MONUMENT to the UNDETERMINED

an architecture school for the past present and future

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STUDIO
Theme Delft School of Design (DSD)
Teachers Andrej Radman, Huib Plomp, Marc Boumeester
Argumentation of choice of the studio
The architectural thinking studio allows for a wider and more theoretical research on architecture and the built environment. The reciprocal process between theory and design as a practice generates a ‘rich’ architectural graduation project.

Theme The Asignifying Affordance of Assemblage
Location Berlin, Museum island
Title of graduation project Monument to the Undetermined
BERLIN

THE PAST IS, NOT WAS

introduction
PREFACE

My search to a true meaning and understanding of Architecture started two years ago, in 2010 when I came to the Berghain, a hedonistic night club in a former power plan in Berlin. The overwhelming scale of the building, with its rough concrete, small and large spaces, was filled with people from all different walks of life that had one thing in common; escaping the reality of daily life into a dark gathering going on for hours and hours.

At the same time, when reading about and drifting through the city, the history of Berlin in the past century tempted me to dive into a story of architecture; a story that shows traces of almost all chapters in the debate of contemporary Architecture. The absolute, but open-ended plot in the story ends at the place where the history of Berlin began: The Schloss-platz at Museum Inseln on the River Spree.

When coming to Berlin for the first time, the city was working on the demolition of the Palast der Republik (Pdr), the former Volkskammer of the GDR. The enormous concrete cores of the building and the brown, rusty steel construction facing Karl Friedrich Schinkel's Altes Museum, had the appearance of an apocalyptic movie scene. Berlin is at this moment working on the plans for resurrecting the former Prussian Castle, that was taken dawn by the GDR to built the (PdR) on this place, the two most extremes in architectural ideology clash: traditionalism and modernism.

In some way I felt that all of this was interconnected with more, and even especially, with the Berghain. After research for a course with Jorge Mejia Hernandez, I came to the notion of buildings in Berlin, that act like characters in the story of the Berlin Wall. Berghain was built as a functional industrial building for the monumental GDR Stalinallee, but it gained its true meaning after the fall of the Wall: It is THE monument of underground Berlin of today and will always be remembered that way.

The architecture, manifested a successive architecture without architects, that even Cedric Price with his Fun Palace, Renzo Piano and Richard Rogers with their Centre de Pompidou and Rem Koolhaas with his Exodus project, could only dream of in utopia. But how to connect this story and to make it complete? During the course with Hernandez, we were asked to metaphorically paint a Canaletionian Capricio: a free choice of a public building on a interesting public space. This revealed insight about architectural form, and I started constructing a story of agonistic architecture in Berlin. But it did not bring me to the essence how all of these actors in the story work together.

When starting with my graduation at the Delft School of Design, with the intense, passionate and deep readings with Andrej Radman and Marc Boumeester, I came into contact with the philosophy of Gilles Deleuze and his followers. Different ways of mapping context suddenly became a way to construct interconnected parts, that which at first sight seemed unable to connect. This reflection thesis is an attempt to construct a frame to understand what is really going on in Berlin, and, most importantly, to position myself among people that try not to get caught in the yes-no-yes pendulum and short term dualistic epistemologies.

Imre van der Gaag, july 2013
1. Berghain, axonometry
2. Berghain, agonism
3. Berghain, rabbit hole

4. “Capricci Berlin”
Illustrations of author
not from author:
The first illustration is the objective, Cartesian view of Berghain, revealing only a ‘rabbit hole’.

The second illustration is more subjective, ‘virtually’ rendering the Berghain with the Berlin Wall and Schinkels’s Altes Museum, revealing the heterogeneity between monuments in Berlin.

The third illustration reveals an ‘route architectural’, stressing the tension between inside and outside world.

The fourth, ‘capricci’ rendering, tries to capture what is going on in Berlin. The Berghain turns its back to the ‘dead’ monuments of the city. Because of its hidden entrance, metaphorically at the dead centre of Berlin in the courtyard of the soon to be resurrected ‘Stadtschloss’, Berghain is a living monument. It thrives on the ‘scars’ of past terror. The meaning of architectural form and style can change over time for different generations and this finds its manifest in the past decades of Berlin.
THEORY
MAPPING THE VIRTUAL
research
INTRODUCTION

Berlin, a city plagued by numerous wars in the past centuries followed by a sequence of destructions, reveals a clarity about architectural form as a way to reflect, change or develop society in flux. It is here, that a closer understanding of the continuous (mostly European) debate about progression versus reconstruction of the past, finds its explanation.

As a narrative line, starting at the beginning of the twentieth century, the debate shows a constant dialectic discourse. In retrospect, each time-frame shows counter movements, agonistic towards each other and to paradigms of their predecessors.

The oldest place of Berlin, the Museum Island in the River Spree, reveals an emotional debate on how to deal with the past, present and future after a sequence of wars. At this site, the Pallast der Republik, the former GDR parliament, is recently demolished to make place for the reconstruction of the Berliner Stadttschloss. At the end of this century, Berlin rebuilds the Stadttschloss as a symbol to connect the previously divided Berlin. These dialectics between the conservatives and the progressive, stop the motion of architectural form, and take the discussion to a yes-no-yes about the (re) constructing the past, present and future.

At the start of the twenty first century, with its complex systems and highly dynamic progression, the dialectic and humanistic grounding of the architectural debate, is ill equipped of adapting nowadays needs of creating spaces that unify the past, with present and imagining a future. Neither the romantic, safe turn to historicism, nor the rational, objective believe in modernism, creates a unification of our complex environment.

It is here that the search for an alternative mapping becomes relevant. A place with such potentialities can reveal a hidden past, now and future.
**PROBLEM STATEMENT**

**FROM DIALECTICS AND DUALISM TOWARDS MULTIPLICITIES**

In this time of scientific progression and groundbreaking discoveries in the realm of the environment, sociology and neurology, both architectural theory and practice find themselves (with some exceptions) in a self determined, ignorant position. Clusters of architectural epistemology such as parametric design, architectural form (the typologists or structuralists) or sustainability, work on their own island of knowledge, without connecting the dots that could complete the drawing of our collective knowledge into built form.

Since the industrial revolution, architectural theory is still in the dualistic debate between progression and regression. Walter Benjamin’s philosophy of History, as depicted in the painting ‘Angelus Novus’, by Paul Klee, is, for architecture and urbanism, still the paradigm for translating historical events into the creation of the next. (3)

Too often architectural practice finds itself in a dualistic creative process of context versus program. Recent revival of historicism all over the world, that is trying to create meaning, symbolism and monuments to unite divided or lost societies in the fast-forward development of our epoch, fails to reflect our current state of progression. Thomas Mayne pinpoints this by saying “What is ironic in a time of unprecedented advancement in scientific and technological inventions is the reactionary and superficial appropriation of historical forms. The problem here is not just one of form, but of the tendency for this architecture to be acquiescent to the day-to-day demands of utility and economics. . . . This romanticising of an earlier time as ‘simpler,’ fails to grasp that it is in the realisation of complexity and contradiction that we begin to find our way out of the psychological malaise we’re currently suffering.” (4)

Indeed, in our present time, with its complex systems and highly dynamic progression, architecture seems incapable of adapting to the contemporary need to create spaces. Mayne exemplifies this by saying that with “the acceleration of telecommunication, as well as the mutation of lifestyles that this implies, have replaced traditional communities founded on the physical proximity by way of multiple interactions in a network. [As a result,] in the urban space, it is more and more difficult to find a satisfying articulation between a “public” and “private” sphere, like that between city and country, center and periphery.” (5) The classic notions of architecture and urbanism, are unable to keep up with the pace of our time. It is unavoidable to radically change our methods of research on, and our interaction with reality, to translate todays questions into sustainable answers. “To overcome this crisis, Mayne affirms the necessity of abandoning conventional ideas about urbanism, which tend toward a simple and homogenous order, and to take account of the complexity of the actual urban experience, which can only be understood in terms of the relations between heterogeneous experiences.” (6)

As seen in the pleas of Mayne, there are certain movements that try to create an architecture that is more based on the recognition of the city as a complex system, although this mostly unfolds into a technocratic, parametric based architecture that forgets the human experience and its subjectivity’s. The missing link is the mapping of this subjectivity, that extends to the realm of memory and identity, a link that connects past, present and future.

The Italian architect and theorist Aldo Rossi revived the notion of monumentality and the memory of the city in his book Architecture of the city, to create identity after the rational city planning of the CIAM. (7) As a reaction, close to the criticism of Mitscherlich and the Frankfurter School on modernism, time and perception came on the agenda of architectural theory and practice. Unfortunately the architecture of Grassi and his followers felt into the trap of semiotic signs and historical forms – a dualistic reaction towards modernism, failing to reflect the reality of contemporary society and the city. (8)
Neither the historic or the progressive approach to engage in the theme of desolation and loss of identity in the ‘network society’, succeeds in creating the right answers for a sustainable architecture and urbanism: One that makes us aware of the possibilities of exploring the unknown and unlimited solutions for creating ‘a home’ in the globalised world.

FROM TRACING TO MAPPING

To engage in the question how to ‘spatialize’ the globalized world, it is important to ‘construct’ models as a way to understand the world. In this time of technological progression, computer models and artificial intelligence help us to ‘render’ the world and give us answers to practical questions. However, the same technology based models are unable to solve our irrational human needs such as emotion, memory, subjectivity and imagination.

Indeed, it is important to ‘trace’ as much as possible the static’s and dynamics of the context for an accurate, omnipotent view, rationalising the complex systems of our environment for an integration in the built and un-built environment. However, architecture as a discipline, that has the potentiality to unify technology with creativity and objectivity with subjectivity, can contribute more to the built environments imagination. The tracing alone would lead to a rationalising of ‘what is already there’, without asking the question ‘what if?’.

Mapping, instead, is a form of tracing converged with multiple layers of meaning and subjectivity. The ‘question’ in mapping would be, instead of ‘what it is’, of ‘what is does’. (note: proposition by Andrej and Mark, that is fully agree with but do I have to put a source to it?) The mapping of subjectivity’s together with the tracing of the city’s complex points and flows can create a new ‘type’ of architecture. Architecture as a discipline, is at the diverging point of either becoming a service – executing the complex ‘programming’ of space, resulting in a rational translation of capitalistic paradigms, or, become a discipline of integration: one that can unify the objective with the subjective. The last one has the opportunity to, instead of showing the world ‘what it is’, imagine the world as ‘what it can be’. (9)
THEORY

For the unification of past, present and future, and the implementation of the complex contemporary environment in architectural models, it is unavoidable to abandon the dialectic discourse in architectural theory and practice. The following artist and philosophers, discarded the dialectic nature of theory, and proposed methods for a more sophisticated understanding of the complex world.

BRIAN ENO – AXIS THINKING

Brian Eno, a musician, artist and writer, writes in his book for a year with swollen appendices, about Axis Thinking. "An axis is a name for a continuum of possibilities between two extreme positions: so the axis between black and white is a scale of greys".(10) Axis thinking tries to reveal the field of possibilities for making decisions. Eno illustrates this idea with the choices people make about haircuts, as an artistic expression. The first axis to think about is if a haircut is masculine or feminine. Perpendicular to this axis could be for example if a haircut is neat or shaggy. Endless possibilities for an axis are imaginable, where each axis "exists as a 'dimension' in the haircut space, which becomes multidimensional...".(11)

With this everyday example, Eno brings artistic choices or styles under a concept, relating them with the variables that determine its variation. "What strikes you as interesting when you begin thinking about stylistic decisions (or moral or political decisions) as being locatable in a multi-axial space of this kind is the recognition that some axes don't yet exist."(12) The idea that new axes appear or disappear in different contexts or timeframes is a way to understand the constant change of meaning in art and creativity.

In a lecture held at the Architectural Association in London, were he talks
something is human (cultural) or nonhuman (natural), this world consists of interconnected parts in the Three Ecologies. In the same titled book, Guattari describes the three ecological registers of natural-, social- and mental ecologies. Ecology must be seen as the notion of the Greek oïkos (explain oikos)

To translate this into the realm of architecture, Reinhold Martin effectively explains the transition from the humanistic tradition into a the world of Ecology. Talking about architecture, modernism used “the cartesian grid, which became the very emblem of modernist “rationality” as the latter came under postmodern attack. In short, the grid as a unifying and coordinating device, [...] was simultaneously reified and displaced [...] into something that could only be grasped as an unstable matrix composed of a thousand plateaus.” (18) Without citing “a thousand plateaus” as a source, it is obvious that Martin is speaking of Deleuze and Guattari. The humanistic tradition with the dialectics between human and nature is made explicit in the renderings of Superstudio.(19) In their activistic photomontages the use of the grid is a metaphor for modern (and for them capitalistic) architecture that (over)structured the world of natural and human artifacts.

A Thousand Plateaus is often misunderstood and misused in (postmodern) architecture, but the transition of the overarching tradition of humanism or structuralism towards a dynamic system is the start of a radical different perception of the world (and thus in Architecture) and its mechanisms.

The axis thinking of Eno, and the appearance of the Virtual (“...axes [that] don’t yet exist”) operate in the multidimensional space (of possibilities) as discussed by Deleuze and Guattari.(20) The virtual, not to be misunderstood with the realm of virtual-reality, is, according to Deleuze, “not opposed to the real but to the actual. The virtual is not actual, but possesses a reality that is proper to it.”(21) For architecture, the virtual dimension is not new: “the architectural project has always been a virtuality seeking to translate itself

GILLES DELEUZE – VIRTUALITY AND THE PAST

The “intellectual matrix” from Darwin is further elaborated by French philosopher Gilles Deleuze and psychoanalyst Félix Guattari as a field with complicated and multidimensional dynamics. In their book Milles Plateaux Deleuze and Guattari propose this web as a “mechanism”, different from the rationalizing humanistic tradition.(15) Opposed to humanistic tradition, that
in physical objects, this perception of the past can just as well “create a new duration and a new “spacing” of sense. The artistic compound is not given once and for all, but inscribes itself in duration because the new percepts and affects that it creates lead us in turn into new becomings.”(28)

The Bergsonian ‘durée’ and Deleuzian ‘virtuality’ makes time a living concept, where we, in the present, interact, act and react with. It makes us as humans more aware of and have influence on the past, present and most important, the future. The past and its subjective memory is a ‘living’, dynamic subjectivity constantly in flux with the actual present. The static monumental pyramid of ‘history’, is changed into a baroque organism of ‘being’.

By seeing the past as virtual, the past becomes real. The past, being not ‘actual’, is in the opposite state: the ‘de-actual’. Transferring the notion of time into the virtual, the past becomes something that is, rather than something that was, a philosophy on time that the French philosopher Henri Bergson calls ‘a durée’ (duration).(24) According to Bergson, “the past should be referred to as that which ‘is’ while the present must always be understood as that which ‘was’.(25)

The past is reflected in our personal and collective subjective memory, and in the terms of Bergson, “it is by virtue of the past that we are able to actualize our present.”(26) This paradigm on the virtual and especially time, has two layers: At first, physical objects, like photographs and monuments that we interact with in the present, a concept of memory as described in Aldo Rossi’s The Architecture of the City. In What is philosophy? Deleuze and Guattari change the meaning of monuments (and memory) by transforming it into a Bergsonism ‘time capsule’: “...the monument is not something commemorating a past, it is a bloc of present sensations that owe their preservation only to themselves and that provide the event with the compound that celebrates it. A monument does not commemorate or celebrate something that happened but confides to the ear of the future the persistent sensations that embody the event.”(27)

The second layer is constituted from (sometimes non-repeatable) events and more abstract subjects of memory. These are kept for example in books and our personal and collective memory, but just as the memory captured into the real”, but the virtual is connected to other ‘points’ and ‘intensities’ in a multidimensional space of the system Deleuze calls the rhizome.(22). The (non-linear) rhizome, as opposed to the (linear) arborescent, is “the principle of the interconnection between one multiplicity and another – multiplicities that are never more than provisional assemblages in the process of becoming.”(23) The action of one architect thus operate in a chain of virtual and actual events in the ‘past’, where the past can be seen as virtual.


note from author: still from the a movie, the first in the range of five entitled ‘Five Fundamental Acts’.
The Following theorists, writers and architects exemplify a mapping of the virtual in architecture and urbanism during the late 70’s beginning 80’s. What they have in common is a search for an “anti-ideology” as opposed to participating in a dualistic or dialectic debate. These debates in Post Second World War Europe during the Cold War opposed capitalism to communism, progressivism to conservatism and modernism to postmodernism, and finds its most clear exemplification in Berlin with its agonistic paradigms at both sides of the Berlin Wall.

Rem Koolhaas was a student of german professor and architect Oswald Matthias Ungers who both worked, individually and together, on alternatives for on the one hand pragmatic modernism and on the other hand historicism. There work and research was highly contextual in time and space, exemplified in the context of Berlin. Interconnected but separately working on this “anti-ideology” was the French Filmmaker, Theorist, Writer and Artist Guy Debord, founder of the movement Situationist International. The manifest of the Situationists, just as Ungers and Koolhaas, proposes an “anti-ideology” and refused both the capitalism of the West and the dictatorial communism for the absence of autonomy of individuals in politics, economics and urbanism.

The epistemology of Koolhaas, Ungers and Debord show a radical method of mapping context, that is used to reveal a different perception of the past, present and future in time and space. Their use of the “virtual” plays a decisive role in making grounded discussions in developing their architectural or urban critique and proposals.

O.M UNGERS AND THE GREEN ARCHIPELAGO

Berlin, more than elsewhere in Europe, showed how a polemic debate between two paradigms in architecture and urbanism created two opposing ‘fronts’. Before the Second World War, when Berlin was in search of a new architecture for the future metropolis, the Beaux Arts opposed modernism, which in the end forced frontiers of modernism Ludwig Mies van Rohe and Ludwig Hilberseimer into exile after the closing of the Bauhaus by Adolf Hitler. After the war, at the dawn of the cold war when Berlin was split up in two opposing powers divided by the Berlin Wall, agonism in Architectural style dominated the debate and influenced the discourse of Architecture until today. The city is at the unconventional start of what would become the ‘concrete’ confrontation between two ideological opposites: capitalism and communism. As the German architectural historian Werner Durth stated, a “remarkable exchange of plans came about in which politically engaged architects in the GDR who had linked socialism with modernism were obligated to unloved national traditions, while their colleagues in the west, who only a short time earlier belonged to the circle around Speer, now appeared as proponents of modern architecture”. This leaded to a dialectic in architecture where architects either practised pragmatic modernism or communist ‘socialist realism’, creating two opposing totalitarian paradigms, manifestated in the ‘Western’ Hansaviertel and the ‘Eastern’ Stalinallee.

Ungers, professor during the Cold War at the TU Berlin, worked on a project called ‘Berlin as Green Archipelago’. As an alternative to the modernistic slabs in West Berlin and the boulevards in East Berlin, Ungers was developing a ‘third way’. Ungers and his students (among them later famous architects Rem Koolhaas and Hans Kollhoff) envisioned post-war Berlin as a city made of ‘islands’, where each ‘island’ has a different identity, floating in a green landscape. The method to come to this archipelago model was to demolish ‘weak’ parts and to strengthen ‘strong’ parts of the city, reacting on
the actuality of West Berlin as a shrinking city.

Ungers and his students “sought to turn Berlin’s idiosyncratic character as a politically divided city in economic difficulty into a laboratory for a project of the city that countered the technocratic and romantic approaches popular at that time.”(34) With a more diverse architecture spread over the ‘islands’ of the city, Ungers believed that the city with this “approach could overcome the fragmentation of postwar Berlin by turning the crisis itself ... into the very project of the architecture of the city.”(35) It was a critique on both the megalomaniac projects of the Stalinallee and the counter-project of the Hansaviertel, with the idea to construct Berlin out of micro-cities. These micro-cities radically reflected the city of Berlin including the baroque nineteenth century Berlin, Schinkel’s monuments and modernistic architecture. Ungers accepted specific architectural visions and utopian architectural form as Cities within the city.(36)

The method to determine each island, was an analyses of the urban form as a totality, and from which ‘parts’ this shape was constituted. These parts would reflect a certain architectural paradigm and a related urban design. The urban shape from each ‘city’ was compared with (sometimes utopian) paradigms known from somewhere else in the world. For example the gridded structure from Kreuzberg, broken in half by a rectangular shaped park was ‘thematized’ with the metaphor of Manhattan, New York, with its rigid grid and Central Park. The south of Friedrichstadt, bordering the Berlin Wall, consisted out of baroque buildings, in a radial street layout. This was ‘thematized’ as Karlsruhe in Germany – A baroque city with a ‘perfect shaped’ radial city layout. Even the utopian Magnitogorsk from the Russian constructivist Ivan Leonidov was used as a metaphor.(37)

14-17. Oswald Mathias Ungers, Rem Koolhaas, Hans Kollhoff, Arthur Ovaska, and Peter Riemann, The City within the City, diagrams, 1977

1: towns in the town
2: plan of urban island
3: chart of housing structure in Berlin
4: detail

note from author:
The outline over the grid is the Berlin Wall. In the detailed view (4), the two most top ‘islands’ represent South Friedrichstadt (left) and Kreuzberg (right).
With the Cities within the City, Ungers broke down the two opposing utopian paradigms of the East and West, into a “multitude of little Utopias” - a matrix reminiscent of Deleuze’s and Guattari’s A Thousand Plateaus.(38)

The virtual, is the imagination and connection of all the city parts with other parts in the rest of the world, reflecting the state of Berlin as the epicenter of Cold War politics. The virtual, is the appearance of different paradigms reflecting certain time periods becoming valid in the multiplicity of the now, connecting the past with present and future.

The used ‘generic’ grid in the representational figure-ground drawings, allows new islands to appear in the space between the other islands. “The green interspaces form a system of modified, sometimes artificial, nature ... suburbs ... parks ... woods ... hunting preserves ... gardens ... agriculture ... The natural grid would welcome the full panoply of the technical age ...”(39).

This space, the “natural lagoon” welcomes “counter cultures”, “ecological urbanism”, and is a “free-zone” for architectural experimentation that “with the city’s most controversial aspects, such as deviation, conflict, and even destruction” creates a space of possibilities.(40) This space is generic
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This space, the “natural lagoon” welcomes “counter cultures”, "ecological urbanism", and is a “free-zone” for architectural experimentation that “with the city’s most controversial aspects, such as devision, conflict, and even destruction” creates a space of possibilities.(40) This space is generic because “where there is nothing, everything is possible [and] where there is architecture, nothing (else) is possible.”(41) The “lagoon” is metaphorically the emptiness in space, where ‘supernova’ create conglomerations of stars, that gravitate other mass towards it. It is a ‘ecological’ system where natural, mental and social systems create a Darwinian space: survival of the fittest forms, architectural evolution.

GUY DEBORD AND PSYCHOGEOGRAPHY

Guy Debord illustrated his critique on post war urban interventions with his work Guide psychogéographique de Paris: discours sur les passions de l’amour (1956) and the followed The Naked City, Illustration de l’hypothèse des plaques tournantes en psychogéographique (1957), both in collaboration with the Danish painter Asger Jorn. The first map, used the Plan de Paris à vol d’oiseau (1956), a famous “magnificent perspectival rendering of the city”, a map, made for tourists, that reveals Paris as a homogeneous, “spectacle city”, an outcome, according to the Situationists, of the post-war capitalistic society. (42) The manifest of Debord and the Situationists, countered the post-war urban visions in Paris (and in other European city’s), that where, according to them, an outcome of the rational planning of the CIAM’s Athens Charter.(43)

The maps made by Debord and Jorn opposed the clear division of functions (and also classes of inhabitants) into different, clearly bordered city quarters. By drifting through the city, a method they called Derivé, they used their own subjectivity to find urban quarters where the city still had the ‘romantic’ sphere of the metropolis as written by Thomas de Quincey, Charles Dickens, Charles Baudelaire and Walter Benjamin.(44). By cutting up the Plan de Paris à vol d’oiseau, into “centres of attraction”, they emphasized the ‘special’ quarters of the city.(45)

The manifestation of this mapping in their cartography countered the objective birds eye view of the city that creates no subjective meaning. The paintings and maps of the Situationists use cut-outs of existing maps and images into a new composition, a notion called Détournement – “the fluid language of anti-ideology”, as Debord called it, was a reinterpretation and recreation of existing popular elements of mostly images.(46) This ‘mapping’ is the two-dimensional translation of the Theory of the Derivé.(47)

The subjective ‘mapping’ of quarters was an activism against the ‘rationalist imagination, which aspired to tailor the city with Cartesian precision. The Situationists “sought ways of illustrating and addressing the social ecology of the city...”(48).” The maps of Debord and Jorn, just as Ungers and his pupils, emphasise the quarters that stand out against the homogenising capitalistic urbanity of post-war interventions in the city. The clear borders of these heterogeneous ‘archipelago’s’ have “fixed points and vortexes which strongly
discourage entry into the white homogeneous spaces in between that represent the “self-contained character of administrative districts,” spaces taken by cars (parked cars literally took pedestrian space in this time) and the Cartesian modernistic “dead” spaces of post war architecture.

“With the aid of old maps, aerial photographs and experimental dérives, [the Situationists drew] up hitherto lacking maps of influences, maps whose inevitable imprecision at this early stage is no worse that that of the first navigational charts...” The Situationists “admitted that its overview of the city was reconstructed in the imagination, piecing together an experience of space that was actually terrestrial, fragmented, subjective, temporal, and cultural.” Nevertheless, “the only difference is that it is a matter no longer of precisely delineating stable continents, but of changing architecture and urbanism.” The Acknowledgement of the city as meta-stabile, the islands as tectonic plates that clash between one and another, reveal the city in flux of urban renewal. The activistic, virtual map of Paris, drawn up out of subjectivity, generated a ‘mind map’ of Paris creating a critique against the rational, omnipotent view rationalising the flows of traffic, money and goods that according to the Situationists “killed” the needed free spaces that were as vital for Paris as they were for cultural and personal exploitation of citizens in all classes.


note from author: The used ‘cut-outs’ are from the ‘Plan de Paris à vol d’oiseau’ from 1956, a famous “magnificent perspectival rendering of the city.”
Across Europe criticism on modernity and its concreteness in built form was
growing in the mid-1980s. The German historian Heinrich Klotz wrote that
“all the Western nations had completed the turn to history”(52). Klotz meant
that Western Europe “resorted to historical forms (of architecture) and
linked up to a historically given environment by way of critical response to a
modernity that in his opinion was characterised by a naïve belief in progress
and scornfully turned its back on the history of architecture.”(53)

The criticism of modernism that was arising found its most famous
architectural and urban proposals in the Internationale Bauausstellung (IBA)
in Berlin from 1978 to 1984. This exhibition was a call to internationally
known architects for visions on intervening in the still damaged urban tissue
of West Berlin. Parallel to the exhibition a competition was held for specific
sites that show the insularity of West Berlin, the clash between modernism
and the Berlin Perimeter block or the damage of the Second World War.
(54) The german architect Josef Paul Kleihues, director of the IBA, was very
much influenced by architectural theorists Leon and Rob Krier’s “convention
that the city needs streets, blocks, and squares…”, a theme in urbanism far
removed from modernism.(55)

It was at the start of the IBA that the image and memories of nineteenth
century Berlin revived and were set as the reference for rebuilding Berlin.
The ‘nightmares’ and ‘horrors’ of war and utopian visions of nazism,
modernism and communism had to be erased with a ‘critical reconstruction’.
This ‘critical reconstruction’ focused on restoring the urban fabric of
nineteenth century Berlin and to use this Poché as example and reference for
other parts of Berlin.(56)

Ungers with his students criticised the critical reconstruction already in
the Green Archipelago manifesto. This rather provocative project can
be seen as one of the earliest critiques on the Krier brothers visions for rebuilding Berlin with their “romantic” approach. In the manifesto The City in city: Berlin as a green archipelago, the authors write that the “[critical reconstruction is] to be avoided on the theoretic and operative plane, due to their illusory character: one is that of starting from the assumption that the city can be restored to its former historic substance and configuration ... The realisation of the idea of “repairing” the city which, if wrongly interpreted, may in practice be transformed into a destruction of the city...” (57)

For the competition around the IBA, Rem Koolhaas with his office O.M.A, submitted a plan for four ‘blocks’ around Friedrichstrasse and Kochstrasse. Koolhaas neglected the references for critical reconstruction stated by the IBA and opposed the ‘fantasy’ reconstruction of Berlin. Koolhaas defies “the plan to restore the nineteenth century edification with closed blocks. The gaps created by bombing, the postwar reconstruction, the wall that borders and divides the city, and architecture of Berlin, all excluded from the references of the IBA, are summed up in the aerial view of the plan of the quarter along Friedrichstrasse, showing the Skyscraper by Mies van der Rohe, the fabric of parallel blocks envisioned by Hilberseimer...” and other architectural forms that stand out in the city’s Poche.(58)

Koolhaas wrote in one paragraph about his critique towards Kleihues, the Krier Brothers and most of ‘postmodern’ architects by saying that “the recent rediscovery of the streets as the core element of all urbanism, the simplest solution to this complex and ambiguous condition [of Berlin] is to undo the “mistakes” of the fifties and sixties and to build once again along the plot lines, [and this would] hide most of the postwar buildings in an effort to render harmless the mistaken ideologies of the past four decades.”(59)

The visions derived from the workshop together with Ungers on the cities within the city explain the stance Koolhaas takes towards the IBA. Effectively he sums up the ‘beauty’ of the agonistic architecture and the different architectural utopias and the reason critical reconstruction would harm the city. “It is important to resist [the] temptation [for critical reconstruction],

24. Office for Metropolitan Architecture, Rem Koolhaas, project for Kochstrasse and Friedrichstrasse, 1980, axonometric drawing
to avoid becoming part of a mindless pendulum movement where the acceptance of one particular architecture doctrine leads – as surely as day follows night – to the adoption of the exact opposite a few years later: a negative sequence in which every generation ridicules the previous one only to be annulled by the next.” (60) With these words Koolhaas summarises the agonistic projects and counter projects of Berlin, and refuses to participate in this chain of events. “The effect of such a yes-no-yes sequence is antihistorical in that it condemns the discourse of architecture to become an incomprehensible chain of disconnected sentences.” (61) It was this competition entry for the IBA that showed the most radical critique against the ‘critical reconstruction’ where Koolhaas used iconic visions or buildings, built or unbuilt, destroyed by the war or demolished, as the ‘reality’ of Berlin.

The acknowledgement of these projects as the reality, reveals the ‘virtual’ of the context, where the virtual is presented, in the aerial view, as the ‘real’ but not the ‘actual’. This contextual mapping of the virtual generated an image of the site ‘legitimating’ his design for an empty plot constituted from a “texture of patio houses whose models are those of Hilberseimer and Mies van der Rohe, generating a multiplicity of walls, a symbolic reflection of the Berlin Wall.” (62) Koolhaas’s proposes “modern typologies … [that] can co-exist with a classical street pattern and the survivors of architectural ideologies from the recent and distant past.” (63) The mapping of different, sometimes ‘clashing’ ideologies, even at the other side of the Wall, constitutes a field of possibilities in the context of Berlin, acknowledging the recent historical happenings around the Wars.
METHOD

MOVEMENT AND META STABILITY

The perception of space and time has always been a topic of discussion in the field of architectural theory, related to philosophical readings on space, time and matter. Since the evolution theory of Darwin, the idea of time and space changed radically, from a sequential loop towards a progressive line. Our perception of space, time and matter in daily life consists of the dynamic flows of nature and traffic, the static objects like mountains and architecture, and our memories of the past, by virtue in our minds, and physically in photographs and books.

With new techniques, such as cinema, photography, satellites and computers, we can perceive the things that at first sight seem static becoming dynamic. Manual de Landa uses the metaphor of the moving tectonic plates and with that the creation of mountains with an inch every year, for meta-stability – something that seems static but is actually moving. The growing of a city, the construction of a building, the decay of the facade, and the demolition, all this together, when ‘fast-forwarded’, create a moving image. The way the futurist emphasize the dynamics of movement, for example in Marcel Duchamp’s *Nude descending a Staircase*, can be, metaphorically, a technique for mapping certain aspects of the city. The mapping of this movement makes us perceive the city as something highly dynamic and charged with “basins of attraction” and “singularities”.

POINTS OF GENESIS

The human (architectural) interventions contribute to the meta-stability and movement in the environment. The point of creation, and the process of becoming are working, as set out in this paper, in the Deleuzian ‘rhizome’; ‘points’ and ‘intensities’ working in a multidimensional space. How does the morphogenesis (the process of becoming) operate as architectural form? In humanistic tradition this is structured in the dialectics between the realms of building typology and its context. If we transcend this towards axis thinking, we can think, next to a range of possibilities, of the axis of typology, context, content and program. These axes are not a range of possibilities but a range of virtual and actual reality’s in its totality.

The axis of typology, is not a range of forms between on the one end the ‘pavilion’ and the other end the ‘courtyard’, describing its position between introverted and extroverted. Instead, the axis of typology (figure 26) is more visualizing the precedents that are in the mind of an architect or the environment he or she is working in. Before actualization of the building, which can be called the point of genesis, the ‘virtual’ consists of ‘ghosts’ hovering in this space of possibilities.

The axis of context (figure 27), is ambiguous, where before the point of genesis, it consists of the present “real” physical context, the actual
morphological layered structure of the environment. Existing, next to the actual context, there is a virtual context, consisting of historical events, being ‘de-actualized’ and future plans not being actualized. The process of becoming, and the point of creation, change the context and thereby the entire virtual, and actual context. The axis of context, with the progression of time, is a reciprocal mechanism between possibilities and realities.

The axis of content (figure 28) operates on the level of epistemology. Certain visions and ideas, be it utopias or the project of the city, are virtual before actualization. At the point of genesis, the idea becomes crystalized: its actualization. After actualization, the content changes, being this because of society in flux or other such mechanisms, and it becomes virtual again in the mind of its users, the creators and spectators.

The program is virtual before its creation, and made actual by a spatial translation of the program. However, as architecture theorist Paul Virilio, it must be emphasised how “the way a space is used and inhabited. The monumental conception of architecture forgets that the building is inscribed in a duration and in a complex fabric of social relations. The work of an architect does not end when actual construction is completed; the building continues to act within its environment and in regard to the various ways it is used by a multitude of people, each one carrying out a different strategy.

Virilio thus affirms that, to the extent that ecology involves the study of relations carried out by living beings vis-à-vis their environment, it will be necessary to engage a way of thinking that comprises a true ecology of the building.”(65) As time progresses, the axis of program (figure 29) experiences an exchange of rational objective program and a subjective interpretation. Architects can operate as the mediator in this process of an object.

The axes work together towards the point of genesis, becoming more and more intense. Genesis even takes place at intense moments before
realization, considering the different (design) phases and decisions that are taken from the initial idea until completion of the building. (figure 30) This is what we could call the ‘process of becoming’. Intensity is at its highest peak when genesis takes place, a moment that in ecology is called morphogenesis.

It must be noted that these points of genesis don’t necessary need to be actualized. They can just as well be utopias, unrealized projects or studies. As Foucault states in his Of Other Spaces, utopias are the mirror of reality. “The mirror is, after all, a utopia, since it is a placeless place. In the mirror, I see myself there where I am not, in an unreal, virtual space that opens up behind the surface; I am over there, there where I am not, a sort of shadow that gives my own visibility to myself, that enables me to see myself there where I am absent: such is the utopia of the mirror.” (66) The mirror is metaphorically the virtual in the field of possibilities.

To construct a diagram from the rhizome into ‘axis-thinking’, creates for designers a wider understanding of the reciprocal process on intervening in the built environment. Points, that at first sight seemed unconnected, have the potential of becoming ‘valid’ and ‘productive’. This ‘productivisition’ of points and ‘intensities’, makes it possible to enable and connect past, present and future, the actual and the virtual.
According to Bergson and Deleuze, time is a living concept that we interact with. The meaning, importance and actuality of history is a concept we have the potentiality to change. In this time of rationalizing, it is important to work on a more critical position, towards the subjectivity of the virtual and thus history, “in which man now appears destined not only to ‘react’ but to ‘act’.”(67) This can construct “our search for the condition – the ‘structure of experience’” - to be more critical and take a ‘imaginative’ stance on the topics of the future.(68) The architect can be at the position to reconsider, reinterpret, re-imagine, the un-actualized virtuality’s. The possibilities of, when thinking in ‘axes’ and vortexes, mapping the virtual is endless. The method for mapping is already a subjectivity, and the researcher should take a stance, considering the context he or she is working in. These axes could, with the used examples in theory and practice, as a proposition, consist of the following subjects:

Mapping the meta-stability of the context.
What is the movement and what are its vectors? What are the counter forces on this movement? What are the stable and what are the dynamic objects or fields? This can reveal the temporalities of the context.

Mapping the virtual context.
What are the hidden virtuality’s in time and space? How is it connected to other spaces and other times? A method of mapping this could be ‘drawing’ specific axes, and construct a web with connections in time and space, connecting to historical events and places.

Mapping the narrative.
To avoid being part of contemporary (architectural) styles, ideas or paradigms, how is the intervention, relating to the past and future, creating a sequence or narrative?

Mapping memory. How is the memory constructed, and with ‘what’ and ‘where’ is it connected?

Mapping experience.
Closely related to psychogeography, what models can be constructed to map experience and what ‘can’ be changed or ‘should’ be changed?

Mapping the scenario. What are the possible scenario’s, taken into account al the other propositions for mapping? This puts the designer in the position of creating the next scenario, or changing the direction by saying ‘what if?’ or ‘why not if?’
CONCLUSIONS

To engage in the question how to 'spatialize' the globalized world, it is important to 'construct' models as a way to understand the world. In this time of technological progression, computer models and artificial intelligence help us to 'render' the world and give us answers to practical questions. However, the same technology based models are unable to solve our irrational human needs such as emotion, memory, subjectivity and imagination. The missing 'link' is the 'mapping' of subjectivity, that 'touched' the realm of memory and identity, a link that connects past, present and future.

The theories of Gilles Deleuze and Brian Eno, gives a wider understanding of the world in terms of time and space, and makes it possible to 'compress' past, present and future in one 'structure', called the 'rhizome'. With this structure, models can be made to conceptualise progression of time and space and how to intervene in this 'web'.

Architects and urbanists that mapped this rhizome, such as Unger, Koolhaas and Debord, came to new (contextual) revelations, practicing retrospective theories on urban development that leaded them to highly critical and contextual, activistic proposals.

The method of constructing an axis-thinking around architectural interventions in the (urban)rhizome, positioned in the rhizome of urban progression, architects and planners are able to propose future 'scenarios', inserting there proposals in the 'narrative' of urban 'movement'. This method elaborates on both the theory of Deleuze and Eno and on the mappings of practicing architects and urbanist. In this way architecture can, by position itself in the discourse of these pioneers, escape the Cartesian dualism towards a progressive, uniting multiplicity.
MAPPING
THE ACTUAL VS. THE VIRTUAL

research
1. The Actual current urban issue and future developments in red

2. Trains and subways

3. Destruction: Destructed buildings in the Friedrichstadt district and the Berlin Wall
4. Utopian visions built and unbuilt: an virtual map with plans of Albert Speer, Hans Scharoun, Oswald Mathias Ungers, Stalinallee (various GDR architects and Hansaviertel (various modernistic architects))

5. The utopian void

6. Rhizome map
KARL FRIEDRICH SCHINKEL
URBAN ACTORS

research
Fourth, scattered around the city, more residential and feudal leisure points, the most famous being the conglomeration of ‘pavilions’ and ‘temples’ in Glienicke, designed by Karl Friedrich Schinkel and his pupils like Peter Joseph Lenné.

At this moment in history, Schinkel designed the Bauakademie on the banks of the river Spree, between the monumental museum island and the grid-structured Friedrichstadt.

As a case study to axis thinking and virtuality, Schinkel’s Bauakademie is ‘deconstructed’ into four narratives; typology, content, program and context, into two sequels; before and after its completion.

SCHINKEL’S BAUAKADEMIE REVISITED

Architecture and art schools, have been throughout history, a manifestation of a certain idiom of architecture, as a reflection of society or pedagogy in flux. As being part of the architectural thinking studio, this chapter tries to discover the ‘process of becoming’ behind the creation of ‘radical’ renewal in architecture schools. With the example of Schinkels Bauakademie in Berlin (1832-1836), a multiplicity of (contextual) relations are made. This famous example of early modern architecture constructs a hidden ‘web’ of creations and ‘virtual’ relations; the architectural design as a reciprocal process between individuals and the collective, between local and global, between space and time.

Instead of revealing ‘what it is’, this chapter reveals what is ‘going on’ in and around the design of the Bauakademie. The intervention of Schinkel is reflected to the philosophy of Gilles Deleuze, where the creation is part of a ongoing process, even after it’s destruction by the GDR in 1961.

CASE STUDY BERLIN

THE VIRTUALITY OF SCHINKEL’S BAUAKADEMIE

Berlin, a city plagued by numerous wars in the past centuries followed by a sequence of destructions, reveals a clarity about architectural form as a way to reflect, change or a developing society in flux. The architectural educational institutes and its buildings, reflect the agonism in architectural style related to these developments in society and politics. Looking to case studies of institutes for architectural education, this can be clarified.

To fully understand the ideological momentum of post-war Berlin, it is important to see the historical line of urban and architectural visions of pre-war Berlin starting at the end of the 19th century. At this time, the capital of the Prussian empire was constituted by multiple elements along an east-west axis: first, a dense baroque city, with the Schinkelesque museum island (with important monuments such as the Berliner Schloss and the Altes Museum). Second, the dense Friedrichstadt, with its ‘Berlin’ perimeter blocks along ‘Friedrichstrasse’ and ‘Unter Den Linden’. Third, west of Friedrichstadt the Tiergarten area: a stretched park with palaces and avenues that showed the power of the Prussian empire with the victory column and other monuments.
Looking at the architecture of the building, the Bauakademie expresses the construction directly. However, Schinkel rejected the pure functionalism, that lacked ‘the historic and the poetic’. Schinkel combined the new typology of the warehouses he has seen in England, together with a poetic layer that reflected the aesthetics of the new intellectual Prussian empire.

Program

In 1799 the building academy was established to be the central school for all royal provinces of Prussia and its architects and structural engineers. This marked the start of the tradition of regulated professional training. The Bauakademie was relocated and constructed from 1832-1836, after the plans by the institutions most famous former student; Karls Friedrich Schinkel himself. The building was meant to house institutions such as the Oberbaudeputation, the Higher Council of Architecture, and the Königliche Technische Hochschule, the technical royal faculty, which will give birth in 1879 to the Technische Universität.

**Typology**

In search for an architecture that reflected the philosophical idealism of the Prussian state, Schinkel developed a ‘style’ of architecture that strongly shaped the architectural landscape of Berlin. At the start of the industrial revolution, Schinkels bauakademie was known as one of the first ‘modern’ buildings of modernity. “The building was inspired by the English factory buildings of the early 19th century and, due to its particular construction and construction method (serial construction), was considered the first architecturally significant industrial building of Germany pointing the way for modern architecture.” To reflect the new coming epoch, Schinkel translated the style of the English factory buildings he has seen on a study travel, into a public building. Schinkel “was intrigued by the way industrial buildings were realized and was determined to bring this way of constructing to Berlin, but he would apply an aesthetic and poetic layer which in his opinion was an intrinsinc part of architecture.”
Wilhelm von Humboldt, a political writer and influential statesman who founded the Berlin University in 1809, reformed the whole Prussian education system on the basis of the ideals of the 18th century Enlightenment, as expressed in the writings of philosophers as Jean-Jacques Rousseau. Education from now on was the responsibility of the state and stood open for the public no matter from which class or background.

Content

Schinkel's architectural interventions, operate on the scale of the city. As a way to reflect the new philosophy of the Prussian Empire, the implantation, is crucial for understanding the architectural intervention of Schinkel. “Schinkel was highly influenced by reformations of Humboldt. The idea of an educational system which was free for everyone to enter came to expressing in the design of the Bauakademie. The building is positioned freely between the high architecture of the Friedrichswerder Church and the City Palace. The Bauakademie is an example of a middle class architecture which frees itself of hierarchies of feudal city planning by no longer being a part continues street facade. The spatial release is supposed to become associated with the pedagogic ideal, the political demand for freedom for the spirit and the capital.”

Where at first sight the Bauakademie is manifested as a rigid, symmetric urban element, Schinkel’s ‘project of the city’ is making a ‘melodically’, ‘playful’ composition of urban interventions, creating an urban landscape with the river Spree and the ‘natural’ elements still tangible in Berlin. With these elements Schinkel tries to ‘involve’ the citizens and students to pedagogically ‘join’ the ‘freedom’ of education, culture and city life.

Context

Before Schinkel’s interventions, the urban structure consisted out of the grid structured Friedrichstadt next the Museum island in the river Spree. On this island, the monumental, feudal Stadtschloss dominated the urban scenery. Schinkel acknowledged all these elements, but united them, together with his own interventions, into a melodically composed urbanity. Schinkel's architectural interventions tried to make people participate in society by making them aware of the movement and instability of even the most stable elements: ‘architecture must educate the public and let them rise by making them conscious of there own identity’. The interventions of Schinkel (the Altes Museum, the Cathedral, the Friedrichswerder Kirche), formed the existing natural setting of the River Spree, the monumental Stadtschloss, and the grid structured Friedrichstadt into a free-standing, organ like arranged ensemble.
The DB instead developed a curriculum close to the Sechzehn Grundsätze des Städtebaus (the Sixteen Principles of Urban Design)” a document influenced by the ideologies coming from Moscow, commonly understood as a counter agenda to the Athens Charter. The Bauakademie, lost his function, and ‘dissolved’ into the virtual. After the fall of the wall, the DB institute was closed again, and the former West TU became the main architecture educational institute in Berlin.

Virtually, the Bauakademie’s typology and its traces can be found in Berlin. A multiplicity of relations exists and is still growing over Berlin. Firstly, the composition of Schinkel with numerous buildings he designed are still standing. The empty gap in the urban tissue makes the Bauakademie’s ‘ghost’ tangible. The ‘free-form’ composition with the Werderscher Kirche, the Altes Museum, slowly transforms into the grid-orientated monuments at the Gendarmenmarkt, the Neue Wache and the Headquarters of the Humboldt University, all made by Schinkel.

Secondly, with recent voices for resurrecting the Bauakademie, a one to one scaled, detailed corner fragment has been built at north-east corner facing the Museum Inseln. This method for ‘propagandising’ the resurrection of the Bauakademie is copied from the nearby Schlossplatz. Using a one-to-one scaled model of the facades of the Stadtschloss, advocates for reconstruction this destroyed monument, represented the facade painted on a canvas hanging and the largest scaffolding installation in history, perpendicular to the at that time still standing PdR. The facade was reflected in the bronze coloured facade of the PdR and provoked the entire city to “an objective judgement”, to rebuilt the Stadtschloss or something new.(93) The corner fragment of the Bauakademie recently has been ‘completed’ with a facade.

Context

At the ending of the Second World War, most of the prussian public monuments were destroyed. Just as most important buildings nearby, the Bauakademie was heavily damaged in the last battles of the second world war. Since the museum island and the Friedrichstadt district was on Soviet territory, the decision whether to renovate or demolish the Stadtschloss was in the hands of the East. The importance of the place and its political meaning at the dawn of the Cold War, forced the GDR to make the first political statement in intervening in the city of Berlin. Walter Ulbricht, the leader of the East, officially stated that the absolute centre of the capital, der Lustgarten in front of Schinkel’s Altes Museum and the area of the former Slot, had to become a vast open space for demonstration, as an expression of a new Germany and the overcoming of the war.

The destruction of the Bauakademie and the Stadtschloss was politically motivated: For the GDR, the Stadtschloss and other monuments were a symbol of feudal and imperial power. At the place that was dominated by Baroque Prussian architecture, the GDR placed the enormous modernistic Palast der Republik (PdR) at the former Schlossplatz. Facing the PdR, the decision was made to built the ministry of foreign affairs, meaning the destruction of the Bauakademie.

Program

With the city splitting into two halves, at the dawn of the Cold War, two institutes for architectural education emerged. The first, the Technische Universität Berlin (TU) in the West, and second, the Deutsche Bauakademie (DB) in the East. The TU’s progressive curriculum was reflected in the new faculty, the Institut für Architektur 1962-1969 Berlin, by Bernard Hermkes (high-rise) & Hans Scharoun (low-rise). The high-rise is reminiscent of the pragmatic (burnt down) faculty of Architecture in Delft by Van den Broek & Bakema, while the low-rise is a ‘freeform’, a ‘baroque’ typology that Scharoun later would develop towards the highlights of his oeuvre such as the Berliner Philharmonie.

Figure 5.12, left
Axonometrie of the TU Berlin by Hermkes (high-rise) and Scharoun (low-rise)
Instead of the institute and its curriculum becoming iconic for its 18th century enlightenment, it was the architecture and its facade becoming the most important part of the buildings heritage. The longing for the Prussian monuments (both the Stadtschloss and the Bauakademie) reflect the painful history of destruction, were the majority of Berlin citizen prevails the safe and romanticised reconstruction of the Prussian era. The building as an artefact, became somehow the main program of the building after its destruction. However, Schinkel, being a modernist for his times, did not believe in the imitation of old architectural form and he made it quite clear that this was "insufficient, [and] that a 'new element' should enter on the high level of the guiding architectural idea, and that there should be a profound transformation. He thought that beyond the outer conventions of historical styles it might be possible to discover a more elemental level of continuity, and to reinterpret these 'essential' values in present-day terms."

Typology

The typology, virtually finds its reflection in newer buildings across Berlin. Architects influenced by Schinkel (conscious or unconscious) placed freestanding buildings over Berlin. Mies van der Rohe’s Neue National Gallerie, the former cogeneration plant nowadays called Berghain, and Rem Koolhaas’ Dutch Embassy, close to the Bauakademie are a reminder of the Bauakademie. Mies van der Rohe, is known for studying Schinkels architecture. The mass’, slightly off-set implantation and the composition of columns of the Neue National Gallerie, are a reminder of the Bauakademie. Also the Berghain, tries to 'escape' the rigid structure of the nearby Stalinallee, a boulevards following the strict rules of the Sechzehn Grundsätze des Städtebaus. Koolhaas’ embassy, combines the regulation for 'critical reconstruction' (a rule to complete the typical perimeter blocks) together with a lose standing pavilion. The pavilion reflects on the one hand the architecture from Mies van der Rohe in detailing, and on the other hand the off-set implantation that reminds of Schinkels Bauakademie. The above mentioned examples, reflect the free-form architecture of Schinkel, that 'stands-out' against the surrounding urbanity.

CONCLUSIONS

According to Deleuze, time is a living concept that we interact with. The meaning, importance and actuality of history is a concept we have the potentiality to change. In this time of rationalizing, it is important to work on a more critical position, towards the subjectivity of the virtual and thus history, “in which man now appears destined not only to ‘react’ but to ‘act’”. This can construct “our search for the condition – the ‘structure of experience’” - to be more critical and take a ‘imaginative' stance on the topics of the future.

With the discussed axis structure around the design of the Bauakademie, hidden layers of meaning behind this artifact can be constructed. This raises issues which should be addressed under two main themes:

**The narrative.** To avoid being part of contemporary (architectural) styles, ideas or paradigms, how is the intervention, relating to the past and future, creating a sequence or narrative?

**Memory.** How is the memory constructed, and with ‘what’ and ‘where’ is it connected?

With these techniques of 'mapping', the architect can be at the position to reconsider, reinterpret, re-imagine and connect former unconnected objects and its subjectivity’s and take a stance for future interventions: What are the possible scenario’s, taken into account all the other propositions for mapping. This puts the designer in the position of creating the next scenario, or changing the direction by saying ‘what if?’
Figure 5.13, top left
Axonometrie of Schinkel’s Bauakademie. Corner fragment one-to-one and volume painted on canvas

Figure 5.14, bottom left
Axonometrie of Mies van der Rohe’s National Gallerie

Figure 5.15, lower right
Axonometrie of Berghain

Figure 5.16, bottom right
Axonometrie of Koolhaas’ Dutch embassy, projected against the existing perimeter blocks
Friedrichstadt 1800
Friedrichstadt 1830 - first interventions of Schinkel
Friedrichstadt 1900 - metropolis
Friedrichstadt 1945 - destruction of war
Friedrichstadt 1950-89 - Berlin Wall
Friedrichstadt 2010 - reconstruction
Friedrichstadt 2020 - future plans for reconstruction

Karl Friedrich Schinkel
Bauakademie
Altes Museum
Humboldt university
Stadtschloss
Berliner Dom
Friedrichswercher Kirche

Rem Koolhaas
Dutch Embassy
Berghain - former power plant, now cultural building

CONTEXTUAL NARRATIVE
TYPOLOGY - PRECEDENTS & FUTURE DESIGNS
URBAN CONCEPT (PROJECT FOR THE CITY)

One-to-one mock-up of Schinkel’s Bauakademie
Completion of totality
Point of genesis
Friedrichstadt 1800 - First interventions of Schinkel
Friedrichstadt 1900 - metropolis
Friedrichstadt 1945 - destruction of war
Friedrichstadt 1950-89 - Berlin Wall

Karl Friedrich Schinkel
Bauakademie
Altes Museum
Humboldt university
Stadtschloss
Berliner Dom
Friedrichswercher Kirche

Rem Koolhaas
Dutch Embassy
Berghain
former power plant, now cultural building

Friedrichstadt 2010 - reconstruction
Friedrichstadt 2020 - future plans for reconstruction

CONTEXTUAL NARRATIVE
TYPOLOGY - PRECEDENTS & FUTURE DESIGNS

URBAN CONCEPT - PROJECT FOR THE CITY

One-to-one mock-up of Schinkel's Bauakademie
Completion of totality - point of genesis
UBRAN INPLANTATION
THE PARTS VS THE WHOLE

design
Before Schinkel’s interventions, the urban structure consisted out of the grid structured (1) Friedrichstadt next the Museum island in the river Spree. On this island, the monumental, feudal Stadtschloss (2) dominated the urban scenery. Schinkel acknowledged all these elements, but united them, together with his own interventions, into a melodically composed urbandity. The interventions of Schinkel (the Altes Museum (3), the Bauakademie (4) and the Friedrichswerder Kirche (5)), formed the existing natural setting of the River Spree, the monumental Stadtschloss, and the grid structured Friedrichstadt into a free-standing, organ like arranged ensemble.

**Juxtapositioning**

The Altes Museum, creates a tension with the baroque city, by its juxtaposing towards the city grid.

Tension: grid x Altes Museum = T

To enhance this tension, the implantation of the Bauakademie, is rotated to both the city grid and the Altes Museum. What the Altes Museum does to the city, the Bauakademie does to the Altes Museum and the city.

grid x Altes Museum x Bauakademie = T

To react on the free-form architecture, the mass of block C is reacting the same way, creating even more tension, to ‘break open’ this vacuum in the city.

grid x Altes Museum x Bauakademie x block C = T
KALK
The design of both the Altes Museum and the Bauakademie, create a melodically composition with the river Spree, all juxtaposed to the city grid. This will to create a new relation with the natural setting of the river is strongly depicted in Schinkel’s own renderings, made before the creation of his works. How does this worked at the point of creation, nowadays and in the future?

At the point of creation, the surrounding city was more dense then nowadays. The created tension between Schinkel’s interventions, the river and city, was only tangible on the juxtaposed grid (1), formed by the Altes Museum, the Stadtschloss and the river Spree. As seen on the site plan of Schinkel, the site was bordered by the Stadtschloss, the Berliner Dom and only one side of the river, blocking other (visual) relations. Schinkel intensified the relation between the Altes Museum, the Bauakademie and the river.

relation = Schinkel + river + island = juxtaposed grid

Nowadays, because of the destruction of the war and the GDR interventions, new relations can be imagined. The vast open space towards the Alexanderplatz station, the biggest transport hub of the city, connecting trains with trams, underground and buses, is a new important relation to the site. The GDR-planners opened up this space to connect Unter den Linden (the east-west axis ending at the island) towards the East. The Stadtschloss was demolished to open up the city towards the formerly blocked east.

The relation Schinkel made between his interventions and the river Spree, block C makes to the larger field of the river. The elevated railway line, cutting trough the city, can be seen as a modern, offset of the river. Both these rivers create different tensions and knots throughout the city. Block C is positioned along a ‘fluid grid’, creating a relation with the other river (the elevated...
The urban implantation and the created relations, reveal Schinkel’s project for the city: a tension that creates a new, dynamic field. By juxtaposing, turning, rotating etc, the buildings ‘warp’ space. With the Altes museum and the Bauakademie, a rigid grid, transforms into a juxtaposed grid, transforming in the fluid river. The tension creates a triangular site, shaped by the grid, the river and Schinkel’s creations. On the site plan drawn for the Bauakademie, a triangular public space is visible between the city and the river, pointing towards the Lust Garten, a public space in front of the Altes Museum, flanked with another triangular park. This triangular site, a transition zone, creates space, becoming public domain. The tension between Schinkel’s buildings and others, create a vacuum, not to be build on.

Altes Museum + Bauakademie + river = triangular field

With the destruction of the Stadtschloss, and the created space towards Alexanderplatz, new tensions and fields can be imagined. The rotation of Block C, creates two, new, triangular relations around the Museum Island. The first one is a vacuum between Block C, the river, and the television tower, the last one being a new, important monument for the city. This triangular field connects east and west, as it is mirroring or imitating the effect of Block C blocking the view from Unter den Linden. The other triangular field is created by Block C, the river and the view towards the Berliner Dom and beyond. Both fields frame important architectural moments, together with both the river Spree and the elevated railway line.

block C x (Altes Museum + Bauakademie + river) = multiplicity of large triangular fields
STRUCTURE
STRUCTURING THE PARTS
design
The geometrical component in Schinkel’s works reveal the lobotomy of his buildings. From the outside, the Altes Museum manifests itself as a symmetrical entity. The heavy corners without windows, emphasise the mass of the building, creating a counter weight to the baroque homogeneous grid (see urban implantation). The scheme Schinkel drew for the Altes Museum, according to the structuralists typological library of Durand, shows the Altes Museum from inside out. In the schemes of Durand (left), the inside symmetry is reflected outward, leading to irregularities in the divisions of windows on the corners. Like Palladio’s villa Rotunda, “the diagram of the villa is not about a conventual architectural relationship in which the outside is drawn towards the inside but is a relationship in which the inside is always projected outward.” (Aurelli, the possibility of an absolute architecture, 2011).

This relationship, whether from the outside to the inside or vice versa, Schinkel broke with a highly complex geometry leading to the lobotomy of the facade and the world within. The ‘centralised’ rotunda, reminiscent of the Pantheon in Rome, is hidden from the outside to avoid conflict with the dome of the Berliner Dom and the dome on the former Stadtschloss. Instead, it is hidden in a rectangular shaped mass, that Schinkel excavated from the inside out. This rectangular shape is juxtaposed on the overall grid of the building, creating the first tension and shifts of spaces, countering the schemes of Durand. Inside spaces are arranged and composed with windows and doors, without breaking the outside symmetry. Counter to Durand, spatial expectations for a symmetrical inner world, are distorted once inside, creating a tension between inside and outside.
SPACE
THE PARTS CREATING THE WHOLE
design
2C – Lobotomy and the architectural route

The complexity of Schinkel’s scheme for the Altes Museum becomes clear when unfolding all the spaces linear, creating a thick wall between inward and outward. Each space creates or a relation with the perimeter (an outward relation) or with the courtyard or the rotunda (an inward relation). Doors and windows move direction on this linear line, a scheme Schinkel probably thought about because of the idea of the Museum as a continues sequence of spaces, wrapped around the inner rotunda. Each time when a visitor walks around the rotunda and returns at the central stairways behind the portico, the outside world is ‘rendered’ between the columns, framing the Museum island.

The Bauakademie is, even more than the Altes Museum, a homogeneous entity from the outside. Inside, different sized spaces create the lobotomy between inside and outside. Block C wants to mediate between the directionless Bauakademie, and the colonnade of the Altes Museum. The colonnade is wrapped around the entire perimeter, creating a front to each direction in the city, creating new relations with the opened up space towards Alexanderplatz. The mediation between the perimeter and the inner courtyards, is more free and less ‘programmed’ than in the Altes Museum, creating a field of architectural possibilities from Durand to Schinkel, from Le Corbusier to Mies van der Rohe.
PROJECT
VIRTUAL
design
building fragments - 1 : 75
building fragments - 1 : 75
building fragments - 1 : 75
NOTES
THE END

conclusion and notes
REFLECTION

RELEVANCE

THE RELATIONSHIP BETWEEN RESEARCH AND DESIGN

The research focused from the beginning on space and time in the realm of Berlin. Research on literature about architecture, built and unbuilt, destroyed or future plans together created a ‘virtual’ map of Berlin, revealing formerly isolated projects and plans compressed into one image. The mapping of what was really going on, instead of what it is, around the chosen site, delivered important input for design strategies. Instead of the actual historical surroundings, ‘ghosts’ of project opened up new ways of seeing and interpreting the site. Knowledge taken from architects and urbanist that are destroyed or still on the drawing table, all together can be used. In this way the design is not working in the now, but creating a continuity between past present and future, making it easier to adapt fur further progression in and around the building itself.

It was important for the progress of the design to stay in a constant dialogue between the one hand research and production, and on the other hand the small and bigger scale, flattening the boundary between the actual and the virtual.

THE RELATIONSHIP BETWEEN THE THEME OF THE STUDIO AND THE SUBJECT/CASE STUDY CHOSEN BY THE STUDENT WITHIN THIS FRAMEWORK (LOCATION/OBJECT)

This approach is close to the theme of the studio, the Asignifying Affordance of Assemblage. The paradigm of the studio for structuring is the assemblage of the “parts” constituting the whole. Structuring these parts means to start from the middle, to leave the modern paradigm of architecture as a linear process. Structuring these parts means to map relations and differences, revealing new insights in the studied objects and space. The breaking between the actual and virtual, generates a relieving spirit to study objects, and reopen and reconsider existing paradigms on architecture from the postmodern era. Instead of the cartesian, dialectic approach, the parts create a frame of heterogeneous parts.

THE RELATIONSHIP BETWEEN THE PROJECT AND THE WIDER SOCIAL CONTEXT.

The opposing ‘powers’ of on the one hand the fast progression and technical inventions, and on the other hand the slow, subjective memory of the collective, seem not to merge in architectural design. It is necessary for architecture to take a stance in contemporary society by unifying these formerly isolated phenomenons and therefore constructing the future city, uniting past, present and future.

Mayne exemplifies this by saying that with “the acceleration of telecommunication, as well as the mutation of lifestyles that this implies, have replaced traditional communities founded on the physical proximity by way of multiple interactions in a network. [As a result,] in the urban space, it is more and more difficult to find a satisfying articulation between a “public” and “private” sphere, like that between city and country, center and periphery.”(5) The classic notions of architecture and urbanism, are unable to keep up with the pace of our time. It is unavoidable to radically change our methods of research on, and our interaction with reality, to translate todays questions into sustainable answers. "To overcome this crisis, Mayne affirms the necessity of abandoning conventional ideas about urbanism, which tend toward a simple and homogenous order, and to take account of the complexity of the actual urban experience, which can only be understood in
terms of the relations between heterogeneous experiences.”(6)

According to Bergson and Deleuze, time is a living concept that we interact with. The meaning, importance and actuality of history is a concept we have the potentiality to change. In this time of rationalising, it is important to work on a more critical position, towards the subjectivity of the virtual and thus history, “in which man now appears destined not only to ‘react’ but to ‘act’.” This can construct “our search for the condition – the ‘structure of experience’” to be more critical and take a ‘imaginative’ stance on the topics of the future. The architect can be at the position to reconsider, reinterpret, re-imagine, the un-actualised virtuality’s.

In this way architectural form can be seen as a result of time: past, present and future. The paradigm of form follows function, or the function that creates the site are in this design process turned upside down. It is the site that creates the form, and the form the program and the function. With the followed method the layers of the project, the site, versus building, versus program configure themselves to the logic of stable versus meta-stable versus unstable.

CONCLUSION

The different stages of the design process generated various input enabling the creation of the object as a whole. During the starting phase of the design, different from the proposed method of starting in the middle, a linear design method that students are familiar with. To escape the idea of starting with the big scale seems counter intuitive. Nevertheless the different method of starting with the bigger scale, taking into account the virtual of the site, generated a starting point unthinkable without the used method of mapping and research.

The moment when creating the object from “inside out” took the design out of the linear structuring of the object. The process of creative structuring could have been more defined and planned retrospectively. Structuring phases and putting emphasis on different aspect will help structuring the parts more coherent. Nonetheless the final object was before hand not imaginable. The different scales, from urban to detail, the constant reciprocal dialogue with the research, created a range of tools to use from beginning to end during the design process.

FURTHER RESEARCH

In the world of the built environment, taking into account the investors, developers, users and contractors, is at first hand not adapted to create a building with an undetermined function. At the other hand, the current state of affairs asked for new methods of developing new buildings, and or the reuse of buildings. Especially the ever faster change of use as an outcome of more and more differentiation labour market, asks for structures adapting heterogeneous users, highly dynamic in the current time. Further research has to be done, especially in the field of developing strategies of creating such object. The assemblage of investors, developers, designers can only proof if the proposed design strategy can be a model to built. Answering this question is only the very first phase of the object. With the progression of time, the decay and transformation of the building and it’s use, will have an undetermined outcome.
NOTES, PREFACE

1. For more information on Berghain, see Christine Ruben, Anh-Linh Ngo, “Das Berghain – eine ermöglichtsarchitektur” in Arch+ 205/206, March 2011

2. Giovanni Antonio Canal, better known as Canaletto, was a Venetian Renaissance painter. He made a series of etchings of Capricci: a term for architectural fantasies. In one painting he depicted the unbuilt design of Andrea Palladio for Rialto Bridge over the Grand Canal, together with the Palladio’s Palazzo Chiericati and Basilica in Vicenza, all rendered in a venetian context. For more reading see Pier Vittorio Aureli, The Possibility of an Absolute Architecture (Cambridge: MIT Press, 2011)

NOTES, CHAPTER THEORY

3. “There is a painting by a Klee called Angelus Novus. It shows an angel who seems about to move away from something he stares at. His eyes are wide, his mouth is open, his wings are spread. This is how the angel of history must look. His face is turned toward the past. Where a chain of events appears before us, he sees on single catastrophe, which keeps piling wreckage upon wreckage and hurling it at his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise and has got caught in his wings; it is so strong that the angel can no longer close them. This storm drives him irresistibly into the future to which his back is turned, while the pile of debris before him grows toward the sky. What we call progress is this storm.” from Walter Benjamin 1940 work, “On the Concept of History,” Gesammelte Schriften I, 691-704. SuhrkampVerlag, Frankfurt am Main, 1975. Translation: Harry Zohn, from Walter Benjamin, Selected Writings, Vol. 4: 1938-1940 (Cambridge: Harvard University Press, 2005), 392-93. Sholem’s poem on the Klee painting was written for Benjamin’s twenty-ninth birthday – July 15, 1921. Sieburth’s translation is from Gershon Scholem, The Fullness of Time: Poems (Jerusalem: Ibis Editions, 2003).


6. Ibid.


8. Mitscherlich and the Frankfurter School criticised modernism in architecture and urbanism for its failure in creating a home for post-industrial society in the monotonous suburbs following the clear devisions of functions as described in the Athens Charter of CIAM. For the influence of the Frankfurter School on the postmodern architecture (mainly in Berlin) see Angelika Schnell, What is meant by ‘history’? In Oase 87, 2012

9. Brian Eno dives this capacity of showing ‘what the world can be’, as one of the most important affects of Art and creativity, as opposed to scientists and engineers. See Architectural Association School London, “Eno, Brian”, http://www.aaschool.ac.uk/VIDEO/lecture.php?ID=1804

10. Brian Eno, One Year with Swollen Appendices, Brian Eno’s Diary (London: 1996, Faber and Faber Ltd.) pp. 298

11. Ibid.

12. Ibid., pp 299


14. Ibid.


17. explain oikos


19. Superstudio, a group of architects from Florence, used images, perform ances and writing to criticize the capitalistic ideologies of modern architecture and urbanism. Their use of modern architectural “language” and its grid are used to demonstrate its destructive impact on nature and the city, best envisioned in their work The Continues Monument. See Peter Lang and William Menking, Superstudio, Life Without Objects (London: Skira, 2003)

20. Brian Eno, One Year with Swollen Appendices


22. Ibid., pp 176

23. Ibid., pp 178

24. Deleuze’s first book called Bergsonism describes the notion of time and space and the notion of virtuality. Gilles Deleuze, Bergsonism. Trans Hugh Tomlinson and Barbara Habberjam (New York: Zone, 1991)


29. Pier Vittorio Aureli firstly ‘coined’ this term for the method Ungers was developing to escape the dualistic (architectural) debates of the cold war. See Aureli, The Possibility of an Absolute Architecture

30. For more reading on pre-war architectural debate with Mächler, Speer, Mies van der Rohe and Hilberseimer see Vittorio Magnago Lampugnani, Berlin Modernism and the Architecture of the Metropolis, in Mies in Berlin, ed. David Frankel (New York: Museum of Modern Art, 2001)


32. Werner Durth, Stadt und Landschaft: Kriezerezstörungen und Zukunftsentwürfe
53. Schnell, What is meant by 'history'? pp. 57

54. One of the most important references mentioned in the catalogue of the IBA was the perimeter block, named by Leon and Rob Krier as 'typical' for Berlin. The revival of the perimeter block was seen as an alternative for what the Alexander Mitscherlich, Philosopher and Founder of the Frankfurter Sigmund Freud Institut, called monotonous and 'alienating modernistic' architecture. See Schnell, What is meant by 'history'? pp. 64

55. Aureli, The Possibility of an Absolute Architecture pp. 243

56. Figure-ground maps show the 'Poché' to "graphically illustrate the relationship between "figure" and "ground", "object" and "texture", in urban fabric where the quality of the spaces "in between" buildings had the same importance as the buildings themselves." Noll's map of Rome is the most used example for this. See Colin Rowe, Fred Koetter, College city, in "The Architectural Review", vol CLVIII, 1975, No. 942, pp. 66-91, Quoted from Roberto Gargiani, Rem Koolhaas / OMA: The construction of Merveilles (Lausanne: EPFL Press, 2008) pp. 61

57. Ungers et al., Cities within the city

58. Gargiani, Rem Koolhaas / OMA: The construction of Merveilles, pp. 93

59. Rem Koolhaas and Bruce Mau, Small, Medium, Large, Extra-large: Office for Metropolitan Architecture. (Köln: Taschen, 1997) pp. 239

60. Ibid.

61. Ibid.

62. Gargiani, Rem Koolhaas / OMA: The construction of Merveilles, pp. 96

63. Rem Koolhaas and Bruce Mau, Small, Medium, Large, Extra-large. pp. 259

64. European Graduate School, Manual de Land, lecture on intensive and topological thinking, http://www.youtube.com/watch?v=0wW2l-nBIDg&feature=relmfu&noredirect=1

65. Manola Antonioli, 'Virtual Architecture' pp. 184


67. Hauptmann, 'The Past which Is: The Present that Was: Benjamin and the Bergson trajectory' pp. 359

68. Ibid.

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3. Hauptmann, 'The Past which Is: The Present that Was: Benjamin and the Bergson trajectory' pp. 353

4. Manola Antonioli 'Virtual Architecture' pp. 179

5. Ibid.

6. Ibid.
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