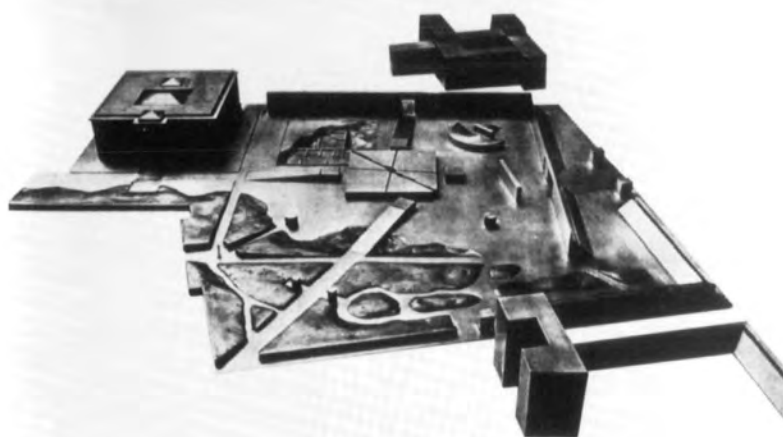
the ruins of buildings . . . the monument is much more a stage set than a piece of architecture, as indeed it must be seeing that it is a celebration in the negative (of a fact to be negated as well as not to be forgotten), untranslatable into architecture.'

5, 6, second prize winning scheme by Grassi.

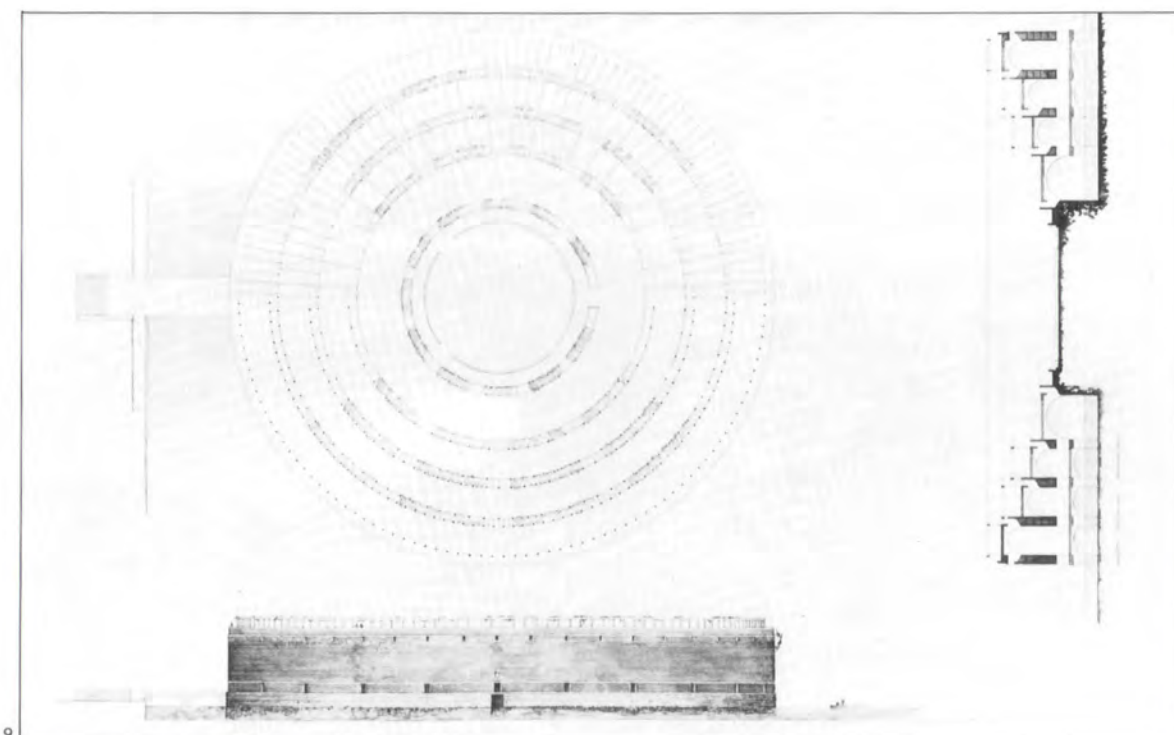


Other entries:
 7, Hejduk's collection of poetic
 artefacts.
 8, Abraham's landscape of grave and
 mighty forms.
 9, Moneo's funerary monument.

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9

IBA ROWE REFLECTS

The most cogent (yet sympathetic) criticism of IBA's approach has come from Colin Rowe. He believes that, while IBA is making dramatic efforts to find a paradigm for the City of the Future that will embody the essence of the City of the Past, its efforts are flawed by over-concentration on the traditional pattern of the block (rather than the street) and because it is perforce (by politics) trying to create the City out of social housing, so depriving it of essential variety and dignified periods. Rowe's criticism takes the form of an open letter to Vittorio Magnago Lampugnani (p25). These extracts are taken from the English version. The full text, in German, will be published in *Modelle für eine Stadt: Ziele und Programme der IBA, Berlin*; editor, Vittorio Magnago Lampugnani; publisher, Siedler Verlag, Berlin 1984.



Colin Rowe (right) discussing green Berlin with J. P. Kleihues.

1 Hannah Arendt, *The Human Condition*, Chicago 1958, p52.

2 Le Corbusier, *Precisions*, Paris 1930, p9.

3 I derive this term from Steven Peterson.

4 An exception to this is now the Hofgarten which has become absurdly violated, like much else in Munich, by the activities of highway engineers.

5 Claire Obseure is obviously an exceptionally brilliant and sardonic individual and her remarks about IBA written, as I think, from the point of view of Maurice Culot and Leon Krier, make entertaining reading. They are to be found in *Archives d'Architecture Moderne*, as *Lorsque La Montagne Accouche d'Une Souris*, No 21, 1981 and, since I assume Claire Obseure to be German and well-acquainted with Berlin, I feel that her observations on the Kochstrasse-Friedrichstrasse are abundantly worth attention.

Speaking about the public and the private realm, Hannah Arendt says: 'The public realm, as the common world, gathers us together and yet prevents our falling over each other. . . . What makes mass society so difficult to bear is not the number of people involved, or at least not primarily, but the fact that the world between them has lost its power to gather them together, to relate and to separate them. The weirdness of this situation resembles a spiritualistic seance where a number of people gathered around a table might suddenly, through some magic trick, see the table vanish from their midst, so that two persons sitting opposite to each other were no longer separated but would be entirely unrelated by anything concrete.'¹

Nowadays, wherever one travels, the table which has vanished has become the pre-eminent contemporary datum of life. 'No longer separated, but entirely unrelated . . . by anything concrete', the vanished table is, of course, the vanished *respublica*, that public realm which, formerly, related and separated both objects and individuals, which simultaneously established community and illustrated identity. So, if not absolutely traumatic, the effective disappearance of the *respublica* is at least disturbing; and surely there is nowhere in the world where the presence of this absence is more acutely to be felt than in Berlin.

Corbusier's table

It might be entertaining and instructive to consider Le Corbusier's version of Hannah Arendt's table; and, as might be expected, Corbu's table is infinitely more cluttered with physical detail than the pristine horizontal surface which is Arendt's image of the *respublica*. Indeed Corbu's table is littered with all the acceptable debris of a meal. Says Corbu:

'Observez un jour . . . observez dans un petit casse-croute populaire, deux ou trois convives ayant pris leur café et causant. La table est couverte encore de verres, de bouteilles, d'assiettes, l'huilier, le sel, le poivre, la serviette, le rond de serviette, etc. Voyez l'ordre fatal qui met tous ces objets en rapport les uns avec les autres; ils ont tout servi, ils ont été saisi par la main de l'un ou de l'autre des convives; les distances qui les separent sont la mesure de la vie. C'est une composition mathématique agencée; il n'y a pas un lieu faux, un hiatus, une tromperie.'²

This is not to suggest that Le Corbusier's table in his popular eating house in any way diminishes that table which Arendt presents as the ultimate theatre of the public realm. For, with their alternative images of the table what they both specify is a *field for interaction*. The table (I think they both imply) promotes a convergence of interest; and, with the surrounding persons sufficiently primed (this is Corbu's contribution), it becomes apparent that the table, as a version of the *respublica*, is the great agent, perhaps the only agent, which is likely to produce political settlement, interesting dialogue, useful dialectic, and important debate.

The table, which in both cases is the

evident field of interaction, is also, surely, that essential *ground* which is postulated by Gestalt psychology as the primary datum of experience. It is that *ground* in terms of which *figure* emerges into prominence, which serves as a framework in which figure is suspended, which 'relates' and 'separates', which not only supports *figure* but also qualifies it. So Arendt and Le Corbusier, with a comparable table, present us with two quite different *grounds*. Arendt's *ground* is mostly socio-political and her *figures*, I am sure, are mostly individuals; and Corbu's *ground* is mostly socio-aesthetic and his *figures*, one might guess, are mostly objects. So the one table is mostly about *people* and the other mostly about *things*; but, since they are both related to compatible arguments about freedom and order, private happiness and the more public structures which act to guarantee it, personally, I find it immensely easy to place these two tables side by side in the same restaurant and to imagine a movement between them, listening to their different impressions and deriving invaluable impressions from both. . . .

Since 1945, the so-called 'arts of peace' have proved just as lamentable in their influence as, before 1945, the so-called 'arts of war'; and I refer, of course, to that fatal tendency of modern architecture never to imagine a coalition between buildings and space but always to attribute a figurative mission to building and to conceive of space as no more than a naturalistic extension.

Berlin's urbanistic problem is in this case far from unique. . . . If one assumes that a city is a built-up solid, it necessarily follows that its *figurative* elements must, most of them, be spatial. There may be a few presiding towers or domes; but, for the most part, figure can only be a matter of important and carefully considered voids. . . . Contemplate the so-called Kulturforum.

An indeterminate wasteland absurdly dignified with a Roman name, this is a part of the world which painfully discourages any possibility of convergence. For, contrary to any idea of an abstracted space embraced by extended continuities, the Kulturforum is an 'anti-space'³, a breakdown of civil communications, a condition of undeclared war between compacted, self-centred solids which are independent of any concept of community, which are independent—to a ruthless extent—of any sustaining field.

Germanic space talk

The Kulturforum should never be regarded as evidence of a cultural amnesia. It is not anything so unique. Following the expositions made by Schmarsow, circa 1890, and later by Hildebrand, space, as something other than negligible extension, became something of a primary topic of German art history; but, then, whatever influence did these themes exert upon the architect, whether German or otherwise? And the answer seems to be: apparently none. It provided him with a cultural alibi no doubt; but, in spite of all the Germanic space-talk (which, one thinks, *should* have been enlightening), the architect, convinced of his

'modernity', continued in his habitual, conservative, imperturbable way. That is: the architect became increasingly driven to make *object buildings*, buildings which, of their nature, could only puncture space but could never enclose it.

It may have been in Paris, with Le Corbusier, and in Berlin, with Ludwig Hilberseimer and others, that the dissolution of the city—as continuous solid perforated by occasional voids—was first plotted or proposed; and the only too obvious advertisements of this excitement are Le Corbusier's *Plan Voisin* of 1925 and Hilberseimer's Friedrichstrasse project of 1927; and both of these were polemic. Corbu proposed the destruction of the Marais. Hilberseimer aggressively violated the continuities of Unter den Linden. In both cases, one imagines, the object was to irritate. In both cases it was a matter of *épater les bourgeois*. But, after 1945, with the bourgeoisie almost vanished, in that empty, devastated world, the irresponsible, *avant garde* strategies of the 1920s came to be accepted as the inevitable programme for the 1950s. The message had been delivered. It was logical, egalitarian and hygienic . . . this sort of thinking inevitably leads to such unfortunate specimens as the Lincoln Centre in New York, the South Bank in London and, in Berlin, the Kulturforum. . . . From any intercourse with their immediate vicinity they are insulated by unbridgeable chasms.

But who does not know these places, the belated evidences of state of mind which could not tolerate heterogeneity, which still felt compelled to insist on the absolute segregation of function? And who, knowing these places, would not prefer to spend an evening at La Scala in Milan, at La Fenice in Venice, at the Opéra in Paris, rather than to face the prospect of stepping outside such establishments as the Festival Hall in London and the Philharmonie in Berlin to experience, not the lights and traffic of a brilliant street, not Piccadilly or Kurfürstendamm, but only to be doomed to desolation in a quasi-surburban darkness?

No, the limpid and beautiful future which the reformation of the city was all about has not exactly been inaugurated; and, correspondingly, the mood is now more disingenuous than the style of 1920 to 1960 would have been able to accept. Suddenly we have all become cynics. No longer a pure and a revolutionary idea, as simply a fact of life modern architecture is increasingly revealed to have been a very shabby and less than intelligent affair. The brave new world which was envisioned has become a more than sordid reality; and it is in this setting of disillusion, harsh but stimulating, that the activities of IBA must be placed. . . .

Block or Street?

IBA has proposed a return to the city of streets and controlling walls; and, in this connection, its preferred solution seems to be the perimeter block. . . .

The perimeter block is a highly ambiguous construction which can only present the

question: does one walk *along* the streets or *through* these courtyards? And I believe that the answer to this question is very simple. The preferred route will be via the courtyards. For the streets will remain residual, bald, and barely capable of arresting attention.

But, if this is a criticism of the perimeter wall as a *general proposition*, it must be noticed that, as *occasional strategy*, and embedded within a contrary fabric, it may sometimes be productive of the most satisfying results. For, in Munich what is the Hofgarten, in Paris what is the Palais Royal, in London what are the Inns of Court, in Oxford and Cambridge what are the colleges, unless they are examples of a highly specific use of perimeter block? However, all of these are places of restricted entry.⁴ That is: they are under surveillance and, after darkness, they are apt to become essentially isolated little communities . . . Their security is elaborate. But can any such security be guaranteed for those abundantly many, open access courtyards which it seems are to be proliferated in Berlin? And this is a very serious question.

Immensely large blocks

By the standards of Paris, New York, London and Rome, Berlin is a city of immensely large blocks; and, particularly, I think of those in Southern Friedrichstadt. So could these be contracted (the persistent argument of Leon Krier), or could they be subdivided?

Many hybrid blocks both in Paris and Rome combine a quantity of *hôtel particuliers*, or *palazzi*, and often other items too. However these are, all of them, separate entities, often equipped with both court and garden; and, apart from their adjacency, there is apt to be no other communication between them. Their primary relationship is to the street; and, with regard to each other, relationship is little more than casual.

The hybrid block leaves room for a play of the imagination. It is not a place of passage for all and sundry. One may enter it but only to return the way in which one has already come; and the inevitable difficulties of deciphering it, as a whole, can only contribute unique community value to each of its parts . . .

As a proposed spatial experience, the huge perimeter blocks of Southern Friedrichstadt render me apathetic; and, as a potential problem of security, they terrify me . . .

It remains possible to imagine the subdivision of such a block as this into minor entities, with spaces both multiplied and reduced, with the whole area rendered more private and, as such, subject to the supervision of its immediate residents who, in default of a *concierge*, will all have keys which open the street door.

An exclusive idea? Certainly. An idea of aristocratic *provenance*? Perhaps. But, then, I can see no reason why strategies, tried and true, should not be adapted for the purposes of *Existenz minimum* . . . So, apropos of IBA, a city of perimeter blocks must, of necessity,

be better than a city of *Zeilenbau*, but it is far from good enough. Preoccupation with block, in Berlin, is quite excessive. Everything is apportioned by block and never does it seem to be noticed that a street possesses, most usually, two sides . . . The street is always to be imagined as a battle between contending powers.

About the organised street, I receive the impression that IBA has remained extremely passive. IBA proposes the reconstruction of the street and then doesn't follow through. Instead the street in IBA is a version of the Rhine, hopelessly flowing between France and Germany.

A species of architectural zoology

We are at present threatened with a species of architectural zoo which, by that token who calls herself Claire, has already been itemised—a Catalan fort by Bohigas, an *esquisse* by Rossi, a *quadrillage esoterique* by Eisenman, and a collection of Hanseatic warehouses from Lugano.⁵

At present the Kulturforum is everything that I have described it as being, and particularly so at night. The Kulturforum could only begin to become redemptive and approach brilliance if the Nationale Galerie were willing to stay open very late. I for try to imagine that Miesian *objet de luxe* that glass box, that lantern of hospitality and Weimar 'illumination', as it was presumably supposed to appear . . . The transparente Nationale Galerie ought to become a beacon, a lighthouse of whatever values the city represents. And the basic problem remains the settlement of the Zentraler Bereich, as it passes by the Potsdamer Tor. And, about this, either IBA or the city continues to be embarrassingly diffident . . .

In spite of the deficiencies which I have alleged, I am sure that IBA is still the best that exists. It is charged, I am sure, with an impossible mission. Its constitution is an evident conflict of interests. As far as I can see no city can be made out of *Sozialwohnungsbau* alone. The great city requires something in excess of that. It requires far more than the measuring mind of twentieth-century government and bureaucracy are willing to contribute. For the happiness and the *amour propre* of the people living within it, in order to make them proud, the great city requires the elaborate display of otherwise useless emblems.

Several suburbs in search of a city

Ambitious to promote the *res publica*, for political reasons IBA has remained painfully trapped within the *res privata*; and this observation returns to my beginning. So far as I can see West Berlin (several suburbs in search of a city?) permits no consensus but only hostile examination of details . . . and, about such a condition, I am reminded of a statement of Samuel Johnson's. Way back in the eighteenth century Dr Johnson said something like this:

If all possible objections must first be overcome then nothing can ever be accomplished.
C.R.



ZENTRALER BEREICH

A proposal for a green north/south axis in the central area

In autumn 1981 seven consultants* were invited to Berlin by IBA to consider planning problems in the Tiergarten area. Their task gradually became defined as exploring a north/south line of force for the city which would complement the existing east/west emphasis of Unter den Linden (in East Berlin), and now, in West Berlin, focused on the strip between the Wall and the Landwehrkanal in which most of IBA's activity takes place.

In 1981, Colin Rowe, with Esteban Sennyey, presented the Berlin Senat with the idea that an essentially green north/south axis could be developed, running between Tiergarten on the west and Southern Friedrichstadt on the east. It would provide the dense surrounding urban fabric with much needed parkland; realise the nearly 100-year-old dream of north/south connection within the city and, in so doing, facilitate a future physical reunification of the two halves of the city.

The idea was developed by Rowe students, Sennyey and Douglas Frederick (with Raul Dias de Carvalho) into the scheme shown here. The key to the scheme's realisation is redevelopment as parks of the abandoned railway goods yards north of the Spree and south of Tiergarten. These, with Tiergarten, would form a connected rus-in-urbe of some 420 ha which compares well with the great system of Royal Parks in London (485 ha) and New York's Central Park (340 ha)—the present area of Tiergarten is 105 ha.

Through the projected series of parks, a green way is planned —'a slow moving roadway along which unfold near and distant views of the landscape or buildings'.

Architects:

Esteban Sennyey
Douglas Frederick
Colin Rowe
with
Raul Dias de Carvalho

Volksgarten

The park south of Tiergarten, Volksgarten, would take advantage of its proximity to the Landwehrkanal to be enlivened, picturesquely, by the casual intervention of water.

Sportspark

Across Tiergarten and the river Spree, the northern railway yard would be developed as a sports park with ordinary football pitches and so on.

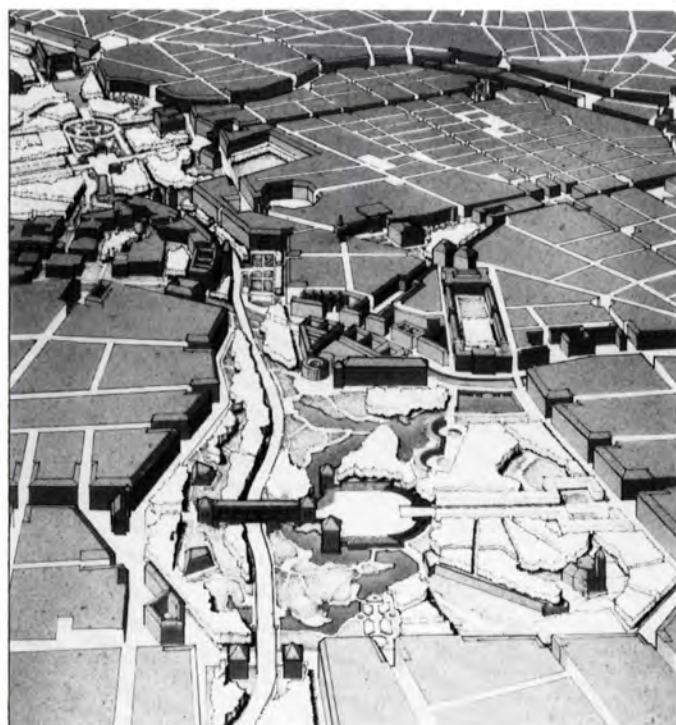
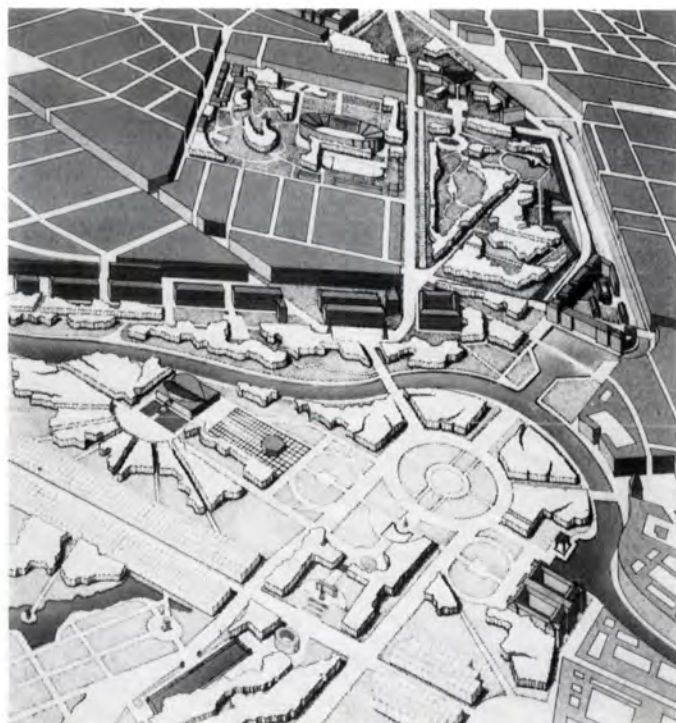
Southern Tiergarten

Southern Tiergarten is envisioned as being developed as a series of courtyards to structure the fragmentary remains and modern development now existing. It would become a wall against the park. The lake is enlarged to clearly identify the northern boundary of Kulturforum.

Zentraler Bereich

The green neck between Tiergarten and Southern Friedrichstadt (the Zentraler Bereich) flanks the Kulturforum, which the authors suggest should be enclosed by a wall of buildings while a facade could be created in Potsdamer Gate which 'might ultimately signal an entry into East Berlin'.

This project, which would give Berlin a magnificent, integrated park system and the much longed for north/south axis, has not yet got the backing of either IBA or the Senat.



1, Charlottenburger Chaussee looking west from East Berlin over the Brandenburg Gate. The proposed parkway route runs north/south across Tiergarten.

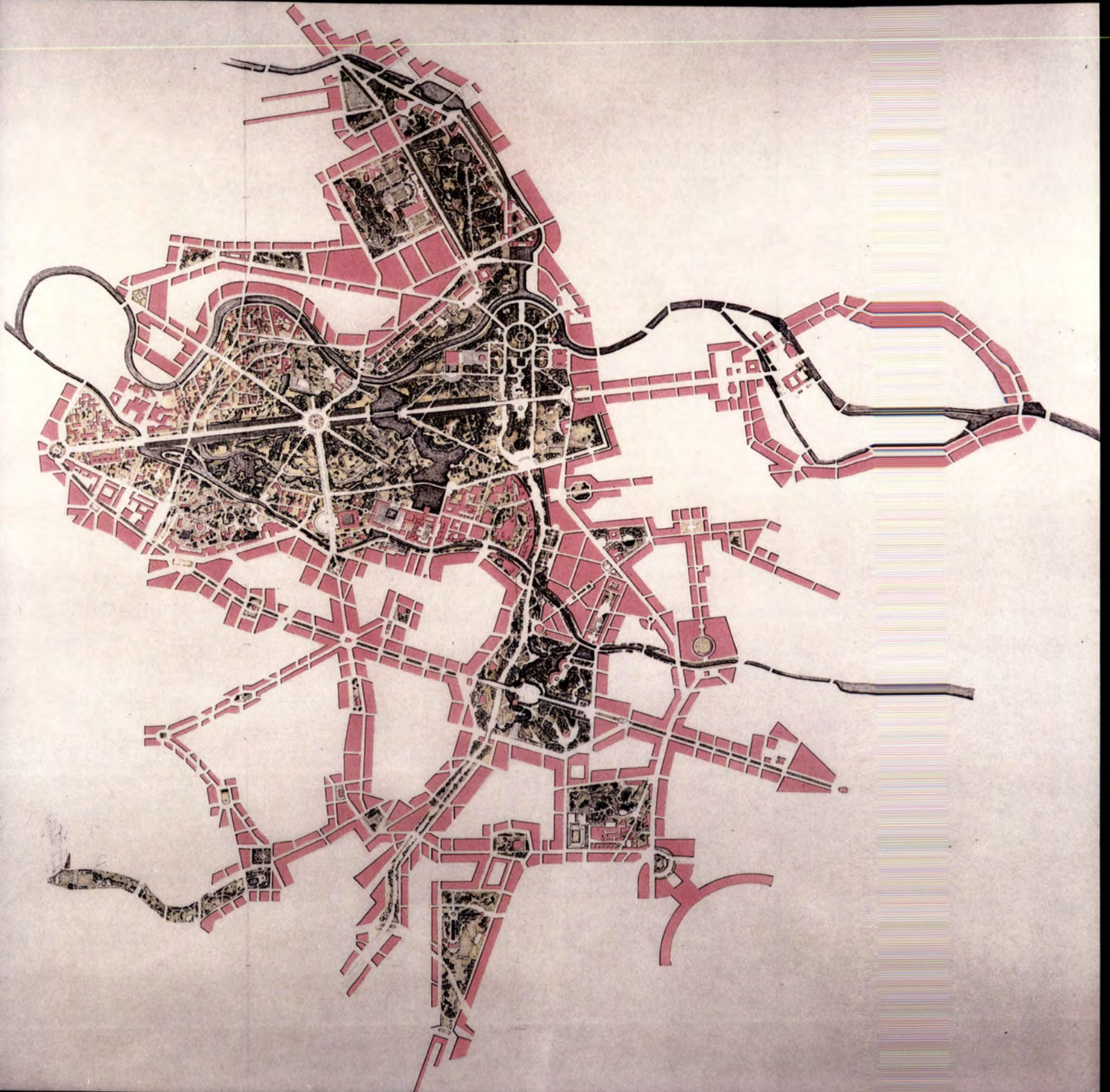
2, the northern part of the green axis: the area over the river Spree is envisioned as a sports park.

3, Volksgarten looking north. This people's park is suggested on disused railway land. It would create much needed open space. Tiergarten can be seen in distance to north.

*Max Becher, Jaap Engel, Manfred Gehrman, Vittorio Gregotti, Edward Jahn, Egbert Kossak and Colin Rowe.

4, the complete proposal links the Volksgarten to the south by way of a strip of green—the Zentraler Bereich which adjoins the Kulturforum (to the west)—to Tiergarten and then, over the river Spree to the Sportspark (the most northerly part of the scheme).

ZENTRALER BEREICH



HOUSING: CRANACHSTRASSE 43, SCHÖNEBERG

Architects:

Mario Maedebach and
Werner Redeleit

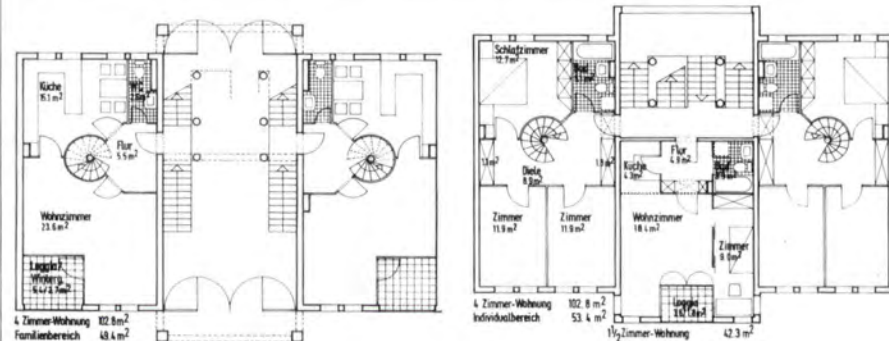
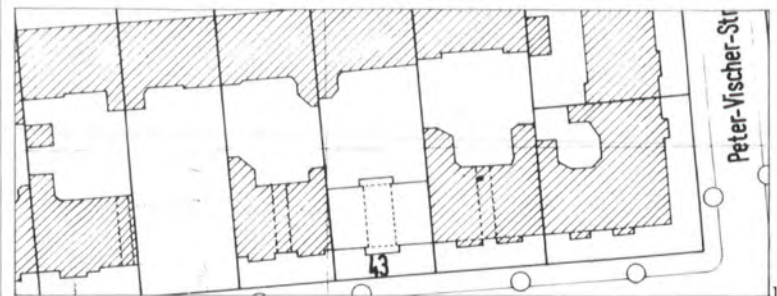
Nearest U-Bahn: Walther-Schreiber Platz
(Line 9)

Of all the buildings in this section, Maedebach and Redeleit's little infill apartment block in Cranachstrasse is perhaps the nearest expression to the spirit of IBA. It retains the basic rules and spirit of the central area while making an intervention which reflects contemporary needs and economies.

Number 43 was a gap site created by the war in an otherwise well-maintained city block. The new building respects the eaves' line of the existing terrace, and the slope of its roof while tucking in five modern low-ceilinged floors where its neighbours have four grander ones. One of the ways in which this manoeuvre has been made to work is by dividing the structure into three equal bays and projecting the central one in the way in which the blocks on each side had a central emphasis.

Another means of linking new to existing was the entrance hall. Glazed both back and front, this space acts as a social focus for the building. Tunnel-like, it provides a visual link between the street and the court within the block; in doing so, it optically enlarges the rather small court by giving it a vista to the street.

Accommodation consists of eight units, four of which are family maisonettes, each with a glazed balcony on the lower level with bedrooms connected by a spiral stair above. This publicly-assisted housing scheme brings new, more ample, types to live in external harmony with the old pattern of Berlin.



- 1, location plan (site faces on to Cranachstrasse).
- 2, 3, ground and bedroom floor.
- 4, in the back court entrance tunnel enlarges feeling of space.
- 5, Cranachstrasse elevation.
- 6, the entrance, looking from street to court.

ST. JACOBI PARISH HOUSES, ORANIENSTRASSE, KREUZBERG

Architects:

**Frowein and Spangenberg
with Gientz**

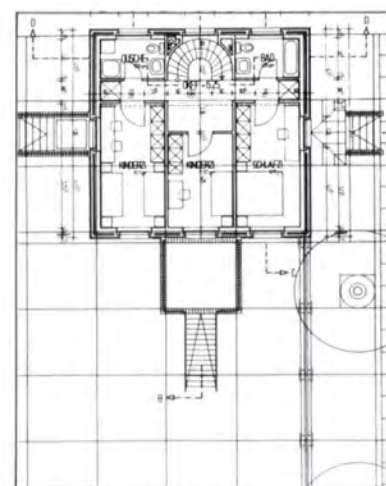
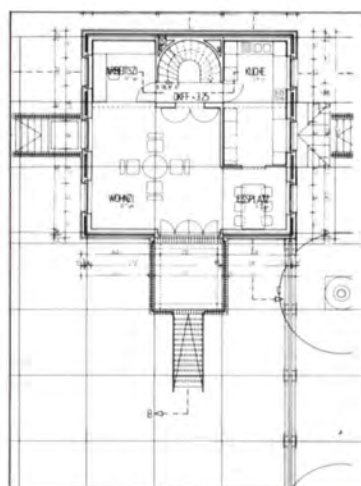
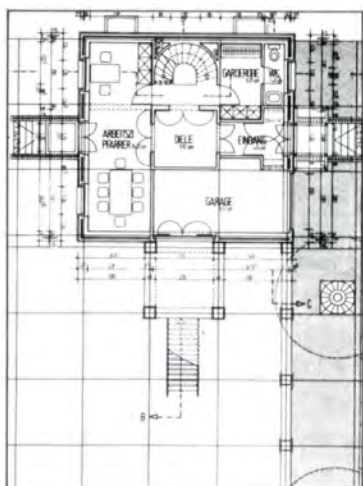
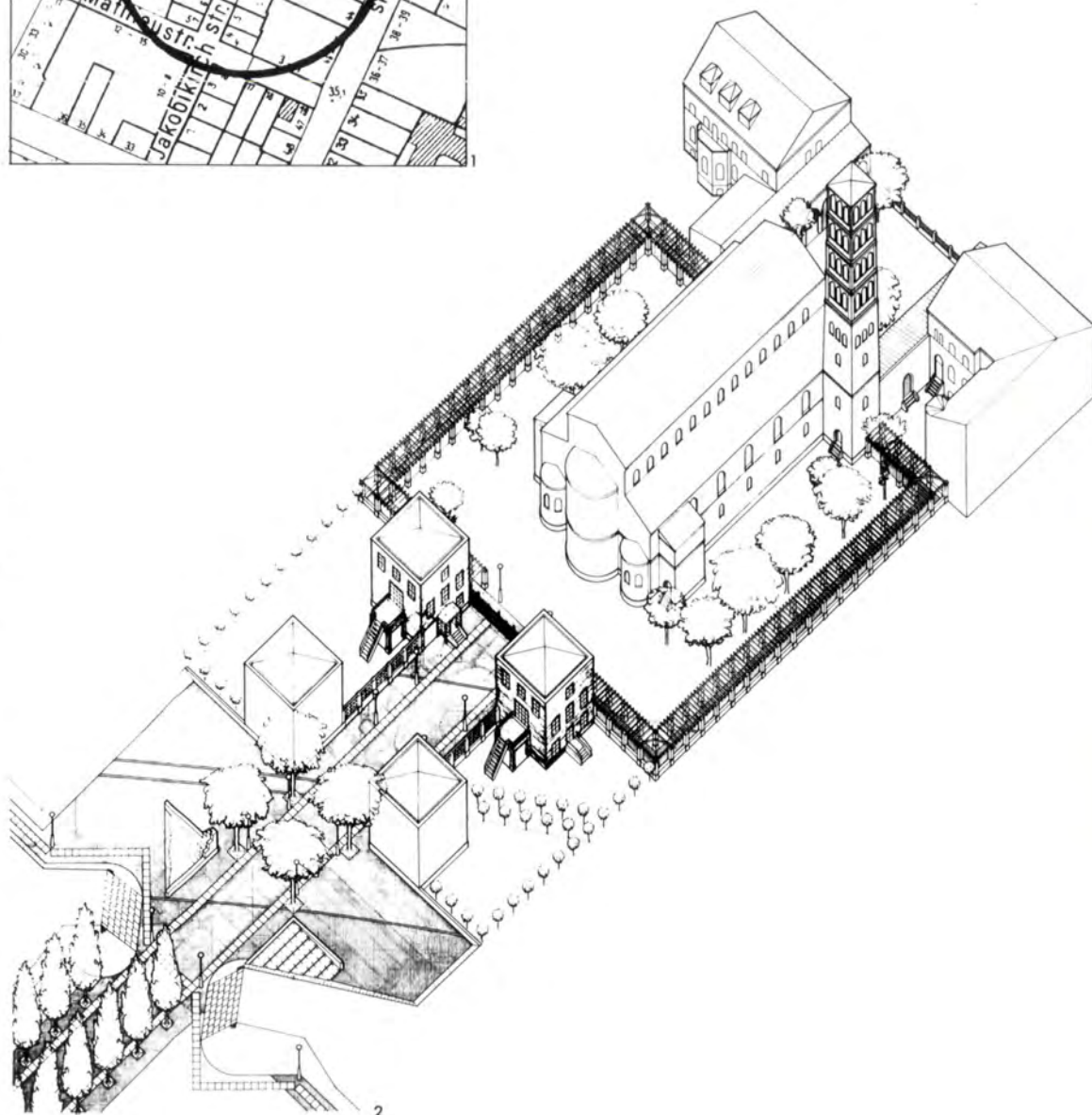
Nearest U-Bahn: Prinzenstrasse (Line 1)



- 1, site plan.
- 2, axonometric of complete scheme—the cloister and the two houses shown in outline are to be built in later stages.
- 3, section and north elevation.
- 4, ground floor.
- 5, first floor.
- 6, second floor.

The planners want to recreate Jacobikirchstrasse as a tree-lined avenue connecting a residential area and St Jacobi Church. Frowein and Spangenberg have made two cubical parish houses on each side of the church which are intended to terminate the avenue and to define a forecourt for the church.

The buildings reflect their context by taking up the church's 3 m module and by echoing the eaves height of the aisles. Other reflections of existing buildings include the pitch and material (slate) of the roofs, cornices and distinctive masonry work.





7



8



9

7, the aim was to make a forecourt for the church.
8, a simple, unpretentious urban architecture.
9, main entrance (front door) is defined by porch.

HOUSING, FASANENPLATZ: WILMERSDORF

Architect:

Gottfried Böhm

Nearest U-Bahn: Uhlandstrasse (line 3) or
Kurfürstendamm (Line 3 or line 9)

Fasanenplatz is a key square in the Prager Platz area of the city and the new building by Architekturbüro Böhm closes the gap at the corner between Schaperstrasse and Fasanenstrasse. In doing so, it helps re-create the nineteenth-century plan of a linked series of squares—Nurnberger Platz, Prager Platz, Nickolsberger Platz and Fasanenplatz which were organised in a symmetrical system centered on the Bundesallee.

The aim was to reflect the height, grain and structure of existing buildings. So the street floor and the first floor were designed to echo the grandiose scale of the nineteenth-century ground floor commercial units (though these floors of the new building are fundamentally residential, some shops will be allowed at street level).

The common life of the traditional Berlin walk-up block has been celebrated by glazing over an inner courtyard and making it into an atrium which is to be lavishly planted. All flats are reached from this communal area, those on upper floors by means of galleries connected to the main staircase.

Just as this inner well will be enlivened by planting, the outer façades are to be relieved by wisteria and Virginia creeper growing on trellises.

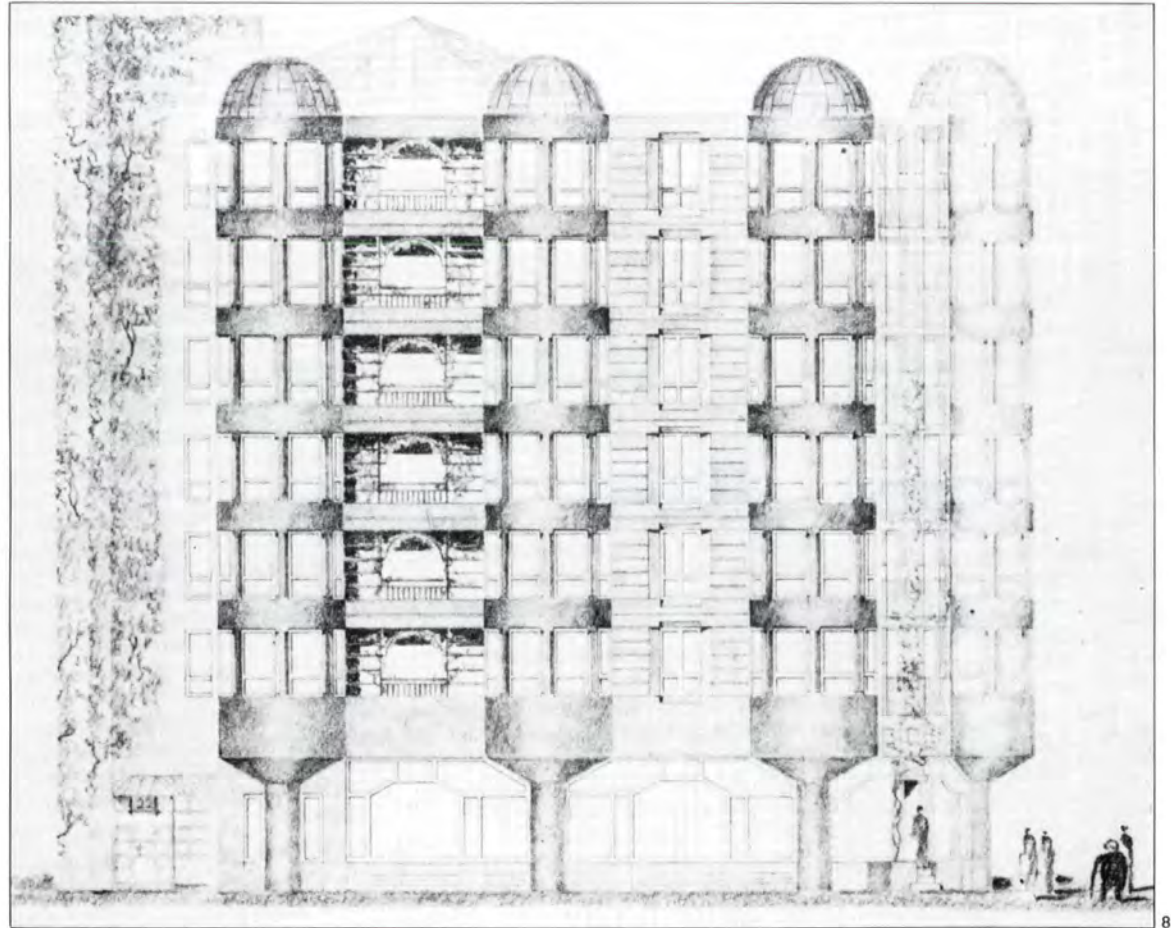
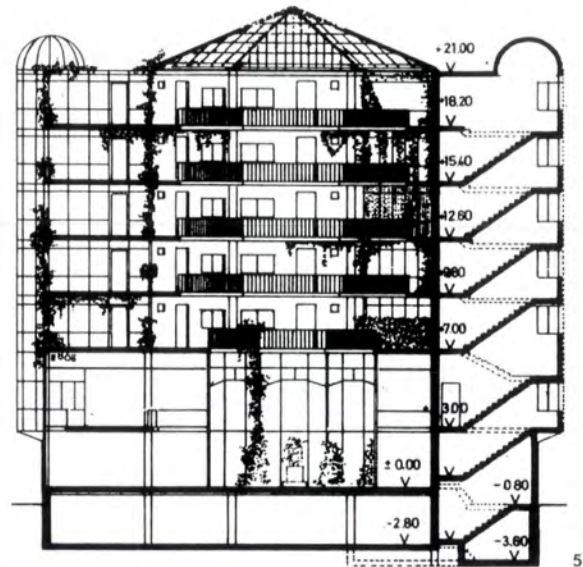
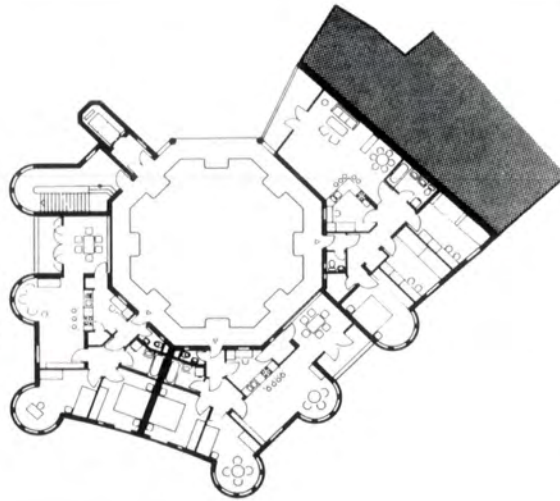


1, the building is on the corner of Fasanenstrasse.
2, the glazed court which Böhm hopes will be covered in creepers.

1

2





3, site plan.

4, typical floor plan showing layout of flats.

5, section showing glazed atrium.

6, 7, details: a very distant memory of Böhm's virtuosity in concrete.

8, elevation to Fasanenstrasse showing how Böhm hopes the facades will gradually be colonised by creepers.

GRUNEWALD VILLAS

Architects:
Bartels & Schmidt-Ott
Nearest U-Bahn:
Podbielskiallee

The Kolonie Grunewald was founded at the end of the nineteenth century at the end of the Kurfürstendamm on the edge of the delicious beech woods which even now can make West Berlin a rural place. The Kolonie consisted of large but compact villas on big (1500-3000 m²) sites. The aim was to make the whole area as bosky and natural-seeming as possible—the roads lined with trees with the tall white villas floating behind. Now, even though many of the sites have been subdivided, the atmosphere persists.

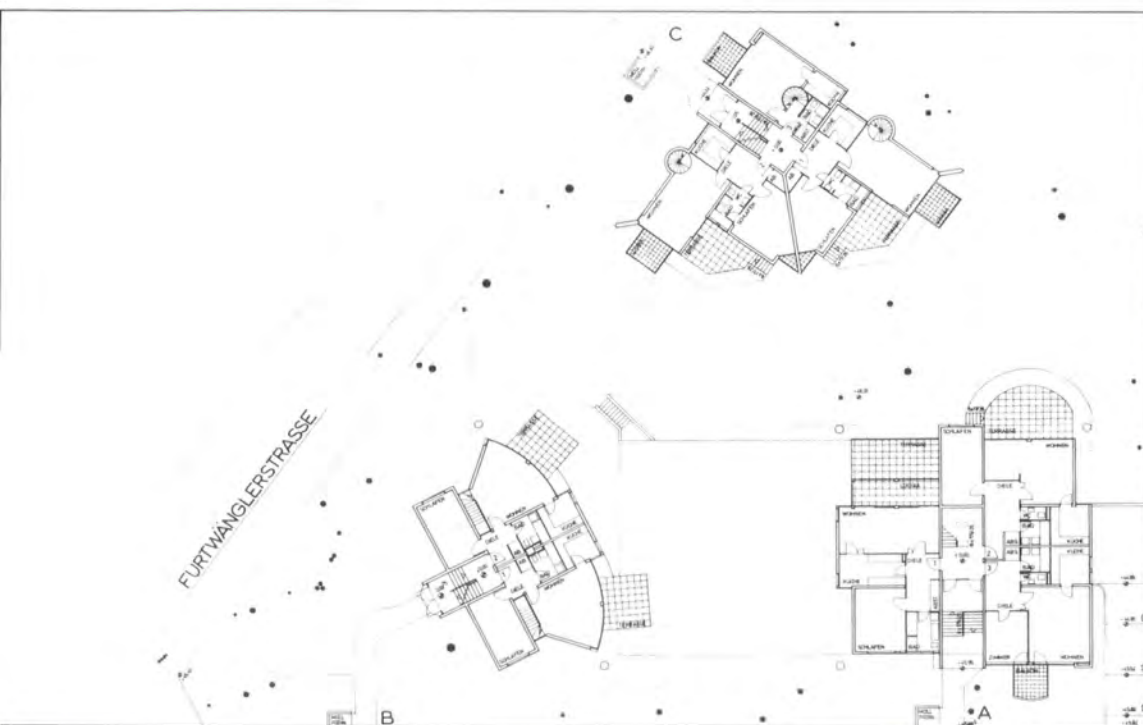
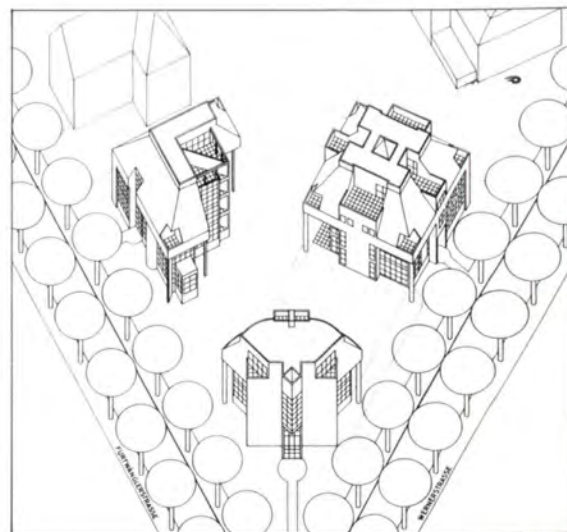
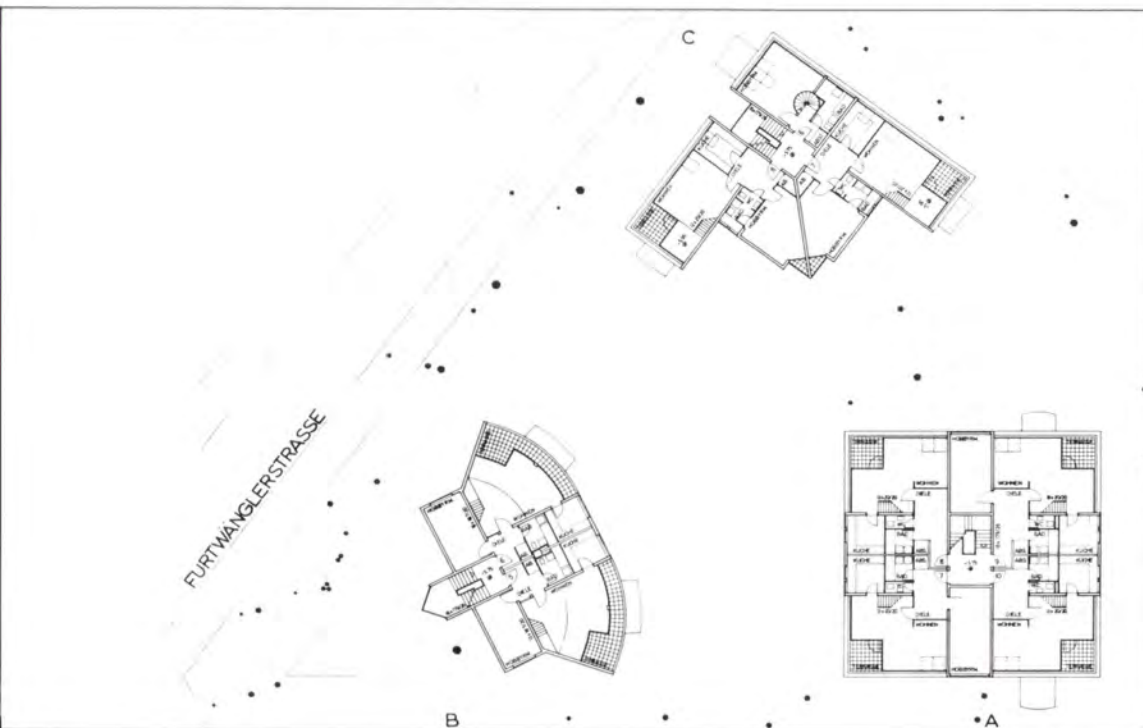
The site at the corner of Furtwänglerstrasse and Wernerstrasse had been occupied by a large villa burnt

out during the war. The scheme by Bartels and Schmidt-Ott is for three apartment blocks grouped round an interior space in which are private gardens. The strips between the apartments and the street are still kept in the traditional Grunewald way with trees and grass—this is very definitely a private development as opposed to the publicly-assisted housing of Central Berlin.

Each new building is, in plan, a variant on a basic Euclidian theme—there is a square block, an eroded square and a sector of (a sort) of circle. Each unit (usually between 60 and 90 m²) has a terrace or balcony or a wintergarden.

Construction is simple—rendered masonry walls, concrete slabs, pitched roofs of copper-covered timber. Under the waterproof layers, there is a continuous layer of insulation which is thicker on the roofs. Over the smooth white walls trellises have been set so that the blocks will be gradually consumed by the greenery that surrounds them.

1, the group at the corner of Furtwänglerstrasse and Wernerstrasse.



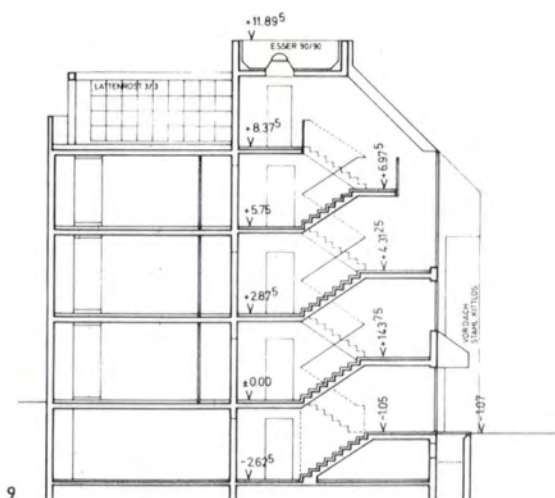
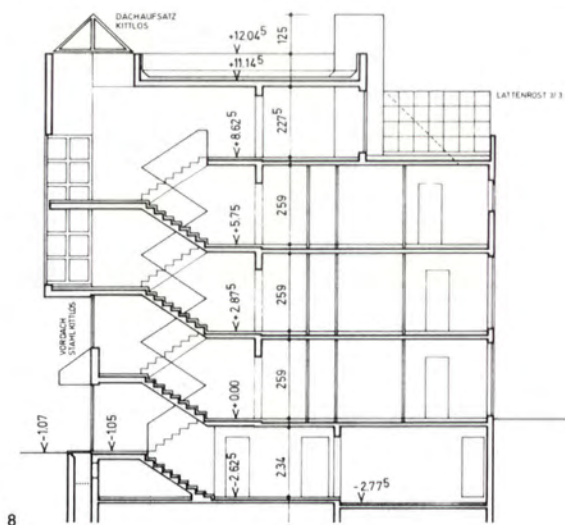
- 2, lower roof floor plan (lower floor of maisonettes).
- 3, ground floor (similar flats on first floor).
- 4, house B from south west.



5



6



5, house C with house B to left.
6, looking north to house B with
house A to left.

7, 8, 9, sections of houses A, B, C.
10, house C from north.
11, house A from east.
12, the central space opens out
between the houses to the
surrounding tree-lined boulevards.



VILLAS, RHEINBENALLEE: SCHMARGENDORF

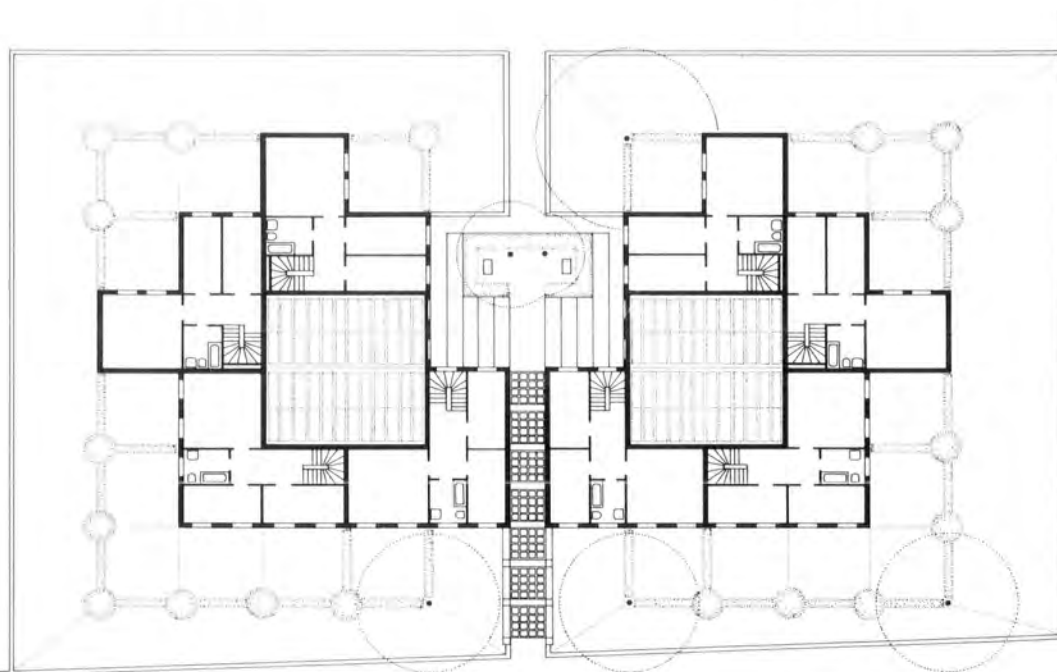
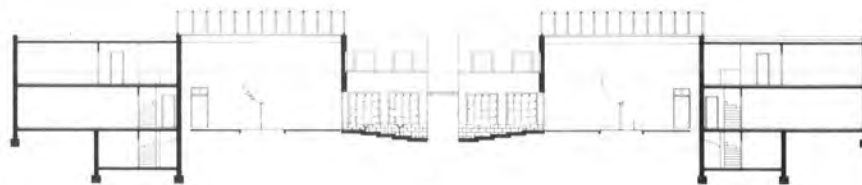
Architect:

O. M. Ungers

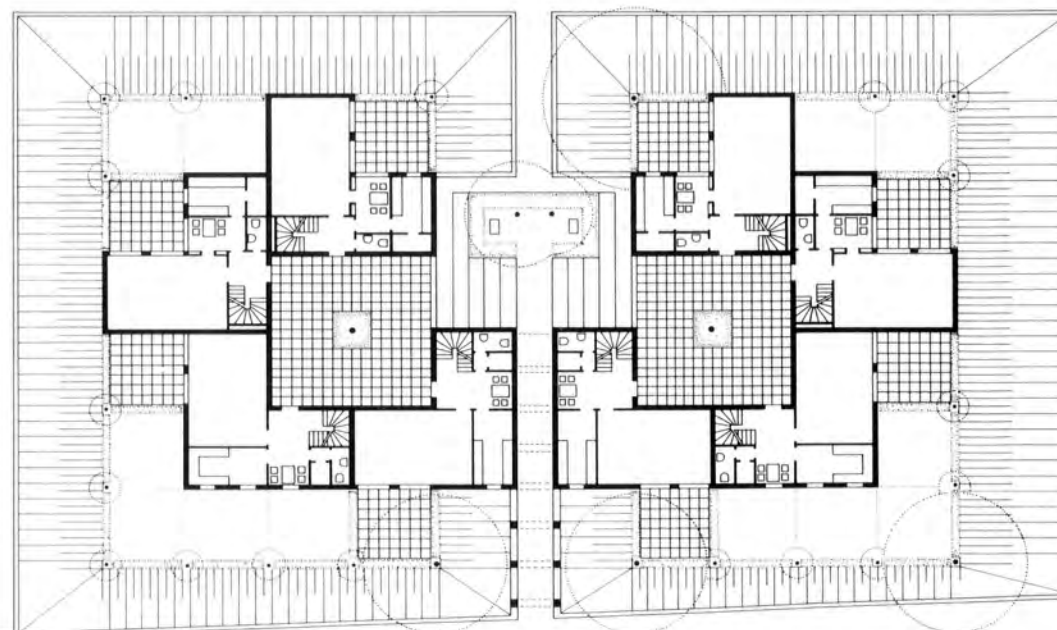
Nearest U-Bahn: Podbielskiallee (Line 2)

Miquelstrasse is a quiet corner of Berlin in which large turn-of-the-century villas can be glimpsed behind great forest trees. The planning aim for the area was to preserve the trees and to produce buildings of similar bulk and scale to the villas, even though the units from which they are made up are relatively small houses.

The recently completed development by O. M. Ungers is a paired block, each half of which is made up of four L-shaped two-storey houses grouped round a central glazed courtyard. Off this are the entrance doors of each house and it serves as a play area in rainy weather. Each house has a terrace, the location of which highlights the main problem of this elegant and pleasant design — orientation: one of the houses in each block has very little sun compared with the others.



2



3

1, section through glazed courts and entrance.

2, first floor plan.

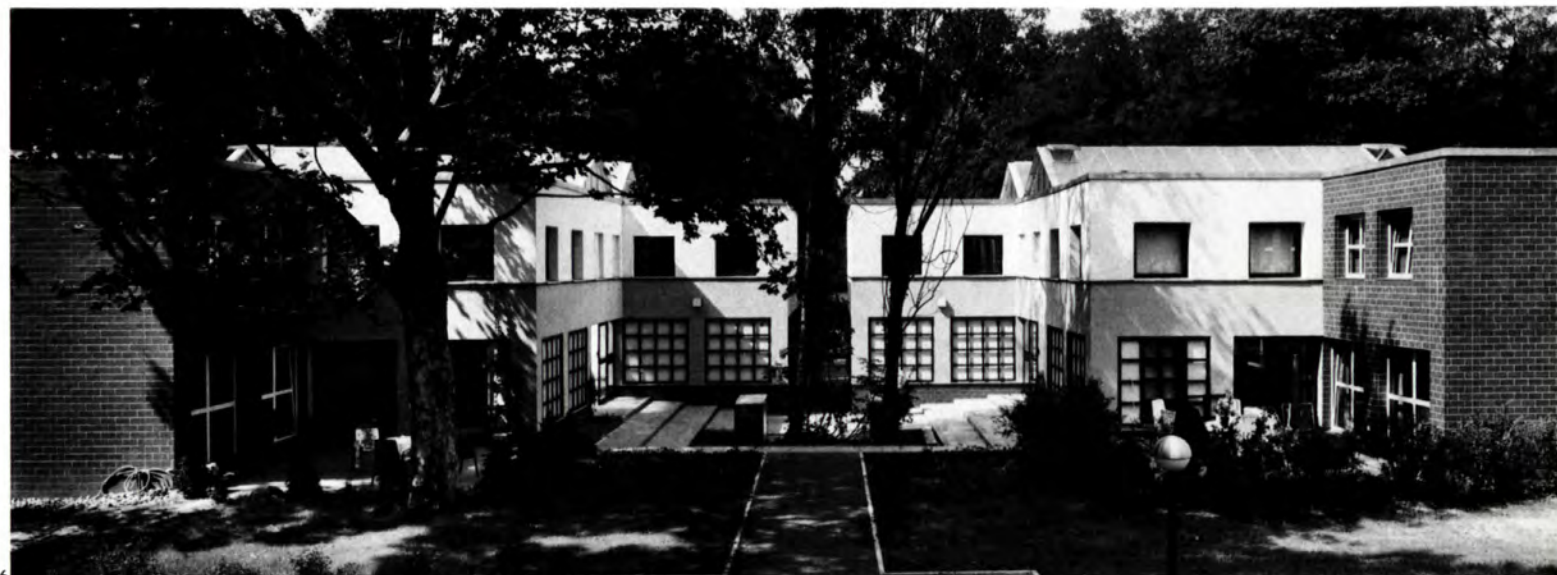
3, ground floor plan.



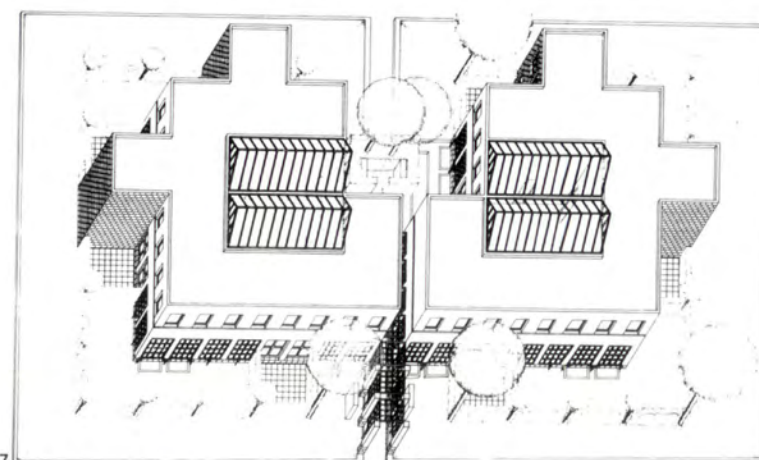
4



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4, each house has its own external terrace.

5, entrance pergola—this entry is common to both blocks.

6, the two halves split to form a court (entrance is immediately behind tree).

7, isometric: paired blocks each of four houses surround glazed courts.

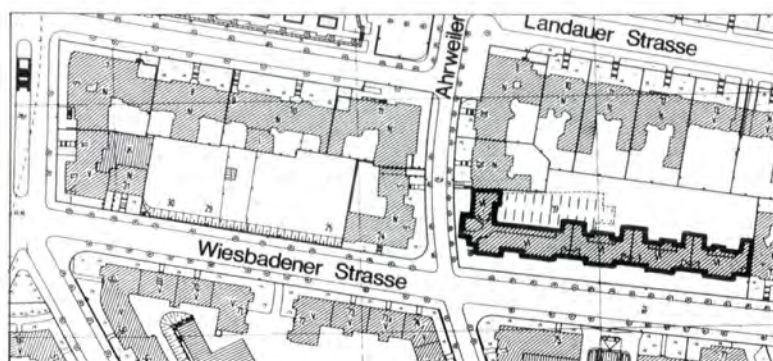
8, one of the glazed courts which act as play areas for each group of four houses.

INTERNATIONAL MEETING AND RESIDENTIAL CENTRE FOR FOREIGN SCIENTISTS WIESBADENER STRASSE: WILMERSDORF

Architects:

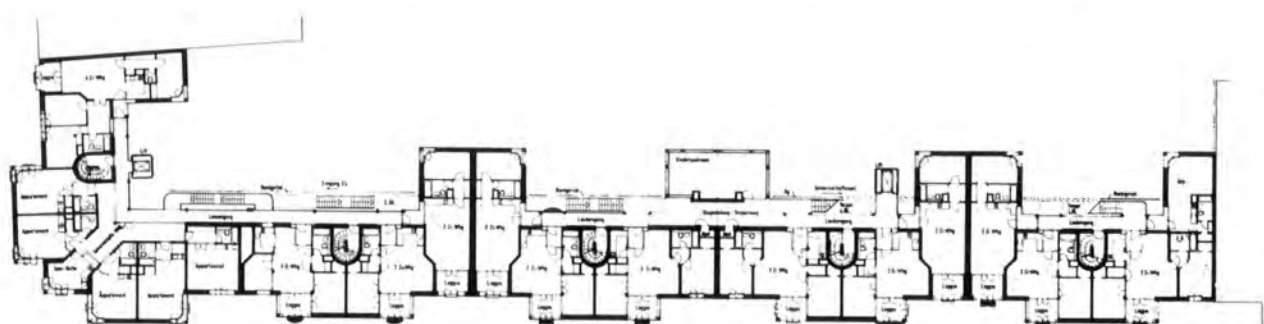
Otto Steidle & Roland
Sommerer with Siegwart
Geiger

Nearest U-Bahn: Rüdeshheimer Platz (Line 2)

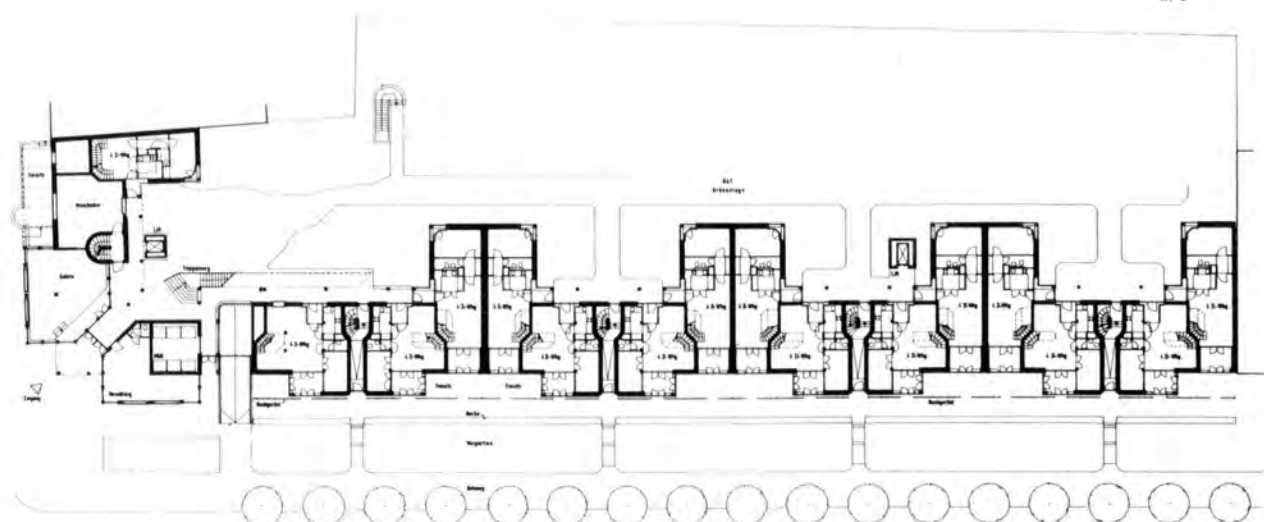


The building, on the corner of Wiesbadenerstrasse and Ahrweiler Strasse, is for the use of scientists who come to Berlin to work for limited periods of time. The site is part of the perimeter of a large urban block in the Rheinische District built between 1911-1915, and, taking the local pattern, the new work adopts a pattern of vertical houses which structure the centre. The main entrance is on the corner and main vertical access is by way of diagonal staircases facing the block's garden interior. These staircases are part of a generous series of communication spaces off which dwelling and social areas are placed. Five vertical 'houses' each with its own staircase have varying flat types. Each flat has a wintergarden.

These wintergardens are part of a sophisticated energy concept for the building developed by Vladimir Nolic. It uses solar energy and heat pumps and an ingenious roof design which enables stored energy to be recycled. The upper floor, used for social and leisure purposes is expressed to reinforce and integrate the technical sophistication of the energy concept.



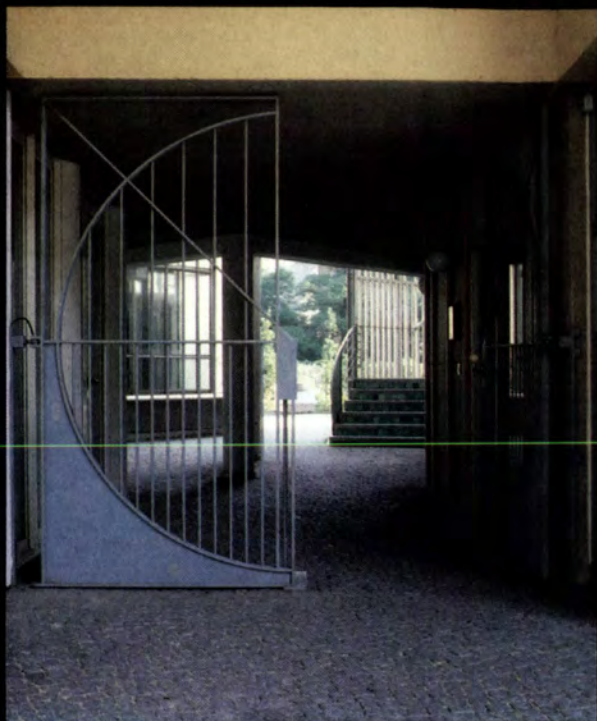
2/3



4/5

- 1, location plan.
- 2, 4, sections.
- 3, 5, upper and entrance floor plans.

- 6, 7, details of metalwork.
- 8, the building seen from the corner of Wiesbadenstrasse.



6



7



8

SWINEMÜNDER STRASSE: WEDDING

Architects:

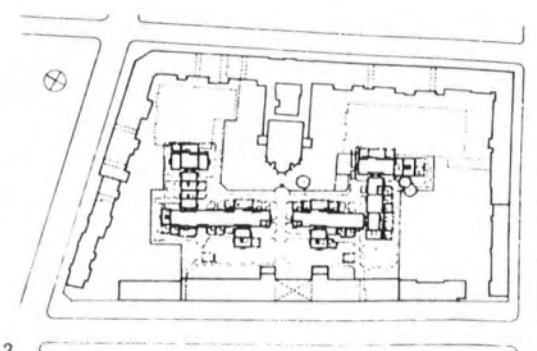
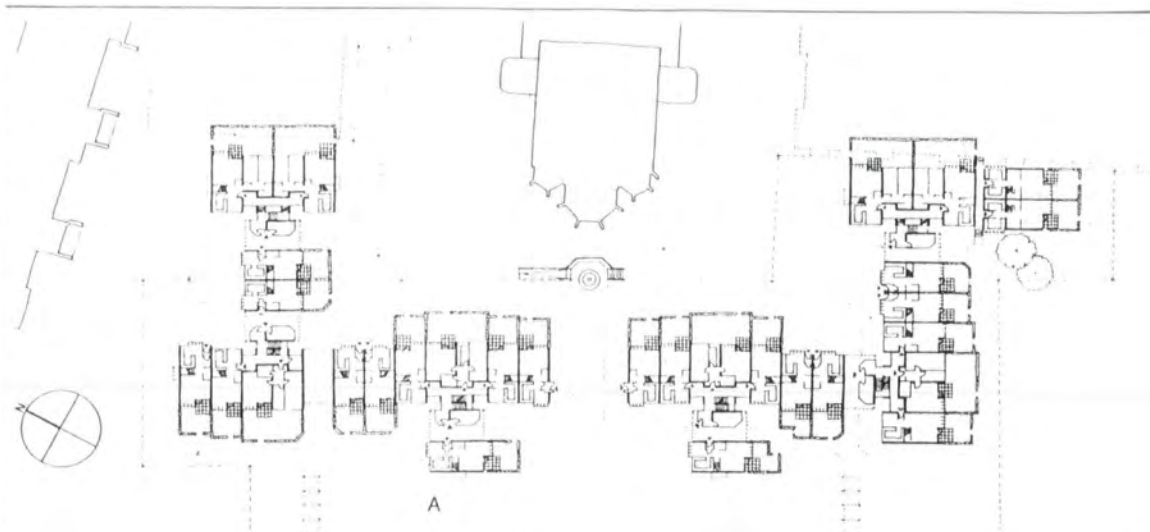
Manfred Schiedhelm with team: Karen Axelrad, Karl Christian Bousquet, Attila Berker, Thomas Günner, Hartmut Happ, Elisabeth Meik, Suzanne Schwinn, Mimi Wong, Bill McMurrin
Landscape: Hannelore Kossel, Fritz Protzmann
Nearest U-Bahn: Voltastrasse (Line 8)

Manfred Schiedhelm's Swinemünder Strasse is a development inside the perimeter of a large residential block in the working class district of Wedding. Schiedhelm welcomed the opportunity of building houses with gardens in the heart of the city. 'Most people', he says, 'dream of a house of their own. The house has two floors and a garden. It expresses one's own individuality. I took this dream very seriously when working out the draft plan.'

He developed a series of narrow-frontage terrace houses which enabled about half the residents to have a garden of their own. A quarter of the community live in maisonettes with roof gardens and the remainder, on intermediate floors, have balconies as large as the roof terraces. Within a standardised approach, as much difference as possible was introduced to give each dwelling individuality.

The new blocks are grouped round the apse of the nineteenth-century church which projects into the courtyard. The main access route focuses on the end of the apse and, from it, clearly defined paths lead off to the individual blocks. Each block has a top-lit common stair which the architects intended to be a place for casual meeting, chat, and children's play.

The complex has been in use for a year and a half now and apparently it is working. Greenery burgeons in the gardens and on the terraces and balconies; neighbours chat on the stairs; courtyard parties have been held—a community is in the making.



- 1, entrance level of the new housing which frames the apse of the existing church.
- 2, site plan—the new work within the old block.
- 3, 4, the aim is to give each housing unit a sizeable piece of open space—either as gardens, as roof terraces or balconies.



LIBRARY: FREE UNIVERSITY OF BERLIN

Architects:

Schiedhelm, Candilis, Josic
Associates, Burtin, Schulz
Associates with team:
Hartmut Happ
Nearest U-Bahn: Thielplatz (Line 2)

The new library is attached to the main complex of the Free University on which Schiedhelm worked in association with Josic Candilis and Woods who won the original competition. The main entrance is from corridor 'L' of the gridded complex, while a secondary entrance is provided from the courtyard between the new Mensa and the Library.

The basic parti is to surround a four storey volume with split level book and study areas, which in turn rise out of a podium building at the same height as the main complex. This space, capped by a glazed pitched roof, provides visual and circulation links between

reading areas, and by way of complex blind systems enables the space to respond climatically to summer and winter conditions.

The formal qualities of the architecture continue the exercise in industrialised component construction which marked the various stages of the University's gridded complex. As a 'warehouse' for books and readers, with steel and trees the motifs, the building lacks an external presence to match the main interior space. It seems neither to integrate fully with the 'mother' complex, nor to stand clear as a specific building.

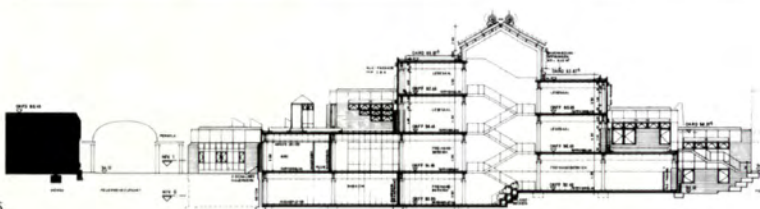
- 1, approach to main entrance.
- 2, side entrance.



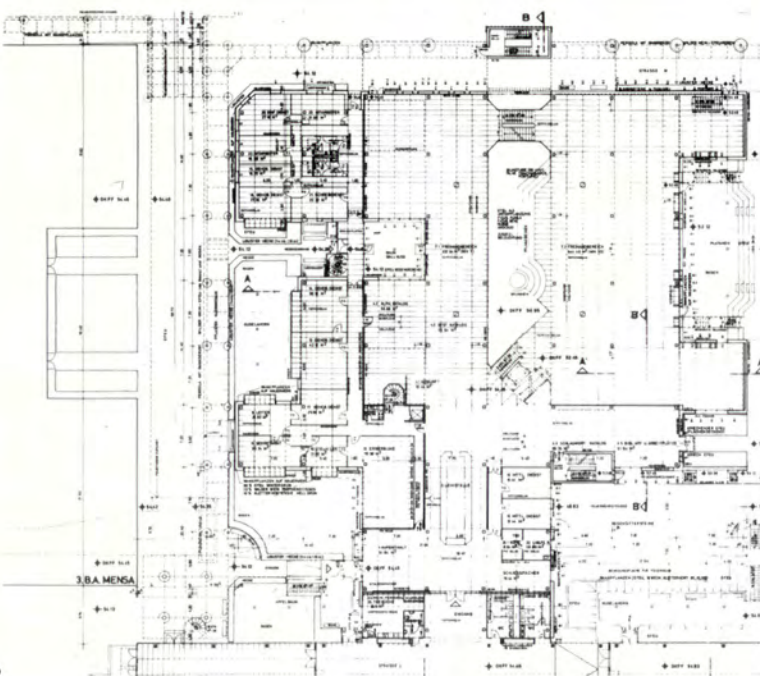




4



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3 (opposite), the stacks are in galleries surrounding the glazed atrium.
4, the building continues the University idiom of industrialised component construction and lacks an exterior to match the interior space.

5, section.
6, entrance level plan.
7, inside, the semi-industrialised approach achieves delicacy and grace.



7

PHILOSOPHICAL INSTITUTE: FREE UNIVERSITY OF BERLIN

Architects:

Hinrich and Inken Baller

Nearest U-Bahn: Thielplatz (Line 2)

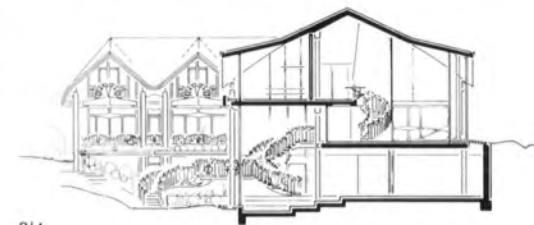
The new building on Habelschwerdter in Dahlem is separated from the main campus of the Free University. It is in a block which had 10 residential villas. The largest of these plots now houses the Institute for Philosophers. The building has three levels. Below ground, yet lit from the garden side, is the library, meeting and working Hall; at entrance level from the street a double height entrance and exhibition space with views to the garden provides the principal space of the building; a gallery to the entrance Hall with small balcony sitting areas provides access to the smaller study rooms and offices which face the garden.

The whole is capped by a complex in situ concrete roof structure designed by Gerhard Pichler.

The building raises serious questions of architectural language. Berlin was convulsed by the 1968 student movement and in the following years. The Ballers are very much architects of that era. There is light in the building—that philosophy could shed light on human affairs did not come under question in the Berlin of 1968; yet apart from 'light', no serious formal qualities could sensibly be given to the affairs of philosophy. So it is with this building. The Baller aesthetic, till now used principally for housing, tries to come to terms with a public building. The theosophical overtones and the paraphernalia of a 1950s café are on the edges of trivialising philosophy, or at most rendering it as simple.



1/2



3/4

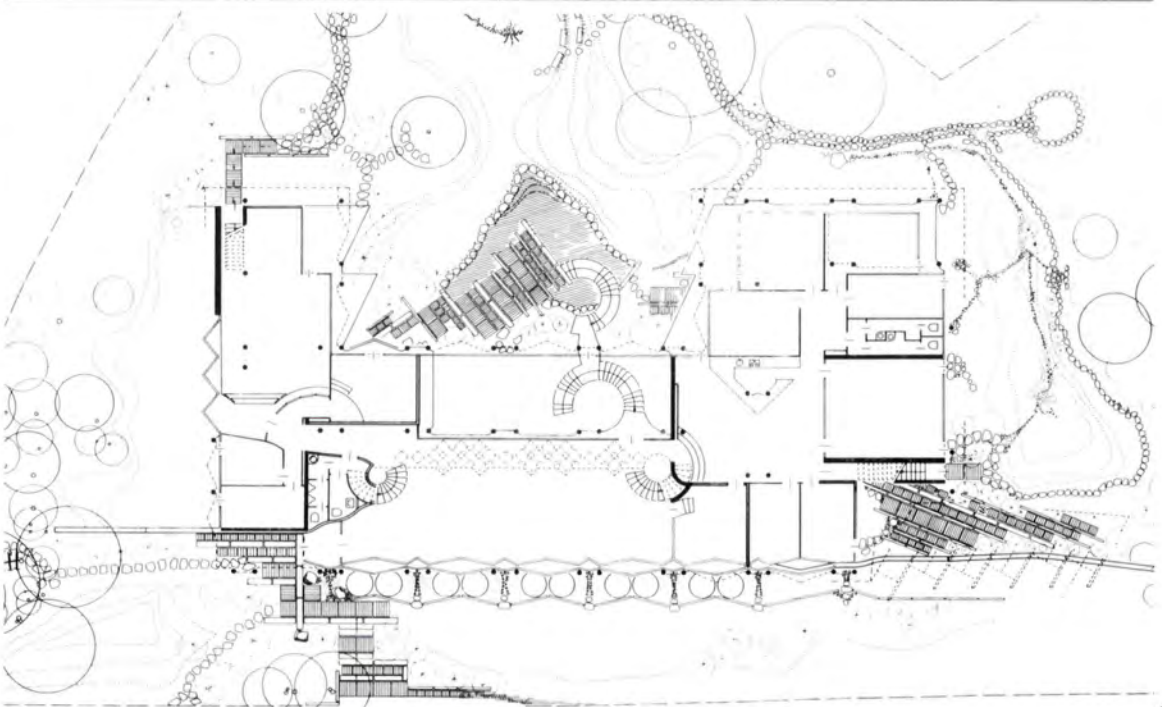
1, the working Hall which faces the garden.

2, one of the individual studies.

3, from the garden, the building shows the typical Baller approach to concrete and metal detailing (see p30).

4, cross section.

5, entrance floor plan.



5

NEUKÖLN HOSPITAL: KORMORANWEG

Architects:

J.P. Kleihues and J. König
nearest U-Bahn Brütz-Süd (line 7)

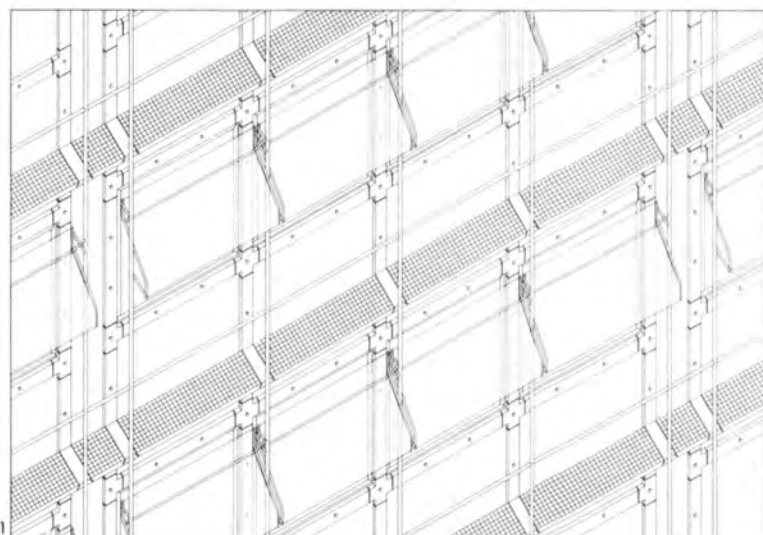
The large Berlin hospitals of the turn of the century were international landmarks of integration of architectural and medical quality. So when J. P. Kleihues was asked to make a massive extension to the Neuköln hospital in the south of the city, he was anxious to keep the old two-storey courtyard complex substantially unchanged and independent of the new work. That aim, the massive floor area required, and the narrow site, determined that the new building should be a long (½ km) slab up to eight storeys high, set close to the road. In justification for this approach, Kleihues quotes Schinkel—'Let every building be

pure, complete and self-contained. If it is connected to a building of a different nature, the other building should likewise be self-contained, only at the most convenient place, situation and angle for joining to the first.'

Working with Jürgen König as job architect, Kleihues decided that, because the immediate urban context was a mess, the new building should be self-contained, with no artificial formal contacts to the neighbourhood. But, as he says: 'the facade patterns deliberately confuse the difference between the storeys and the functions so as to preserve a sense of scale relative to the surroundings.'

Though the building is not yet complete, it is already possible to get an impression of the external result. It is clad in white aluminium sheets with joints covered in black metal sections. Electric sun blinds will be in pale blue, running in natural aluminium rails.

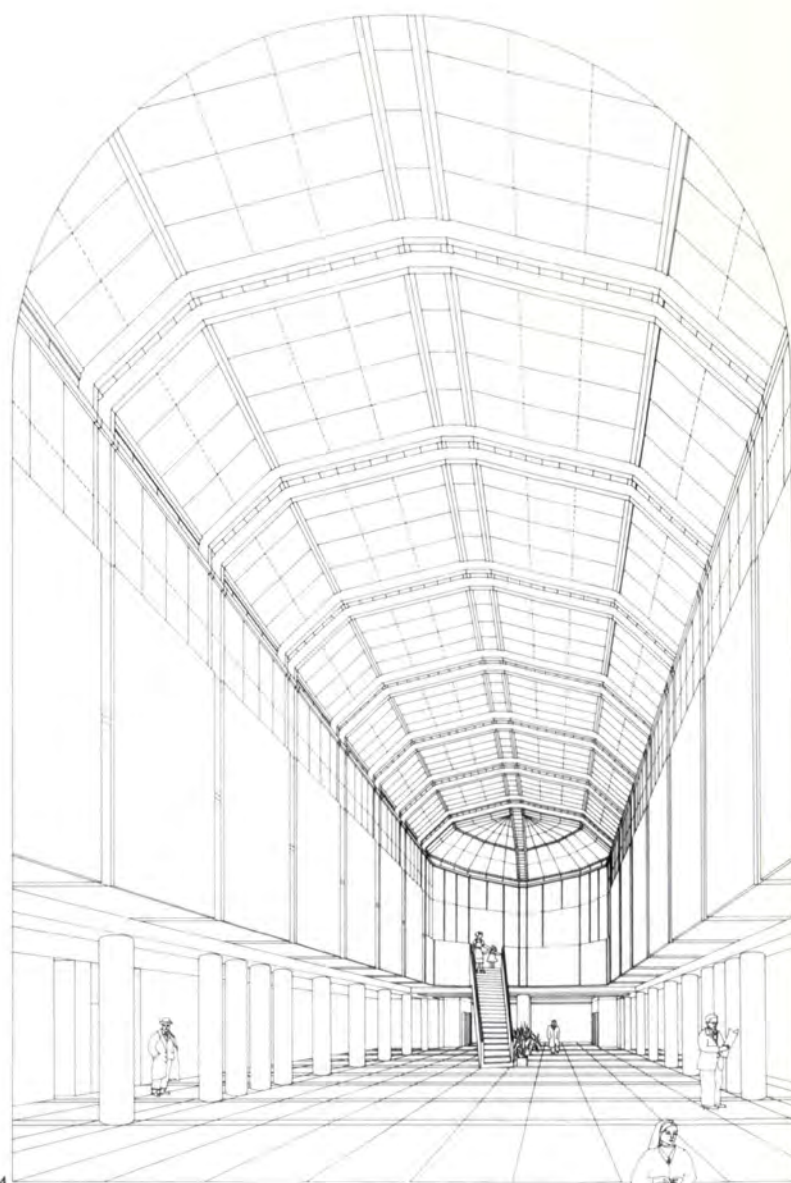
The effect, almost High-Tech, is an indication of Kleihues' approach when freed of contextual determinants. In this sense, it is his most significant building since the Stadtreinigung (1969-74). This coverage is a preview, as the building will be fully published in 1985.



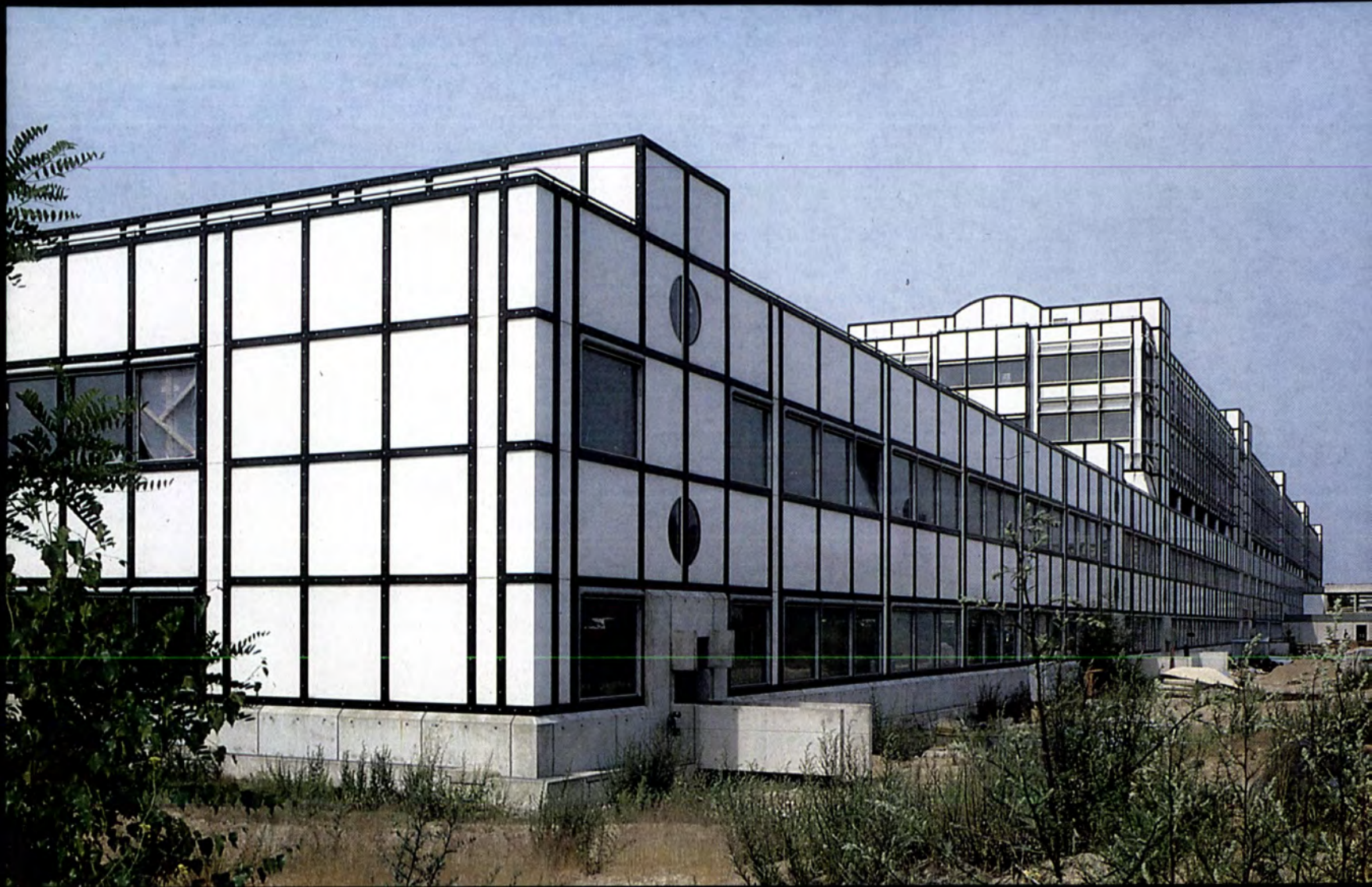
1, ward block facade.

2, 3, part plans.

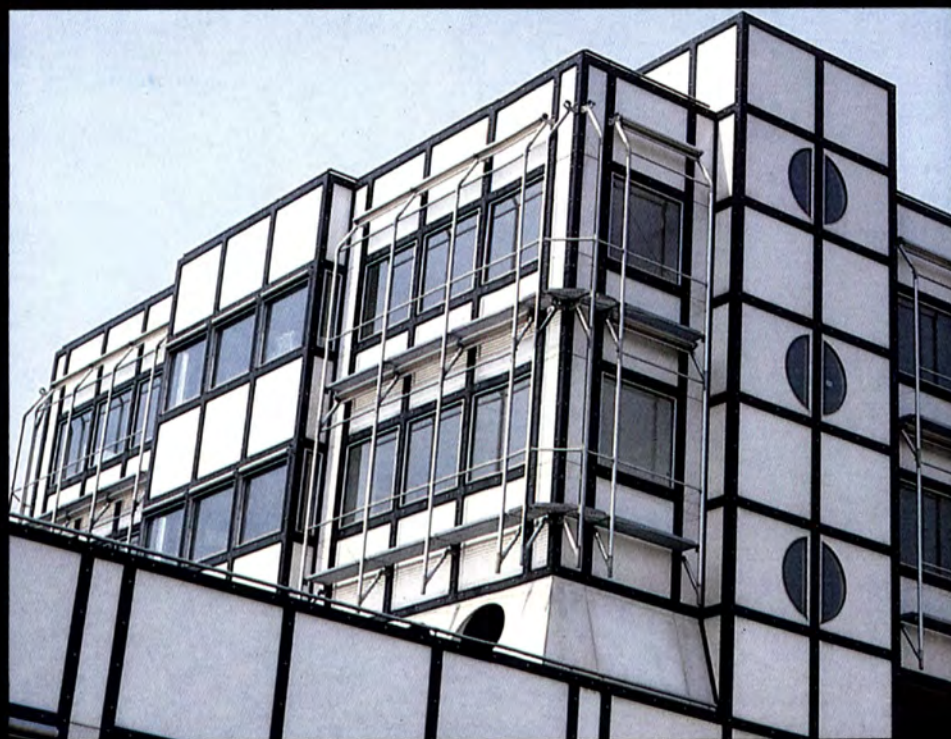
4, the great central public space.



5, 'a 1/2 km long slab set close to the road'.
6, 'almost High Tech'.



5



6

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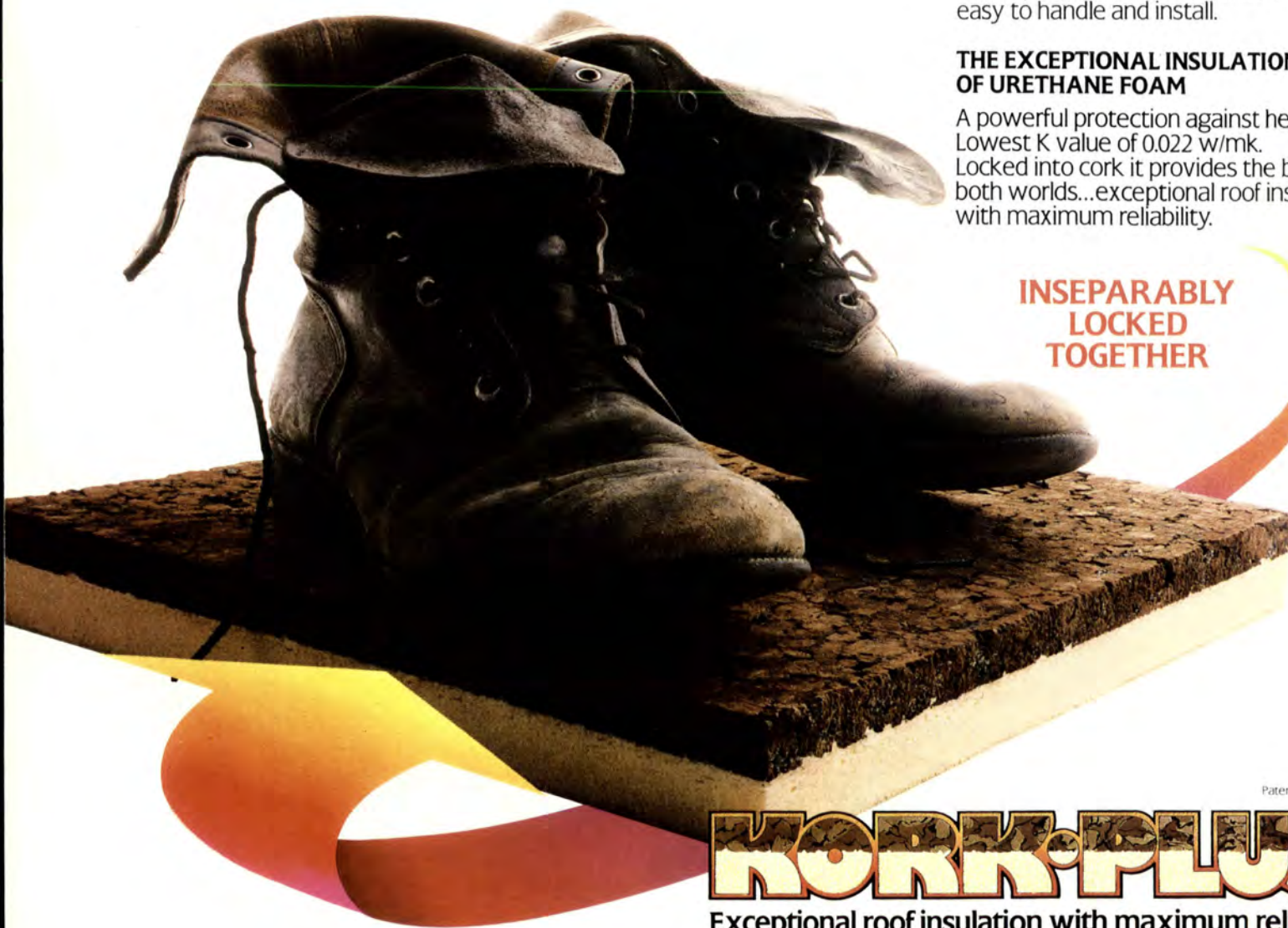
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Exhibitions

The Adventure of Ideas Architecture and Philosophy since the Industrial Revolution

New National Gallery, Berlin
16 September to 18 November 1984

The exhibition 'The Adventure of Ideas: Architecture and Philosophy since the Industrial Revolution' gives an overview of the development of architecture from the middle of the eighteenth century until today. Based on the history of ideas, the exhibition will show original drawings and objects, many of which have not been shown before. The aim is to appeal to experts and to lay-people interested in the subject.

Architecture will be presented as a complex phenomenon which can only be fully appreciated if one considers what lies 'behind' built form. Philosophy has been singled out, to demonstrate the intense as well as contradictory relationships between architecture and its social contexts. The exhibition attempts to approach a condensed examination of the history of ideas from the very essence of ideas: from philosophy as the highest possible abstraction of *weltanschauung*.

The decision in favour of drawings and architectural models removes the difference between projects which are built and those which are not. With sketches, graphics and maquettes, it will be possible to present architectural ideas 'tout court' not merely to protect cultural values which otherwise would be absorbed into a merely consumerist attitude, but also because unrealised architecture hidden in drawers is very often historically and artistically as important as built architecture. Creativity appears in its purest form, while visions, undiminished by compromises, develop freely and in their entire complexity: seemingly removed from reality, they contribute to the change of reality.

So much for architecture. The case with philosophy is different. While the architectural idea is embodied in objects, the medium of philosophy is language which, unlike objects, cannot be exhibited. Philosophy therefore has to be represented with the help of other means of expression where the same message is given, only in a different, shorter and more vivid way. It is intended to illustrate key sentences by philosophers in large format and so to turn them into exhibits in their own right. The implications of philosophical movements in other fields of social and cultural life will be manifested through paintings, sculptures, photographs, books, and magazines as well as models from technology and natural sciences.

The objects will be grouped in such a way that relationships between ideas and objects will become obvious through the spatial treatment.

The Primary Structure: The Three Departments

The general approach to representing a period in architectural history through its ideas will be realised from three different viewpoints. These will be expressed in the structure of the exhibition which will therefore have three sections.

The first (and central) section comprises the parallel developments of nine different spiritual movements in architectural culture from 1750 until today, brought into relationship with philosophy, art and the evolution of society. These movements, which differ greatly from each other in terms of historical influence, programmatic explicitness and cultural and stylistic consistency are: Historicism, Neo-Classicism, Romanticism, Organicism, Realism, Expressionism, Traditionalism, Technicism and Rationalism. They will be presented as autonomous developments but contradictions and moments of overlap will also be shown. The result will be a sharply structured, fragmentary, clear panorama of the adventure of ideas in architectural culture from the Enlightenment to the present.

The second section isolates from this multifaceted adventure a specific historical moment and a specific architectural task where the movements are all present simultaneously and in direct collision. The historical moment is the year 1927 and the architectural task is the international competition for the League of Nations building in Geneva.

The third part of the exhibition takes up the same themes as the first, but in another, more compact and distinct way. In this section the aim is to explore the movements through the biography of one architect: Peter Behrens.

The Nine Sections

Through all three sections of the exhibition the subdivision of the historical theme into the nine movements is more or less explicit. The first section is divided into nine parts in which exhibits will, as a rule, be arranged in chronological order.

Historicism

The first part comprises works of architects who, from the middle of the eighteenth century onwards (when the consciousness of historicism began to develop) have committed themselves to this movement by dealing with the forms of the past. Use of historical models ranges from

the free associations and quotations of the second half of the eighteenth century, through 'scientific' historical research in the nineteenth century, to the arbitrary eclecticism of the *fin de siècle*. The beginning of the twentieth century witnessed a 'self-purification'. But, from the '50s onwards, historicism experienced an ambivalent revival which often had vernacular leanings.

This part will include drawings by: Fischer von Erlach, Barry, Pugin, Semper, Cuijpers, Viollet-le-Duc, de Baudot, Labrousse, Wagner, Richardson, Garnier, Berlage, Venturi, and Portoghesi.

Classical

The second part shows idealistically motivated endeavours to realise architectonic beauty with the help of Classical principles. The movement, starting around 1750 with a nostalgic idea of the 'noble simplicity and quiet grandeur' of the Greek (but also Roman) Antique, ran through the whole of the late eighteenth century through the nineteenth and the twentieth, always with new ideological, political and aesthetic implications. Neo-Classicism had many faces: in one instance self-confident, in another broken, at one time with historicist tendencies and at another with those of modernism, in one period romantic and in another rationalist. But the common ground has always been the longing for the 'wholeness' of the ideal classical world; for absoluteness, perfection and eternity.

Among others, works of the following will be exhibited: Boullée, Ledoux, Robert Adam, Soane, Gilly, Schinkel, Jefferson, Latrobe, McKim, Mead & White, Tony Garnier, Behrens, Perret, Asplund, Loos, Mies van der Rohe, Terragni, Kahn, Sóstres, Rossi, Grassi, Isozaki, Rob Krier, Leon Krier, Ungers, Kleihues, Moneo, Reichlin & Reinhart.

Romantic

The third part deals with the different experiments of translating romantic experience of life into a freely composed, narrative and subjective architecture. In close connection with the Enlightenment and historical relativism, a new interest in creativity, the unconscious and the mysterious evolved around the middle of the eighteenth century and was articulated as a contradiction to the universal clarity provided by Rationalism and Idealism. It was opposed to the Classical norm and to reason. Romantic architecture, which philosophically and stylistically was mainly orientated to a transfigured image of the Middle Ages, reached its highest point after the turn of the nineteenth century. With changing forms, it

still reaches into the present.

Among others, works of the following architects will be shown: Piranesi, Nash, Viollet-le-Duc, Ashbee, Lutyens, Gaudí, Olbrich, Charles and Henry Greene, Maybeck, Furness, Sonck, van der Meij, Höger, Dominikus Böhm, Eero Saarinen, Scarpa, Erskine, van Eyck, Hertzberger, Venturi, Moore, Tigerman, Gehry, Graves, S.I.T.E Inc., Hollein, Haus-Rucker-Co., Natalini and Superstudio, Cook, Hejduk, Abraham, Stirling.

Organic

The fourth section has for its subject Organic architecture which takes its language of forms from nature. Naturism is closely connected with functionalism, developed in the America of Ralph Waldo Emerson (leading to the Organic architecture of Frank Lloyd Wright). Parallel to that, the vitalism of Friedrich Nietzsche and Henri Bergson established the European ideological basis for Organic architectural research which was carried out mainly in the first half of the twentieth century.

In this section, among others, works of the following will be exhibited: Laugier, Sullivan, Eliel Saarinen, Wright, Gaudí, Horta, Guimard, Hoffmann, Olbrich, van de Velde, Günther Behnisch, Endell, Basile, Aalto, Häring, Scharoun, Fehling and Gogel.

Realism

The fifth part covers Realism in architecture as a reflection of a (mostly ideological) social reality. Consequently it is always tightly linked to populist approaches (in the 'Red Vienna', in the Soviet Union, in the United States of the New Deal, and in the Italy of the young Communist Party and Neo-Realism). The protagonists of Realism stand for the return of the monumentalised form.

This section, among others, comprises works of the following architects: Golossov, Melnikov, Krist, Ehn, Stein and Wright, Le Corbusier, Michelucci, Ridolfi, Quaroni, Fiorentino, and Aymonino.

Expressionism

The sixth part concerns Expressionism as a qualitative and quantitative leap within the romantic movement in connection with the exciting philosophy of Nietzsche and the literary movement of the French 'décadentisme'. In the course of this, utopian and critical ideas of society sprang up. The resulting architecture used a pronounced, expressive language of forms with an ambiguous emotionality to create a new religious spirit for a new harmonious society.

Here works will be shown of architects like

Berg, Poelzig, Bruno Taut, Steiner, Kohtz, Finsterlin, Scharoun, Bartning, Mies van der Rohe, de Klerk, Krämer, Mendelsohn, Bloc, Parent, Kiesler, Gottfried Böhm, Goff, Utzon, O'Gorman, and Soleri.

Traditionalism

The seventh section examines rigorous Traditionalism in architecture: attempts to detach tradition from the 'historical' and transpose the essence of tradition into the present. The endeavour for continuity reveals itself in the bond with the 'regional'. Simplicity is neither searched for in Classical norms nor in Rationalist abstraction, but in experience, customs, and (supposedly) unchanging emotional values.

Traditionalism runs through the entire architectural history of the eighteenth, nineteenth and twentieth centuries and touches all spiritual movements, above all Historicism, Neo-Classicism and Romanticism. It plays a special role in German Reformism around 1900, which (intentionally) referred back to the Biedermeier period, and in Scandinavian 'Empiricism' after the Second World War, which had a great influence on European architectural culture in the '50s.

Among others, works of the following will be shown: Hermann Muthesius, Tessenow, Fischer, Kreis, Bonatz, Schmitthenner, Riemerschmid, Schumacher, Dominikus Böhm, Schwarz, Steffann, Fisker, Markelius, Backström, Reinius, Frank, Holzmeister, Moser, Schmidt, Gardella, and BBPR.

Positivism

The eighth part deals with the architectural trend in which modern technology manifests itself directly in form and conception. The Industrial Revolution had deep repercussions on all fields of culture including architecture. Sustained by the Positivism of the late eighteenth century, an architecture developed which seemed to be deduced from constructional requirements, boldly employing new building materials and striving primarily for lightness, elegance and 'honesty'. This tradition has continued to exist until the present day.

In this section, among others, works of the following will be exhibited: Paxton, Eiffel, Mailart, Owen Williams, Miret, Candela, Freyssinet, Nervi, Fuller, Wachsmann, Kurokawa, Maki, Yona Friedman, Otto, Archigram, Skidmore, Owings & Merrill, Prouvé, Ellwood, Foster, Piano, Rogers, Mangiarotti, Peichl, Leo and Jahn.

Rationalism

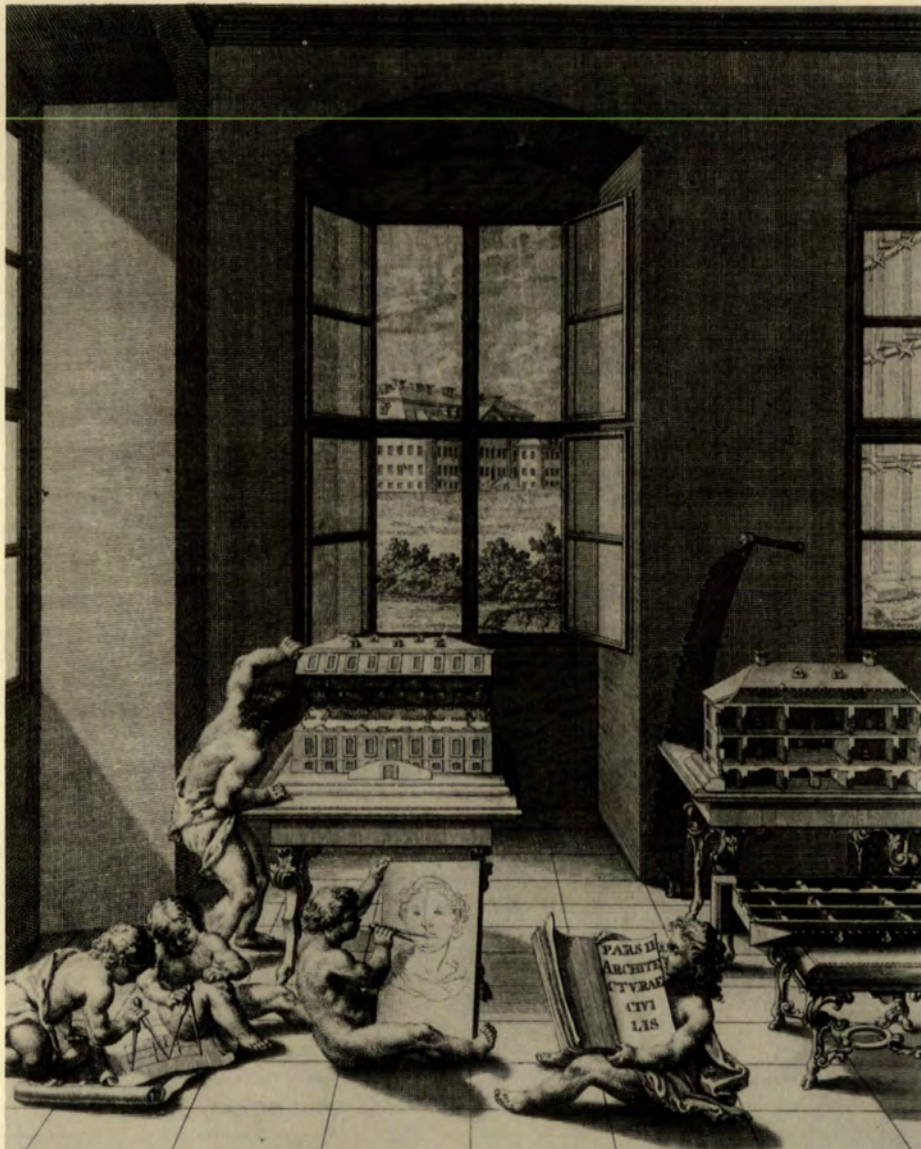
The ninth and last part deals with

architectural Rationalism. Like Technicism it found one of its main driving forces in Positivism; its roots, however, go back to philosophical Rationalism and to the Neo-Classical rationalist treatises of the mid-eighteenth century. Like Neo-Classicism, Rationalism was concerned with the search for a norm; but while the first tried to achieve this preoccupation in an idealistic manner, Rationalism did this from a logical and evolutionary point of view. In the nineteenth century Rationalism entered into an alliance with Historicism and examined anew the structural, constructional and functional qualities of the styles of the past. In the early twentieth century it adopted characteristics of different and differently orientated *avant-garde* movements: Futurism, Suprematism, Constructivism, Cubism, Neoplasticism, Purism. So irrational moments found their way into the rationalistic conception, yet functionalist and analytical de-compositional tendencies became stronger. What remained constant were the connections with mathematics, technology (aesthetics of machines), Classicism and rational deductive knowledge. In the second half of the twentieth century international architectural Rationalism has widely declined to commercialisation, while at the same time Neo-Rationalist trends have sought a closer relationship with Classicism, Realism and Traditionalism.

Here, among many others, works of the following will be shown: Durand, Choisy, Wagner, Sauvage, Sant'Elia, Gill, Loos, Gropius, Mies, Le Corbusier, Hilberseimer, Bruno and Max Taut, Salvisberg, Tatlin, van der Vlugt, Lubetkin, Mart Stam, Lurçat, Gerrit Rietveld, Neutra, Meyer, Mayekawa, Tange, Jacobson, Eames, Rudolph, Barragan, Pei, Roche, Meier, Eisenman, Gwathmey, Koolhaas, Ando and Gregotti.

Each part should not be seen as being a self-contained entity. They always have points of contact and overlap. These will be made clear in the exhibition. It will also be made clear that it is impossible to force versatile artistic personalities into limited categories. So Bruno Taut's work will be represented both in the sixth (Expressionist projects) and in the ninth part (Rationalist projects); Mies' drawings will be shown in three different parts of the exhibition so as to take into account the Classical, Rationalist and Expressionist elements of his work. Historical complexity and the contradictions of reality will not be sacrificed because of the selective nature of the exhibition.

Other Exhibitions



Poster for 'The Adventure of Ideas'—frontispiece of Volume 2 of 'ÄUSFURLICHE ANLEITUNG zur bürgerlichen BAU-KUNST', Augsburg 1746, by Joh. Frid. Penther.

Credits

Adventure of ideas

Concept: Vittorio Magnago Lampugnani

Scientific Development: Vittorio Magnago Lampugnani and Claus Baldus

Scientific Assistant and Realisation of the Exhibition: Romana Schneider

This is a list of the main exhibitions which are to be mounted in Berlin between mid-September and mid-December to celebrate the opening of IBA 1984-1987. IBA on site.

Throughout the IBA area, numerous small local exhibitions will be mounted to show the built work of IBA and projects in progress in their contexts; show flats will be visitable in completed buildings. Sites will be linked by an 'instructive tour route' for pedestrians.

IBA—Idea, Process, Result

Martin Gropius Building
Stresemannstrasse 110, Berlin 61
15.9 to 16.12.84

The main report on the intentions and achievements of IBA so far—it looks at both Altbau and Neubau sections and explains their approaches.

Brave New World—

Ecological Forms of Building and Settlement:

Alternative Technology
Parkhaus Dresdenerstrasse
July to October 1984

The exhibition examines ecological forms of building and their relevance to today's world.

Kreuzberg Exhibition

BEWAG-Halle
Paul-Lincke-Ufer 20-22, Berlin 36
16.9 to 28.10.84.

The complex social and architectural mix of Kreuzberg is examined. The district is demonstrated as an example of how past and present can be reconciled in an effort to be a model for other run down parts of European cities.

Inner-urban living in Africa, Asia and Latin America

Hochschule der Künste
Hardenbergstrasse 33, Berlin 12
16.9 to 13.11.84

The natural growth of bidonvilles in the Third World contrasted with the sterility of 'Modern' urbanisation imposed by bureaucracy.

Friedrich Gilly

Berlin-Museum
21.9 to 1.11.84

The achievements of the father of Prussian Architecture, teacher of Schinkel. Many previously undocumented items will be shown.

Local Initiatives

Kreuzberg—many centres
A series of small shows organised by local groups to demonstrate the social problems and initiatives which fuel the IBA effort.

Neighbourhood Co-operatives

September to November 1984
Like the demonstrations of local initiative, this exhibition is scattered through the IBA area, and presents a wide range of self-build projects.

Cooperative Building

Berlinische Galerie
Jebenstrasse 2, Berlin 1
5.10 to 18.11.84
Co-operative building efforts from Northern Europe and America are exhibited: the new roles of the architect and craftsman are examined.

Berlin Housing 1920-today

Bauhaus Archiv
24.10.84 to 7.1.85
Looks at four of the great Weimar Republic social housing schemes including Zehlendorf and Siemensstadt.

Building with Limited Resources

AMK-exhibition hall 14B
15.9 to 27.9.1984
The International Union of Architects has organised this exhibition on building with simple resources which looks at the problem in all the different geographical sections of the UIA.

Reviews

A city's architecture

BERLIN UND SEINE BAUTEN. Berlin: Ernst & Sohn. 13 vols.

Berlin und seine Bauten was first published by the Architects' Association of Berlin in 1877. A second edition followed in 1896. At that time, the work treated purely engineering building with the same interest as architecture and so initiated a new way of looking at architecture which combined a historical view with professional understanding of technical and economic questions.

The third edition, which has been coming out in 25 volumes now since 1964, is the continuation of the series and approach from 1896 to the present. It deals with exemplary achievements and with typical buildings and planning.

The span of time, about eight decades, covered by the work includes important historical periods with far-reaching influence on construction and architecture: the late Wilhelminian period with its reforms and counter-reforms, the First World War, Revolution and the turmoil of the '20s, the Third Reich and the Second World War, the misery after the war, reconstruction, self-satisfied contentment with the economic recovery after the war and now the onset of a new consciousness.

Throughout, Berlin was the magnet for well-known architects who put their stamp on the architecture of the city and who became the inspiration for the city's architecture. August Endell and Bruno Moehring built in Berlin, Henry van de Velde lived there for some years. Peter Behrens worked for AEG and created his legendary turbine hall. Hermann Muthesius improved upon the English country house style in Berlin and Alfred Messel gave the department store a new face. Berlin's expressionistic cinemas became prototypical around the world and, up until 1932, Berlin made significant contributions in housing development.

In the '20s, Berlin became the culminating point for new architectural developments: Walter Gropius was closely associated with the city as was Fritz Hoeger. Hans Scharoun, Erich Mendelsohn, Hans Poelzig, Ludwig Mies van der Rohe, Richard Neutra, Otto Rodolf Salvisberg, the Taut brothers, the Luckhardt brothers and Emil Fahrenkamp worked here as well. The 1957 Hansa Quarter architectural exhibition attracted the great architects of the world to Berlin and today the 1984-1987 International Architectural Exhibition is casting its shadows. *Berlin und seine Bauten's* text is supplemented by abundant illustrations. The index includes all significant data on the important buildings. A complete listing of secondary literature makes sources of further information easily accessible.

Berlin und seine Bauten is the basis for the preservation of historical landmarks and is of far-reaching importance for research and instruction. The value of *Berlin und seine Bauten*, which extends beyond the boundaries of the city, is that

one can derive universal principles from its thematic discussion and the exemplary presentation of the architecture of metropolis.

PETER GÜTTLER

Pocket Berlin

BAUEN SEIT 1900 IN BERLIN. By Rolf Rave and Hans-Joachim Knofel. Berlin: Verlag Keipert, 1962; revised 1977.

This is a fully illustrated, handy sized guidebook with a map to those buildings since 1900 which the authors consider of interest. The guide is organised in geographical areas so visitors can use it either to inform themselves of what is left of the central area or to take in the suburban estates of the Weimar Republic.

Minature of a decade

BAUEN DER 70ER JAHRE IN BERLIN. By Rolf Rave, Hans-Joachim Knofel and Jan Rave. Berlin: Verlag Keipert, 1981.

In the same format as the guide to buildings since 1900, this work comments on the work of the 1970s when a huge amount of construction was undertaken. While most of the buildings somehow struggle to settle within the city pattern, indications of the emphases of IBA are apparent in some of the work.



Ludwig Leo's lifeboat storage centre, Spandau (1969-71): from Bauer der Moervative in Berlin.

Acknowledgements

This issue of AR has been made possible only through the help of innumerable people in various countries. First are Professors Hämer and Kleihues who, with the director of IBA Jürgen Nottmeyer, have given us access to the most condensed and up-to-date material on IBA. Vittorio Magnago Lampugnani has not only contributed an essay but has guided and supported me through the labyrinth of choice. Gudrun Hamacher (Neubau) and Jochen Mindak (Altbau) have committed weeks of work to the provision of material, while individual architects, both working on the IBA projects and on those not under the aegis of IBA, are thanked for the efforts they have made in providing further illustrative and textual material. The inclusion of the 'Kulturforum' projects is with the permission of the 'Senator für Stadtentwicklung und Umweltschutz' who jointly organised the competition with IBA.

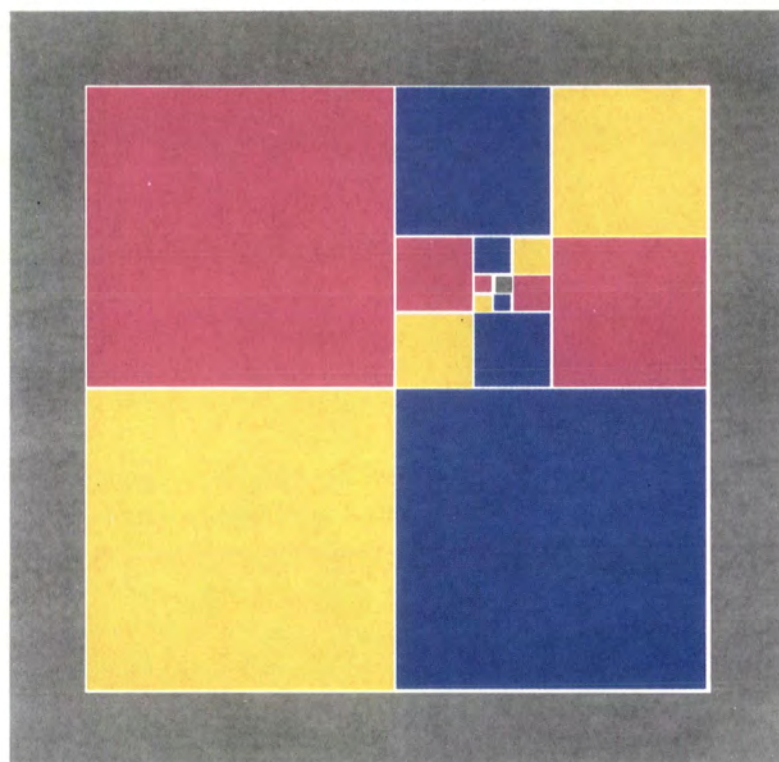
Guest designer Ken Briggs and the translators Eileen Martin (in part) and Francis Humphries (the bulk) have stood up to extreme pressure to use the architects' texts and work as fully as possible. I would also like to thank my friends Arnulf Schere, Stefan Schroth and Paul Sutton for their tireless support and last but not least I acknowledge the constant presence of Romana Schneider. DOUG CLELLAND

The IBA group involved in the work of SO 36 district are as follows: Ulrich Buelhoff, Yalcin Cetin, Bahri Duelec, Joern Dargel, Wulf Eichstaedt, Cornelius van Geisten, Kostas Kouvelis, Jochen Mindak.

Photographic acknowledgements: Richard Bryant (pp43, 46, 109, 111); Siegfried Bükler (pp37-38); ESTO (p81); Reinhardt Friedrich (pp21-24, 30-34, 112); Reinhard Görner (p49); Wilmar Koenig (pp57-60, 82, 83); K. H. Kraake (p96); Waltraud Krase (pp104-105); Jochen Mindak (p35); Uwe Rau (pp21-24, 45-47, 53-56, 66, 67, 78, 82); Harald Thierlin (pp28, 42).

Other illustrations: Part cover and illus 1 of 'Berlin—the Milestone and the Millstone', 'The Rebuilding of Troy' by Jean Colomb (Stiftung Preussischer Kulturbesitz); part cover, Koch-Friedrichstrasse competition project of Peter Eisenman (photo: IBA); part cover, Interior of Rheimers Hofgarten and St Bonifacius Block (photo: Clelland).

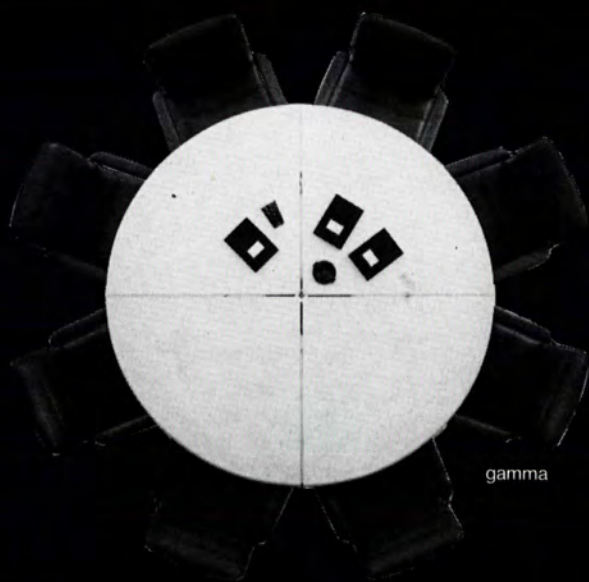
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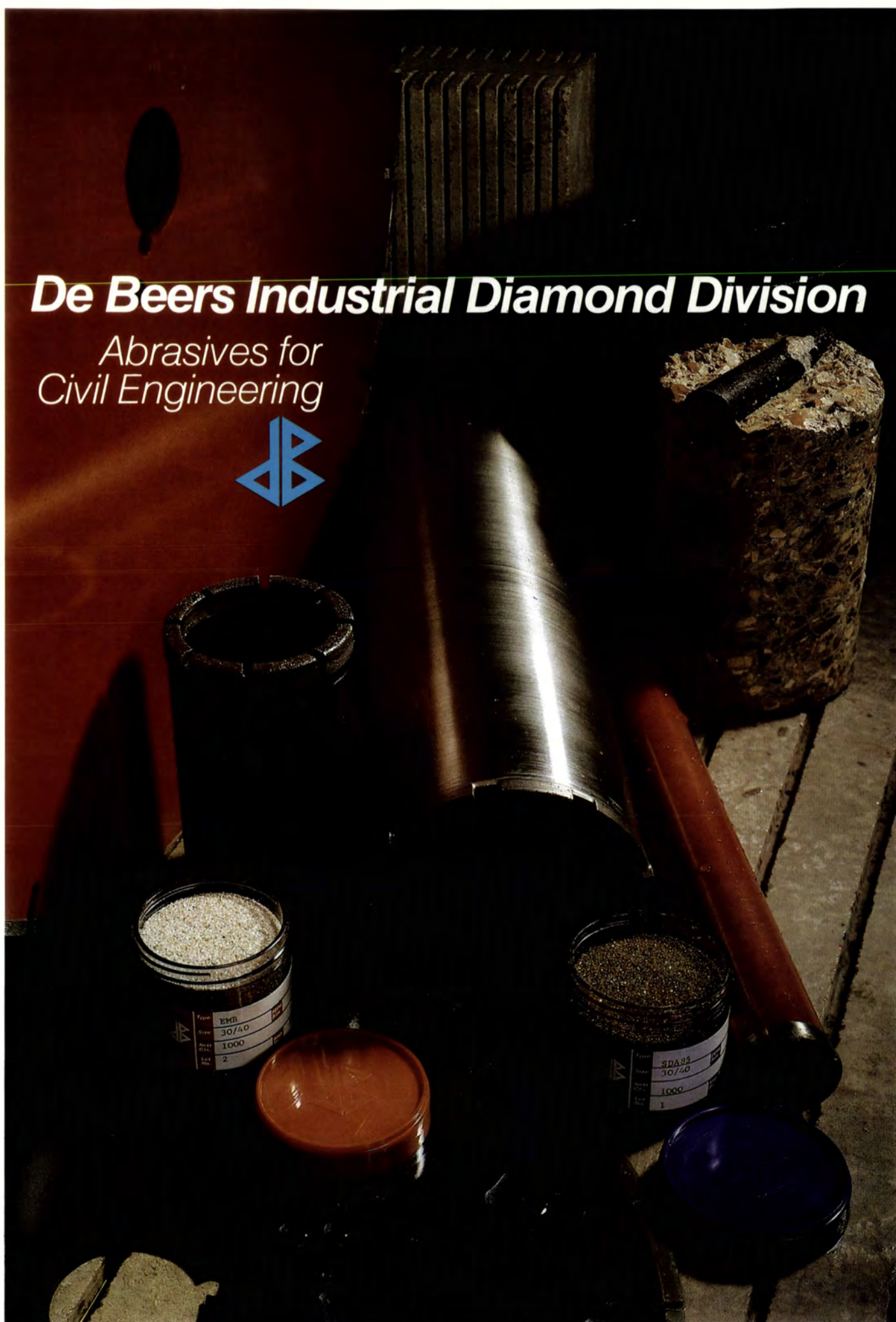
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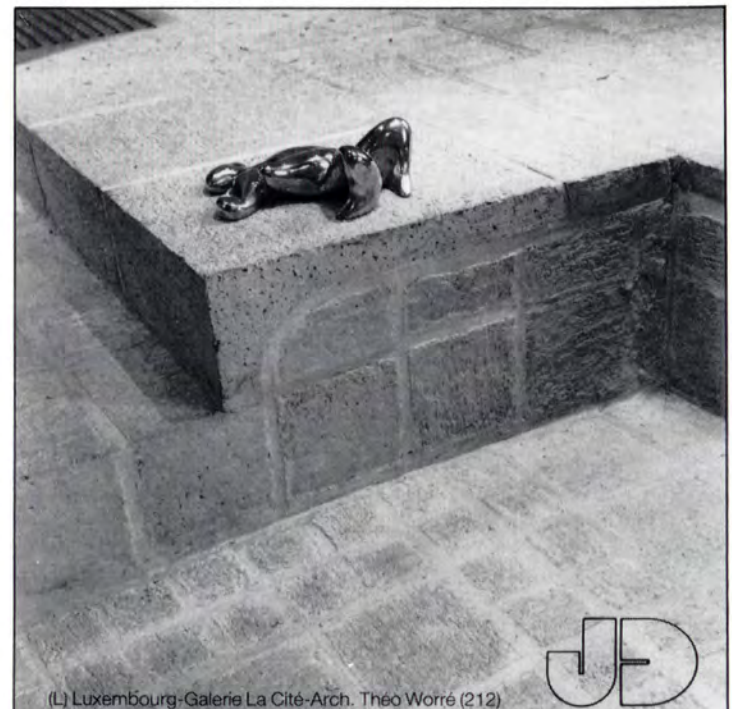
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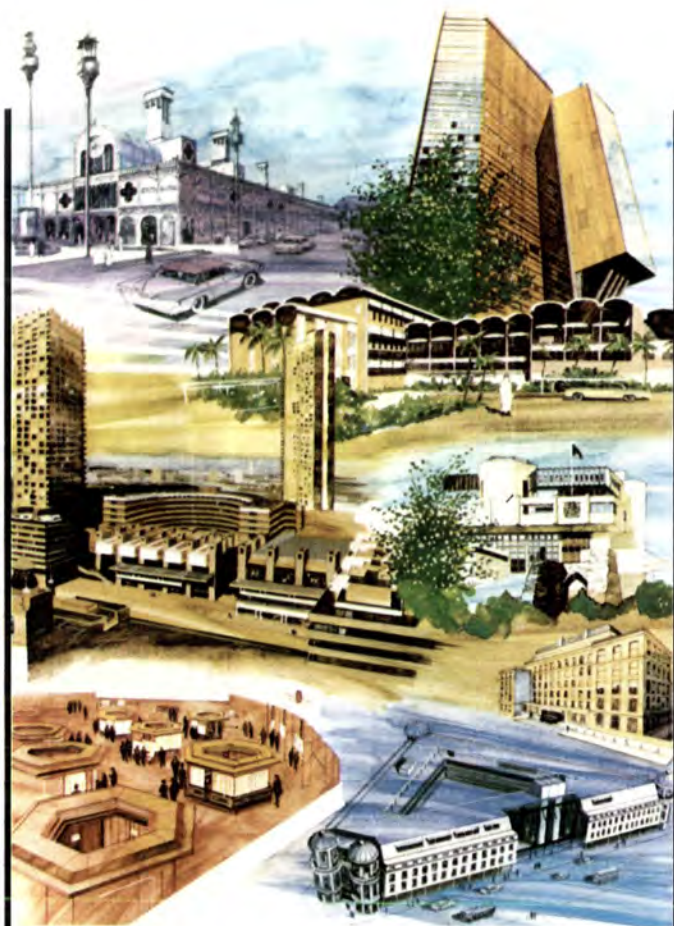
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The Director of Studies will be **Mr Peter Rattenbury**, formerly Staff Inspector attached to the Architects and Building Group at the Department of Education and Science in London.

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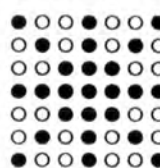
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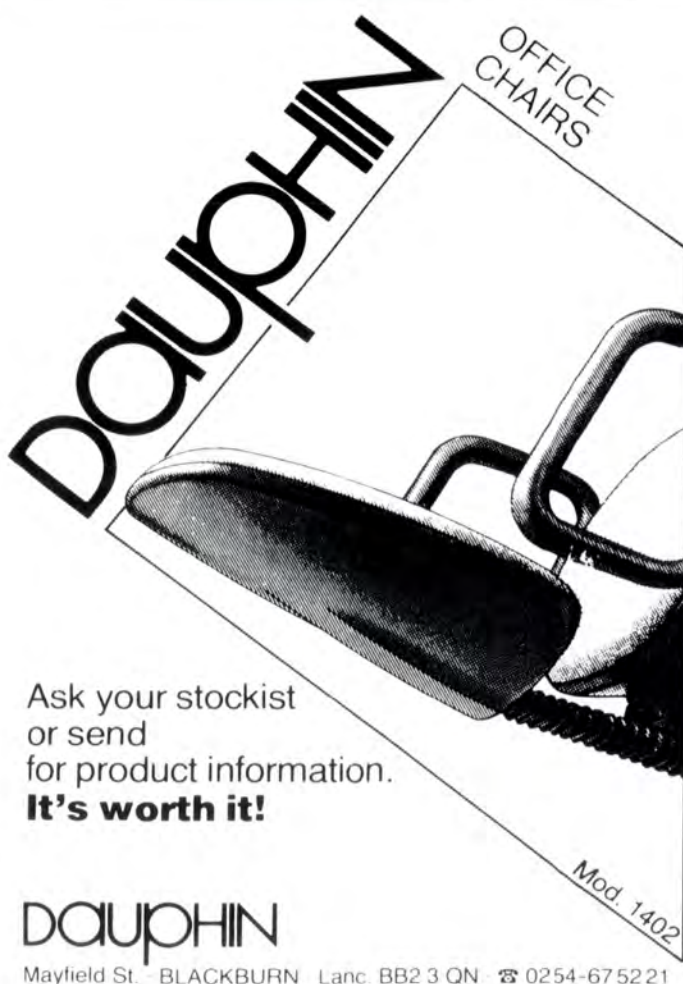
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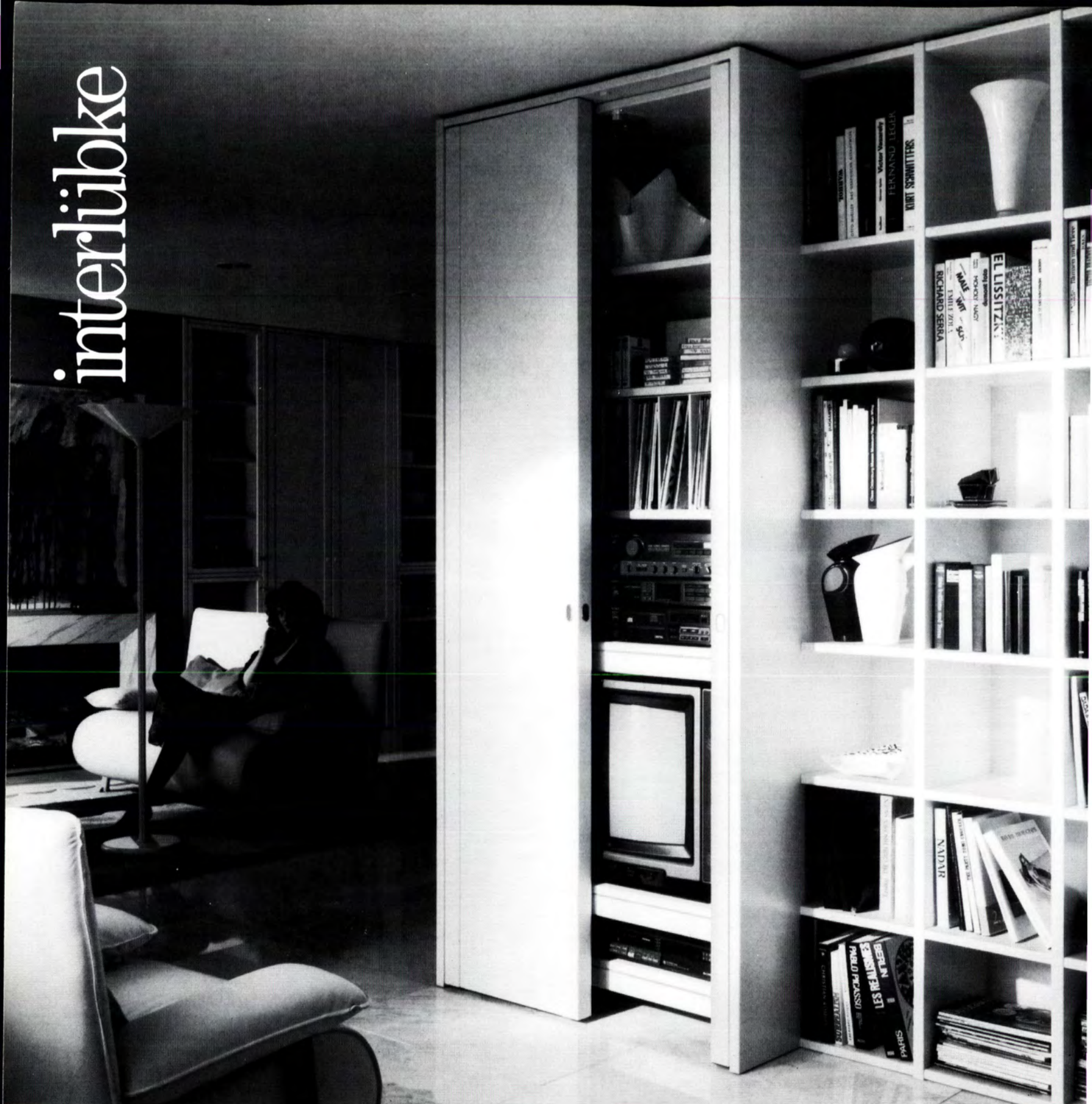
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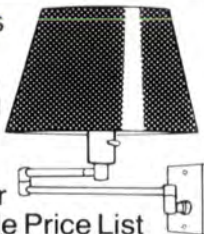
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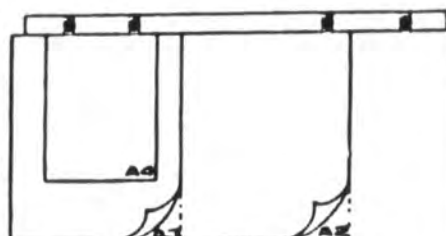
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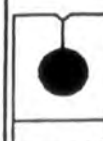
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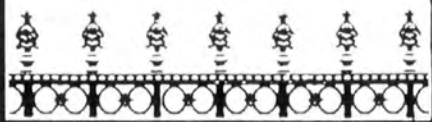
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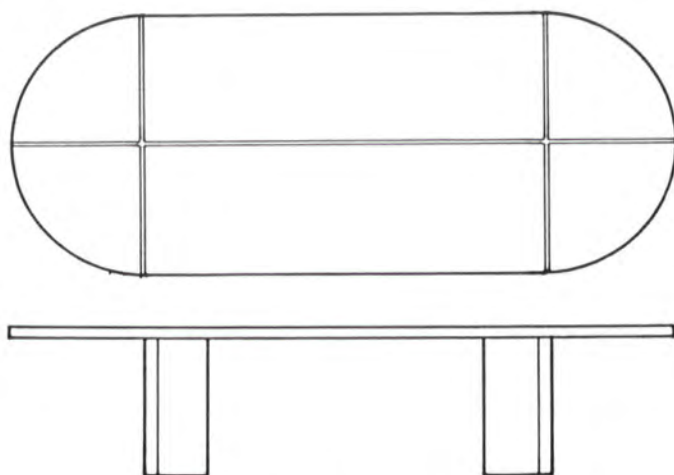
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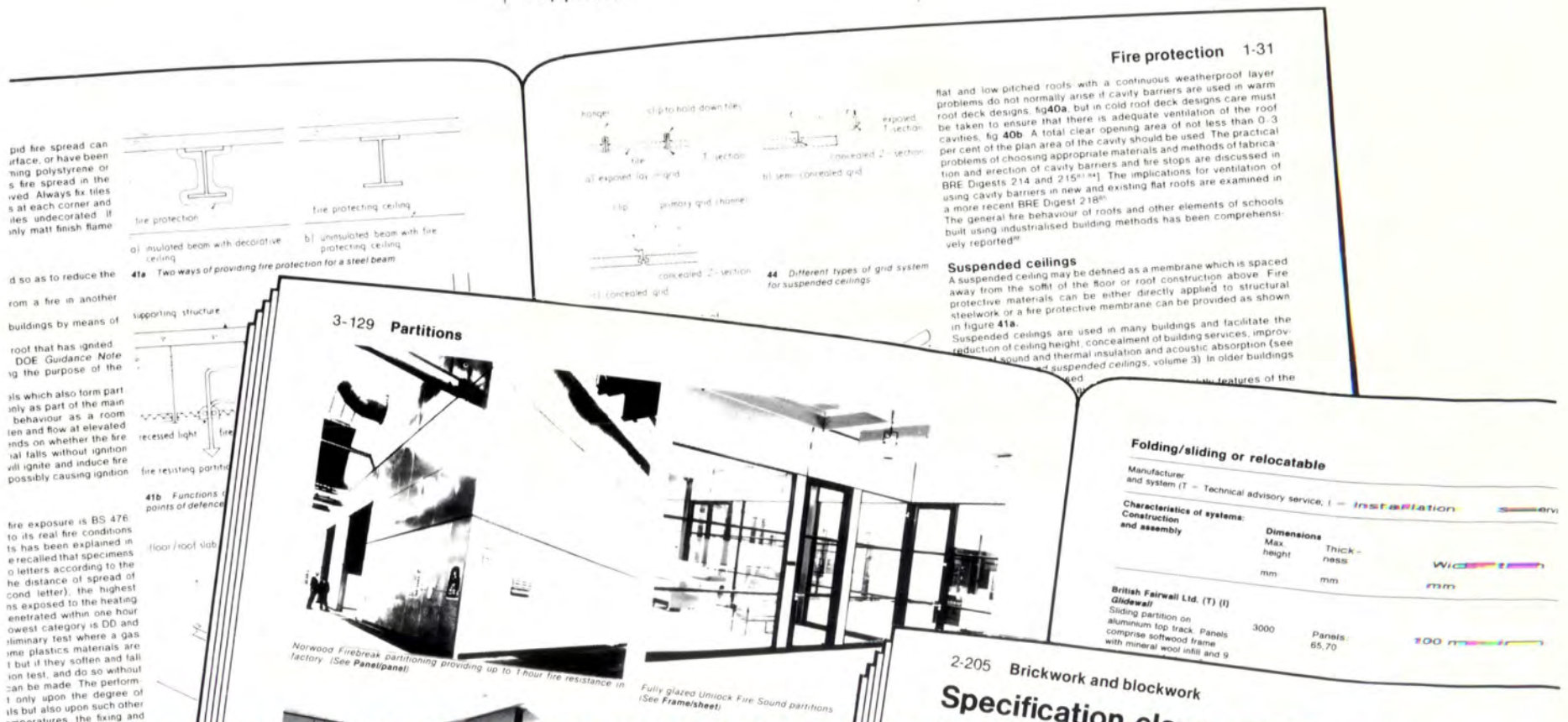
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Regionalism revisited in the October Architectural Review

Regionalism is a theme that is so topical to architects around the world that next month's AR revisits the subject to continue the debate and show further built examples. These include: Michael Graves' library in San Juan de Capistrano, Imre Makovecz's latest works in Hungary, houses in Australia by Darryl Jackson, three entries in a competition for an Arctic Centre in Finland and Lucien LaFour's buildings in Surinam which are introduced by Aldo van Eyck. Other essays include Robert Harbison on how Nikolaus Pevsner compiled 'The Buildings of England' and Colin St John Wilson on T. S. Eliot and the use of history. The ID section shows two north London workplaces — one customised for video post-production, the other for a group of designers by a group of architects. Order this and eleven other stimulating issues by using the order form on p131.



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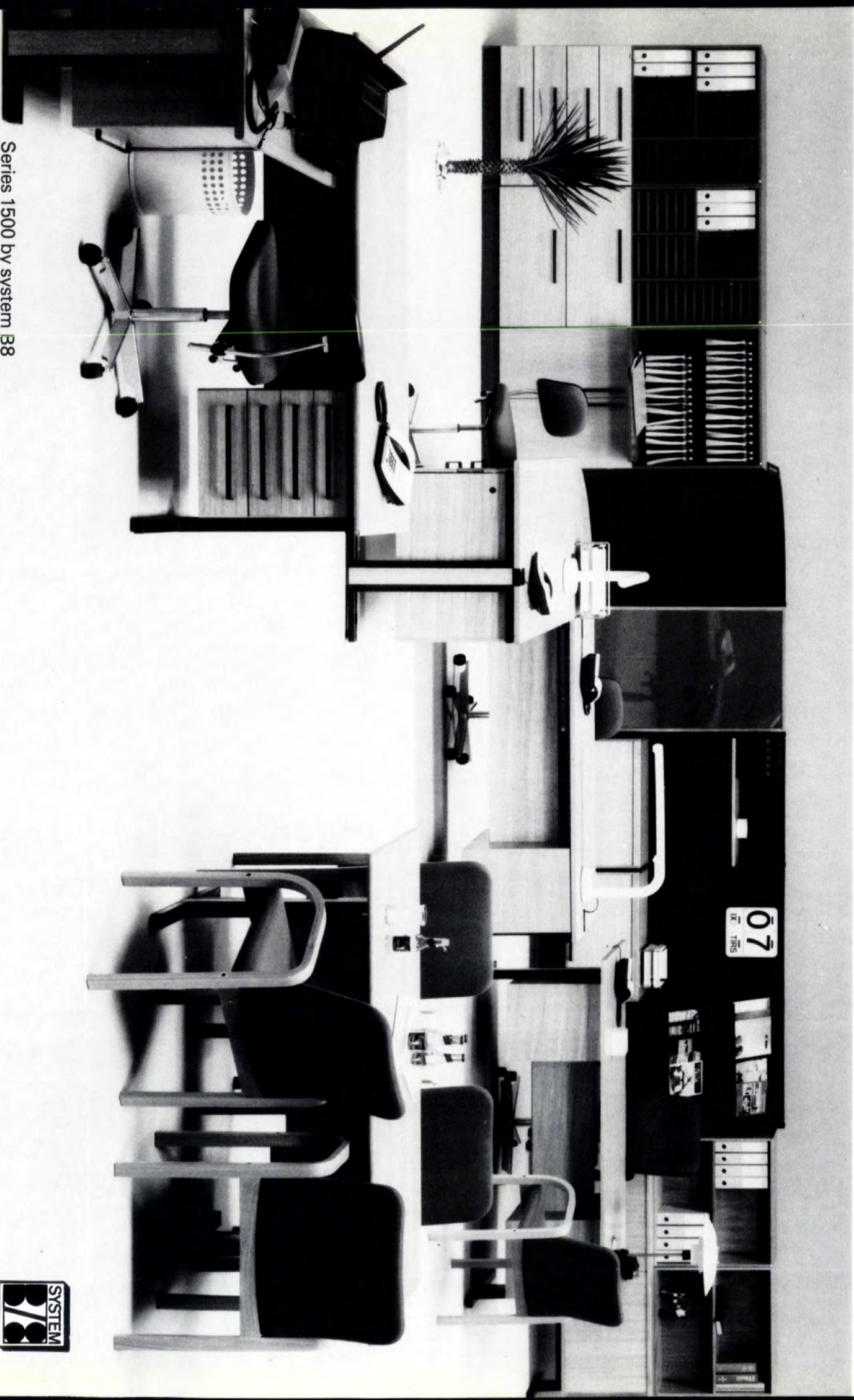
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