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Symbolism Versus Abstraction: Architectural Representation in a Post-Modern Society

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**SYMBOLISM VERSUS ABSTRACTION:
ARCHITECTURAL
REPRESENTATION
IN A POST-MODERN
SOCIETY**

**NINA EBBIGHAUSEN
THESIS PREPARATION
ADVISOR: PROFESSOR A. MCDONALD
COMMITTEE MEMBERS:
PROFESSOR T. BROWN
PROFESSOR T. DAVIS
DECEMBER 1992**

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DECEMBER 1992**

**This thesis submission
has been prepared for
the partial completion
of the Bachelor of
Architecture degree
for:**

**Nina Isabelle Ebbighausen
Syracuse University
School of Architecture
1992-1993**

**Thesis Advisor
Arthur McDonald, Professor
Committee Members
T. Brown, Professor
T. Davis, Professor**

Nina Ebbighausen
Thesis 1992-1993

The only truly historical act is one that introduces in some way an extra, a new element, into the world, from which a new history is produced and hatched forth.

Schinkel

Architecture has a certain relationship to civilization...to build an architecture which expresses this kind of civilization we are in.

Mies van der Rohe

INTERESTS/AREA OF INVESTIGATION

This thesis poses an investigation into the work of Karl Friedrich Schinkel and Mies van der Rohe as elements of a formal architectural tradition in Berlin; It proposes the institution of an architecture based upon a chosen set of historical models, with the aim of providing one possible foundation for architectural renewal (of unified Berlin) implying cultural continuity. To this end, the thesis poses an investigation into the representative qualities of architecture while examining the informative potential of artifact.

VEHICLE

Academy of Art

POLEMIC

This thesis proposes to demonstrate a reconciliation of abstract modern systems with representational code, based upon the models of Schinkel's Bauakademie and Mies van der Rohe's Crown Hall. It intends to investigate the capacity for historical and modern architectures to sustain a mutually informative dialogue, with the aim of restoring architecture's role as "cultural text."

According to Terrance Goode, renewed discourse to the typologically identifiable elements (models) of pre-modern morphology may allow architecture to recover its historic-informative function. (Goode, P. 3) Regarding Stirling's Staatsgalerie in Stuttgart as an example in point, it seems that one catalyst for such ideas has much to do with degenerated faith in "the boxes" with which the environment was being developed in misinterpretation of the general examples of Mies and Gropius. Here, an underlying motivation may have been the realization that man is not only a rational being and that therefore greater plasticity of form and more expression are needed in the building arts. (Rodiek, P. 10) In contrast, functionalists perceive as an inherent danger that these "new" architectonic forms be dishonest, rescinding the symbiosis of form and content otherwise rendered by the expression of technical building principles and thereby demoting architecture to the status of pure stage-prop. An architecture that returns to certain fundamental principles of pre-modern morphology is seen as fundamentally undemocratic or totalitarian in nature.

Today, despite growing pressure from an increasingly consumerist society, the culture of the western world is embodied in and still arises from artifacts that can be characterized by culturally constructed symbolism and formal structure. To pose an architecture of

orientation/location in time as well as place, requires renewed (new) discourse to tradition that nonetheless "rejects all eclecticism, resolutely filtering its 'quotations' through the lens of a modern aesthetic. In this sense, it is an entirely modern movement, and one which places its faith in the essentially public nature of all architecture. (Vidler. "The Third Typology," pp. 3-4)

Architecture is inherently a social phenomenon, and as such, built form (the monument, the city) is an extension of the human condition. Environmental memory (history) as well as physical structure and societal demand determine form. In this sense, memory/history is physically imprinted within the city and can act as the impetus for what will be. However, it may be argued that modern processes of societal alienation, with its associated fragmentation, decentralization and formal disintegration, is explicitly critical of such an assumption which supports a return to principles of the traditional city, with its continuous fabric and essentially public nature.

It is through the mediums of historical reference/memory and re-presentation of historical themes within a contemporary context that the thesis attempts to function within the parameters of an alternative ontological premise—that of architecture and urbanity as progeny of the traditional city.

Regarding Model vs. Type:

According to Quatremere, type may be defined within three categories: abstraction, the proposition of a set of formal characteristics within which to locate the individual artifact, and the function of an element which serves as a rule, born of its social and physical conditions, rather than as a model to be directly imitated. (Goode, P.2)

From the middle of the eighteenth century, two distinct typologies have informed the production of architecture: The first was initially formulated by the Abbé Laugier and based in nature as an ontological premise, with the primitive hut functioning paradigmatically. The second grew out of the need to confront mass production in the nineteenth century and was founded in the production processes themselves. (Vidler. "The Third Typology," P.1) To this Quatremere adds the notion of a collective memory as the ultimate determinant of type, allowing for particularities of historical origin, social structure and cultural symbolism to enter into an argument otherwise removed from cultural consensus.

"Fragments do not re-invent institutional types nor repeat past typological forms: they are selected and reassembled according to criteria derived from three levels of meaning - the first, inherited from meanings ascribed by the past existence of the forms [(typology)]; the second, derived from choice of the specific fragment and its boundaries [(model)], which often cross between the previous types; the third, proposed by a re-composition of these fragments in a new context [(particularization)]." (Vidler. "The Third Typology," P. 2)

TOPIC OF PROJECT, PROGRAM AND SITE

A study of Schinkel and Mies van der Rohe, as elements of a formal architectural tradition in Berlin, reveal the embodiments, respectively, of the monumental spirit of a united Prussia and the purified, univalent architecture of an increasingly materialistic and technological society. Schinkel's expression of republican ideals and Mies van der Rohe's

universal, undifferentiated space become symbols of the progressive alienation of the urban dweller when understood in terms of the ideological premises they represent: the former celebrating the destiny of a nation preparing to shape the world, and unrealizably based upon the Greek model of a uniquely harmonious, integrated and free society; and the latter exemplifying technological foundations of an increasingly disparate and uncentered society.

It is intended through the vehicle of art academy to address a traditional medium of critical discourse regarding the relationships between government and society, tradition and technology, while offering the potential of an additional link within the German/Berlin art tradition. In the chosen context, artistic expression is to be understood in its capacity for innovation and tradition as well as social commentary.

It is hoped that, within the context of Berlin, implications of memory and history suggested by the program and architecture may begin to address those political and social issues that gave rise to the loss of a democratic architecture (note Albert Speer's scale references in the 1930s to masses of people in block formation rather than to the individual.) The resurrection of a Berlin Art Academy may symbolically combat those very circumstances and political ideologies which resulted in Hitler's closing of the Berlin Bauhaus in 1933.

BERLIN

The current human (political) condition in Berlin offers an opportunity for pride of and investment in culture to reclaim its history, thereby forming a basis for architectural refoundation of the unified city.

HIERARCHICAL DESCRIPTION OF ISSUES

1. Reconciliation of modern systems with representational code. (Involves investigation into historical architectural models as well as the ability of representation, as embodied within Classicist ideologies/ontologies, to be true to structure, as embodied within Modernist ideologies regarding the ethical expression of the means.)
2. Implications of cultural continuity within context of social and political reunification, stabilization. (Involves research of Berlin-its architectural and political history-as well as use of Schinkel and Mies as representatives of a formal German architectural tradition.)
3. Introduction of democratic architectural ideals (as embodied within space, form, program) within proposed context of cultural and historical continuity. (Includes historical research regarding socialist architectures in Berlin.)

EXPECTATIONS OF FINAL RESULT

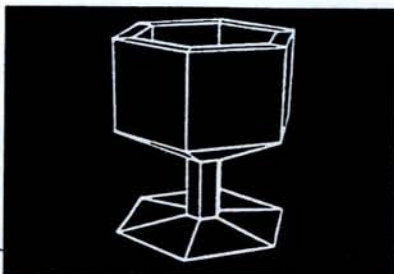
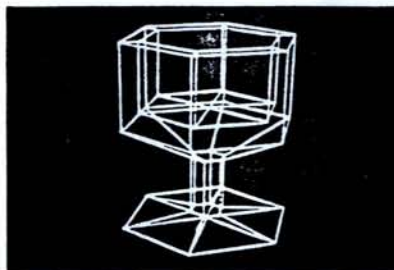
1. Analysis and invention through formal tradition. (Transformation of comparative models (Bauakademie, Crown Hall) within given type.)
2. Proposition of architecture that addresses the role of the human being within society. (Mnemonic and metaphoric implications of program, form and space.)
3. Reconciliation of abstract mediums of modern technology (glass, steel, concrete) and related constructional determinism with representational code.

SITE SELECTION AND ANALYSIS

The selected site lies just west of the Spree Insel, at the former location of Schinkel's Bauakademie in the historic core of Berlin. The

Bauakademie was badly burned in 1945 and finally razed by the Communists in 1962 to make room for the Foreign Ministry building. Thus, an historic landmark of considerable cultural importance, with its spatial contribution of Platz to the main boulevard of Unter den Linden, was destroyed.

Today, as during the socialist era, urban interventions tend toward the establishment of north-south (governmental and corporate) axes which may have the capacity to diminish historic east-west links from the eastern Spree Insel area, through the Tiergarten and to the Charlottenburg Palace in the western sector. It is hoped that an intervention in keeping with the cultural amenities (institution, square) traditionally associated with Unter den Linden would contribute to a political and social rejuvenation of and interaction between west and east Berlin.



Computer Art:
Conception of object from
skeleton to finished product

PROGRAM:
BACKGROUND AND ISSUES

In order to be elected into academies, artists submitted a picture to open competition, and if membership was granted, they often had to present the academy with a work of art. Each academy had its own ideological orientation, presenting artists with homogeneous intellectual and creative environments.

These institutions expanded rapidly through the eighteenth century. Evidence of an anti-museum sentiment within their ideological formation can be found as early as the seventeenth century, in response to what was then a thoroughly republican institution. Artists in Rome, Paris and London began to challenge official exhibitions and patronage by setting up alternative galleries and inviting the public to their own studios. (Davis, p. 170)

The Royal Academy of Arts in London was founded in 1768 in opposition to the National Gallery, the court and Incorporated Society of Artists, who were then receiving some measure of official attention. The decision by French Revolutionaries to provide a public space in the Louvre, as a supplement to Louis XV's Royal Luxembourg Gallery, was itself a move against the establishment, as were artist's protests against the Louvre's installation and organizational policies that followed. Eventually, opposition was to result in new commitment to accessibility and education, rather than to decoration and preservation of the "aura" of either the crown or art itself.

Especially in France, artists and public alike throughout the nineteenth century continued to defy official culture as embodied in the museum. Salon exhibitions, controlled by a small circle of academic painters and government officials, generated opposition in the form of Salons des Refusés, filled with rejected drawings and paintings. This unofficial event later generated independent power and recognition on behalf of the resistance, particularly when the young impressionists took over in the latter half of the century, later allowing self-curated, one-person alternative exhibitions to develop.

Inspired by such events, Felix Feneon, Georges Seurat, Paul Signac and Odilon Redon organized the Société des Artistes Indépendants "for the suppression of juries and...to help artists to freely present their work" in 1884. (Davis, p. 172) Throughout the century, artists took assertive steps toward protecting their work from the incredible absorption practiced by museums. (Davis, PP 170-172)

The expansion of the museum after World War II has further fueled opposition and the search for anti-museum exhibition spaces. And much of the art produced has taken a critical view of the classical museum's self-proclaimed duty to preserve and glorify single objects or heroes. Numerous alternative spaces opened by small groups of artists and collectors in great urban centers were inspired by the desire both to exhibit work that might have otherwise gone unnoticed and to de-aestheticize art, to free it from its pedestal as found in the grand, traditional museums. Mies van der Rohe's New National Gallery in Berlin expresses one determination to remove the barrier between this

establishment and the general public. The barrier between art and the viewer has come under heavy scrutiny, especially since the 1970's.

The human right to creativity and access to art is an important factor influencing program choice. To this end, the proposed (Graphic) Art Academy must educate, inform and allow some measure of involvement by the viewing public. The setting should allow the recognition of art as aesthetic activity, artifact, entertainment, social commentary and expression. Participating artists and specialists may include emerging and established talents from international, national and regional communities, engaging Berlin in discourse critical to its re-proposition as capital city of a world power.

PROGRAM:
SPACES AND SQUARE AREA

1. PUBLIC AMENITIES		1095m ²
FOYER		10m ²
LOBBY (With info and security, possibly coat storage)		150m ²
GALLERY (Including shop)		550m ²
AUDITORIUM (300 P, sloped, screen/speaker capacity)		300m ²
LECTURE HALL (50 P, speaker/overhead capacity)		70m ²
PROJECTION ROOM (May be shared)		15m ²
SHIPPING AND RECEIVING		A.R.
2. ADMINISTRATION		346m ²
WAITING AREA		28m ²
SECRETARIAL AREA (4: 1 per Department)		90m ²
ADMINISTRATIVE OFFICES (4 @ 14m ² , 1 @ 18m ²)		74m ²
CONFERENCE ROOM (Access to Kitchen)		28m ²
KITCHEN, STORAGE		14m ²
MAILBOXES: 20-30		
FACULTY OFFICES (8 @ 14m ²)		112m ²
3. STUDENT FACILITIES		115m ²
AUDIO-VIDEO EQUIPMENT ROOM (Slide viewers, computer equip)		65m ²
LOUNGE (Including mailboxes)		50m ²
NET USABLE PROGRAM AREA		1556m ²
GROSS INTERNAL BUILDING AREA		2105m ²
(including 15% circulation, 17.65% service and cores)		
GROSS EXTERNAL BUILDING AREA		2274m ²
(additional 8% for skin)		
4. ACADEMIC FACILITIES		
A. DARK PROGRAMS		
FILM		
FILM ANIMATION		120m ²
General Purpose Room (tables, hand-editing equip)		50m ²
Special Purpose Rooms (4 @ 14m ²)		56m ²
(tables, special equipment, animation stands)		
Office		14m ²
VIDEO-FILM SHOOTING STUDIO		92m ²
Studio		50m ²
Control Booth		14m ²
Projection and Sound Transfer		28m ²
FILM EDITING SUITE		150m ²
General Purpose Room (tables, hand-editing equip)		50m ²
Computer driven editing rooms (4 @ 14m ²)		56m ²
Filmcage (Checking out of Equip, externally access.)		30m ²
Office		14m ²

PHOTOGRAPHY

PHOTO LAB (COLOR)		147m ²
Dark Room (No light, double door entry, in-use light)	14m ²	
Developing (Sinks, storage, ventilation, drying)	28m ²	
Enlarger Room (Dark, yellow safe lights, sinks, vent)	65m ²	
Cutting and Editing, Print Drying Room	40m ²	
PHOTO LAB (BLACK AND WHITE)		153m ²
Dark Room	20m ²	
Developing	28m ²	
Enlarger Roo	65m ²	
Cutting and Editing, Print Drying Room	40m ²	
(May be shared with Color)		
GENERAL		44m ²
Reel Checkout and Storage	10m ²	
Small Equipment Lending and Storage (Security)	14m ²	
Offices (2 @ 10m ²)	20m ²	
GENERAL		250m ²
COMPUTER CLUSTER (20 terminals)	65m ²	
VIDEO LAB	45m ²	
FACULTY OFFICES (10 @ 14m ²)	140m ²	
LOCKERS: 125		
NET USABLE PROGRAM AREA		956m ²
GROSS INTERNAL BUILDING AREA		1293m ²
GROSS EXTERNAL BUILDING AREA		1397m ²

B. VISUAL COMMUNICATIONS**PRE-SENIORS**

STUDIOS (4 @ 140m ² -may interconnect. Require pin-up space, sinks, boards, storage, natural light, coat storage)	560m ²	
MAIN CLASSROOM (Pin-up space, capacity to fnc. as studio)	140m ²	
CLASSROOMS (2 @ 32m ² , 1 @ 40m ² , 1 @ 65m ²)	169m ²	
MEETING/CONFERENCE ROOM (Table)	28m ²	
STUDIO LIGHTING ROOMS		125m ²
Large-Lighting/Classroom (High electrical capacity)	75m ²	
Small (High electrical capacity)	50m ²	
OFFICES (2 @ 28m ²)	56m ²	
SUPPLY ROOM	18m ²	
DISPLAY CABINETS, PIN UP SPACE (Corridor)		
LOCKERS: 100		

SENIORS AND GRADUATES

STUDIOS (4 @ 140m ² -25 Seniors/Room)	560m ²	
MAIN CLASSROOM/STUDIO (Communal)	140m ²	
CLASSROOMS (2 @ 32m ²)	64m ²	
VISUAL COMMUNICATIONS LIBRARY (6 "Artigraph" image enlarger/reducers, file storage, sink)	40m ²	
AIR BRUSH ROOM (Ventilation requirements, equip storage)	28m ²	
WOOD SHOP		80m ²
Work area	50m ²	
Storage	30m ²	
PRINTING AND MOUNTING SERVICES (Photo stat, type-set, shrink wrap, dry mount, transfer letters)		83m ²

Access Window (Storage)	14m ²	
PR Office	14m ²	
Copy Room (Storage)	9m ²	
Copy Offices (2 @ 9m ²)	18m ²	
Mounting Room (Storage, equipment space)	28m ²	
COMPUTER CLUSTER		79m ²
Computer Room (20 terminals)	65m ²	
Supply Space	14m ²	
LOCKERS: 100		
NET USABLE PROGRAM AREA		2170m²
GROSS INTERNAL BUILDING AREA		2936m²
GROSS EXTERNAL BUILDING AREA		3171m²

C. PAINTING

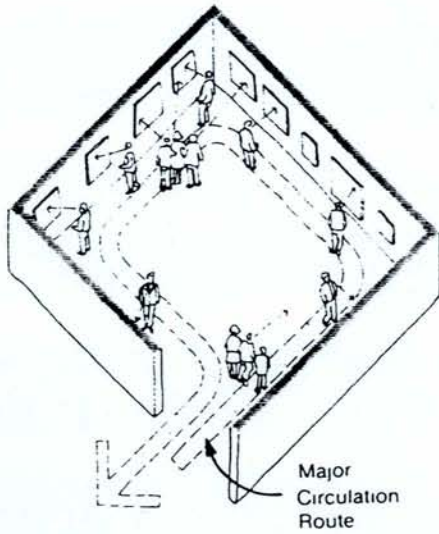
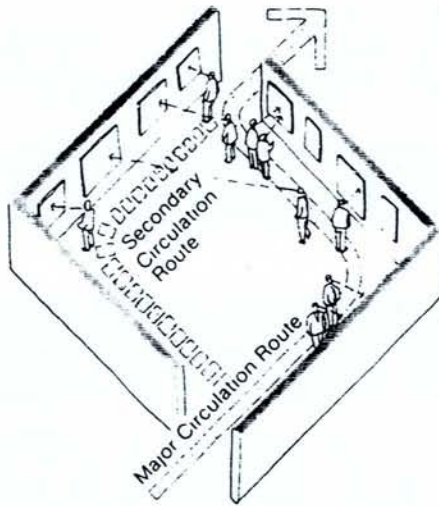
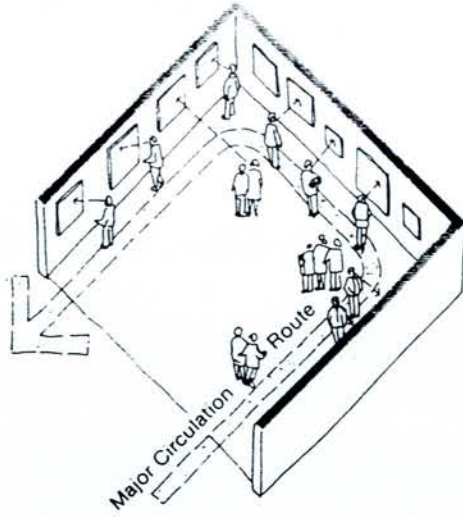
SENIORS AND GRADUATES

STUDIOS (4 @ 140m ² -25 Seniors/Room)	560m ²
MAIN CLASSROOM/STUDIO (Communal)	140m ²
CLASSROOMS (2 @ 32m ²)	64m ²
GRADUATE STUDIOS (12 @ 14m ² -Individually partitioned)	168m ²
EXHIBIT SPACE	18m ²
CANVAS STORAGE (Vertical Racks)	40m ²
LOCKERS: 100	

NET USABLE PROGRAM AREA	990m²
GROSS INTERNAL BUILDING AREA	1339m²
GROSS EXTERNAL BUILDING AREA	1447m²

TOTALS

NUA	5672m²
GIA	7674m²
GEBA	8288m²



Gallery Circulation Routes

SPECIAL REQUIREMENTS OF PROGRAM

Form and Accommodation (Polushock):

1. Location of gallery near areas receiving the highest degree of visitor attention and requiring minimum effort to access, such as near entry. Should be along and have views to well-defined paths of circulation.
2. Diversity and contrast within/between studio spaces and gallery to avoid fatigue resulting from extended work/viewing times. This may be accomplished via variances in lighting (e.g. high vs. low and top vs. wall), the exhibits on display, case arrangements and/or style. Space size variations (height, width, color, flooring) and periodic views to the outside may also provide diversity.
3. Plentiful rest areas (accomplished via seating, transitional spaces and lighting.)
4. Natural lighting and, therefore, orientation are key with respect to gallery and studio spaces.
5. Properly balanced circulation between educational and gallery spaces, offices and classrooms.
6. Quality of space and structure to accommodate mounting on walls (which may affect percentage of window openings) or suspension from ceiling.
7. Ample floor space to maintain larger crowds with adequate and controlled circulation (at different speeds.)
8. Exhibition spaces require circulation controlled by at least one entry and one exit not posed opposite one-another. All works should be viewable without necessitating circulation past pieces already seen. Viewer generally tends to move right upon entering a space.

LIGHTING

Two-fold problem:

1. Need to render artwork visible
2. Deterioration of most artwork under light, both natural and artificial

Requires balance of:

1. Duration of exposure
2. Intensity
3. Spectral make-up: Most damage may be attributed to (a) ultraviolet and (b) infrared, as emitted by sun, tungsten, halogen and fluorescent lighting. Reflection of light off white surfaces and placement of source filters greatly reduces ultraviolet's damaging effects.

- a. Ultraviolet: Shorter wavelengths alter molecular structure, burn and fade.
- b. Infrared: Longer wavelengths generate heat that dehydrates dyes and fibers. Combated by avoiding direct exposure.

Contrast: People are greatly affected by light; therefore caution should be exercised: Change from bright to dimly lit rooms may greatly reduce visual capacity. Contrast between background and artwork should also be balanced for comfortable viewing.

Glare: May become a problem if lighting sources are improperly positioned, reducing visibility and fatiguing or discomforting the eyes.

- a. Direct: Resulting from works being placed next to or below windows where (natural) light may hide them from view.
- b. Reflected: Resulting mainly from improper positioning of sources regarding light angles and distance from the object.

Natural Lighting Options:

1. Top openings:
 - a. Advantages
 - Freer, steadier, more uniform supply
 - Minimal reflections
 - Fewer adverse effects on adjacent works
 - Increased capacity for regulation
 - Increased security
 - b. Disadvantages
 - Maintenance
 - Possible claustrophobic effects
 - Excessive radiation without regulation
2. Wall Openings:
 - a. Advantages
 - Views out
 - b. Disadvantages
 - Limited lateral plan development
 - Diminished wall space
 - Glare
 - Limited entry of daylight

Natural and artificial light may be balanced to produce a pleasing environment for both viewer and artwork.
(Polushock)

8. Proximity of adjacent buildings, yielding issues of efficiency vs. monumentalism, contextualism.

SPECIAL SITE CONSIDERATIONS

1. Traditional Berlin cornice height of 22 meters (Formal requirement).
2. Traditional antipathy to tower blocks.
3. Multifunctional institutional characteristics along Unter den Linden.
4. Cultural and academic quality of Museumsinsel.
5. Reconfiguration of Berlin's center between the Foreign Ministry and Television Tower as vast open space, inclusive of 1960's planning endeavors.

BERLIN

Berlin suffered appalling devastation, first by the allied bombs of World War II and again, shortly afterwards, at the hands of demolition-hungry town planners (Socialist and Communist terms of progress.)

The wall that went up in 1961 severed the city into two distinct parts and tore deep into its heart; once-central areas were relegated to marginal positions. Since the Wall came down on 9 November 1989, Berlin is a city again, its life-force proving stronger than the political situation that held sway there for 44 years. Now it is time for the political changes that have already taken place to find their counterparts in town planning and architecture.

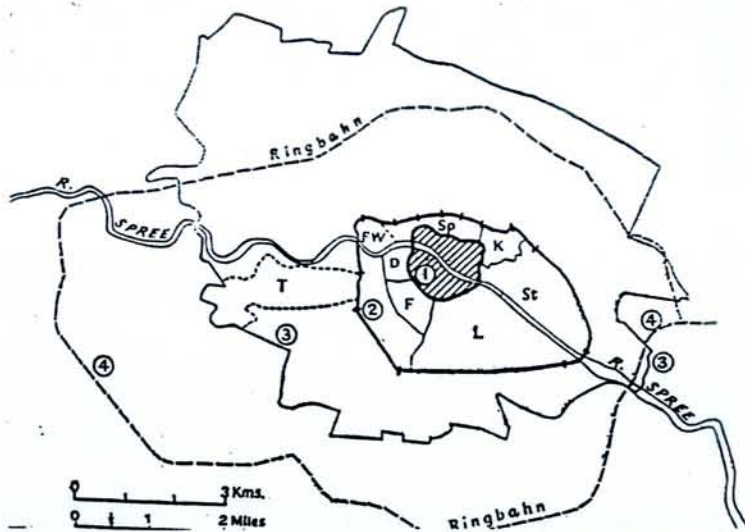
The center contains vast, empty spaces. Reunification and refoundation of Berlin requires an appropriate architectural framework. An overall umbrella is required under which the various projects to create the new city can be brought together. One aim may be to produce draft concepts which would not only treat urban development and architecture as an inseparable unit, but also act as a potent source of impetus for restructuring the historic center of one of the world's great cities.

GENERAL BERLIN SITE ISSUES

1. Plans for central Berlin should acknowledge the historical architectural tradition which has produced numerous compact, dense and beautiful cities in Europe.
2. Should fill the waste lands that blemish the urban structure with monuments, houses and well-bordered public spaces.
3. Should repair damage created by war and Wall, with its death strip, without succumbing to the temptation to erase history.
4. Should try to answer the many different questions and unique problems which the city and architecture of Berlin raise, with sensitivity to history and context as well as invention. (Whether in project or built work.)
5. Freedom, embodied symbolically in architecture, may vindicate history. Should avoid excesses both of order and license.
6. Architectural encapsulation of Berlin in its era of strength should avoid certain negative associations regarding both aggrandisement/monumentalism (e.g. Speer's N-S axis) and anti-monumentalism to the extreme of anti-place (e.g. Scharoun's Kultur Forum).

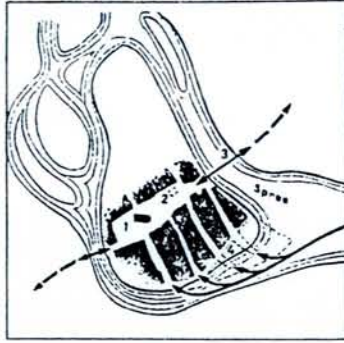
GENERAL FRIEDRICHSTADT SITE ISSUES

1. Value and meaning of green spaces within the density of urban fabric and historical tradition.
2. City streets and pedestrian walks as main lines of approach, observation, access.
3. Street frontage/address important to definition, relationship within greater context.
4. Importance of street level and views out.
5. Tendency of urban buildings to be seen on the oblique.
6. Area at a premium-need for plan to maintain some measure of compactness, necessity.
7. Limited sun exposure (Current and/or future.)

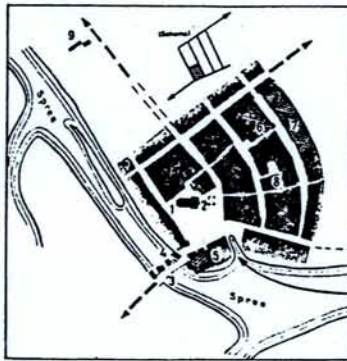


The Growth of Berlin. (Scale, 1:150,000).

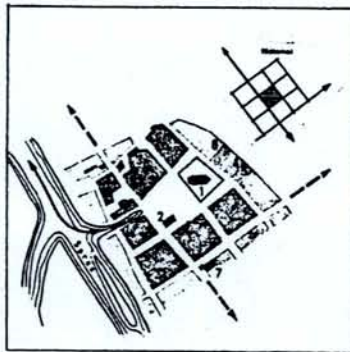
1. The first wall. 2. Second wall until 1738 (Zollmauer). 3. Boundary of old Berlin after 1738.
4. Circular railway (Ringbahn). The hatched nucleus included Berlin, Kolln, and the later additions of Friedrichswerder (1662) and Neu-Kolln (1690) to the south-west and south-east. The Dorotheenstadt (D) was added in 1674, and Friedrichstadt (F) in 1691. The area of the Weichbild of Alt-Berlin, that was formed in 1738, included Friedrichwillhelmstadt (FW), Spandauer Viertel (Sp.), Strahlauer Viertel (St.), Königsviertel (K), and Luisenstadt (L). T=Tiergarten. (Dias de Carvalho)



City map of Kölln, beginning of the 13th century. Extensions of the commercial trading street to a square, upon which are the Petri Church (1) and a judicial area built later (2); the Spree is crossed by ferry (3); four parallel streets connect the street with the mooring stages on the tributary of the Spree (4).



City map of Berlin. Nicolaiviertel, the first half of the 13th century. Five major streets surround the market place: Nicolai Church (1), judicial square (2), Muhlendamm (3), the mills (4), mill yard (5), Judenhof or Jewish Yard, the living area for Jewish citizens (7), residence of the Markgraf (6/7), and Holy Spirit Monastery with the hospital (9).



City map of Berlin. Marienviertel, second half of the 13th century. On the Marktplatz is the Church of Mary (1), in a line along the main street lie the market with the Kramhaus (2), and around the square, the city houses of the bishops (3/4/5) and the Kalandshof, the lodging for pilgrims (6).
(Dias de Carvalho)



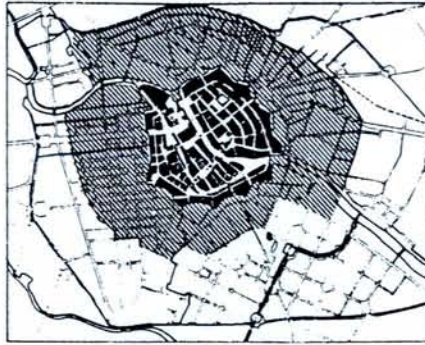
Berlin/Kölln G. Memhardt 1652



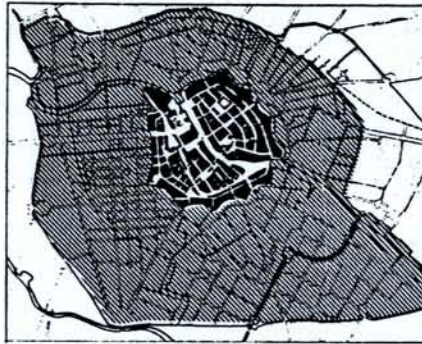
Drotheenstadt 1674



N. Friedrichstadt 1688



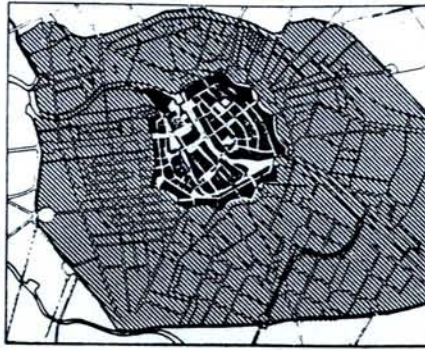
Gateways 1734



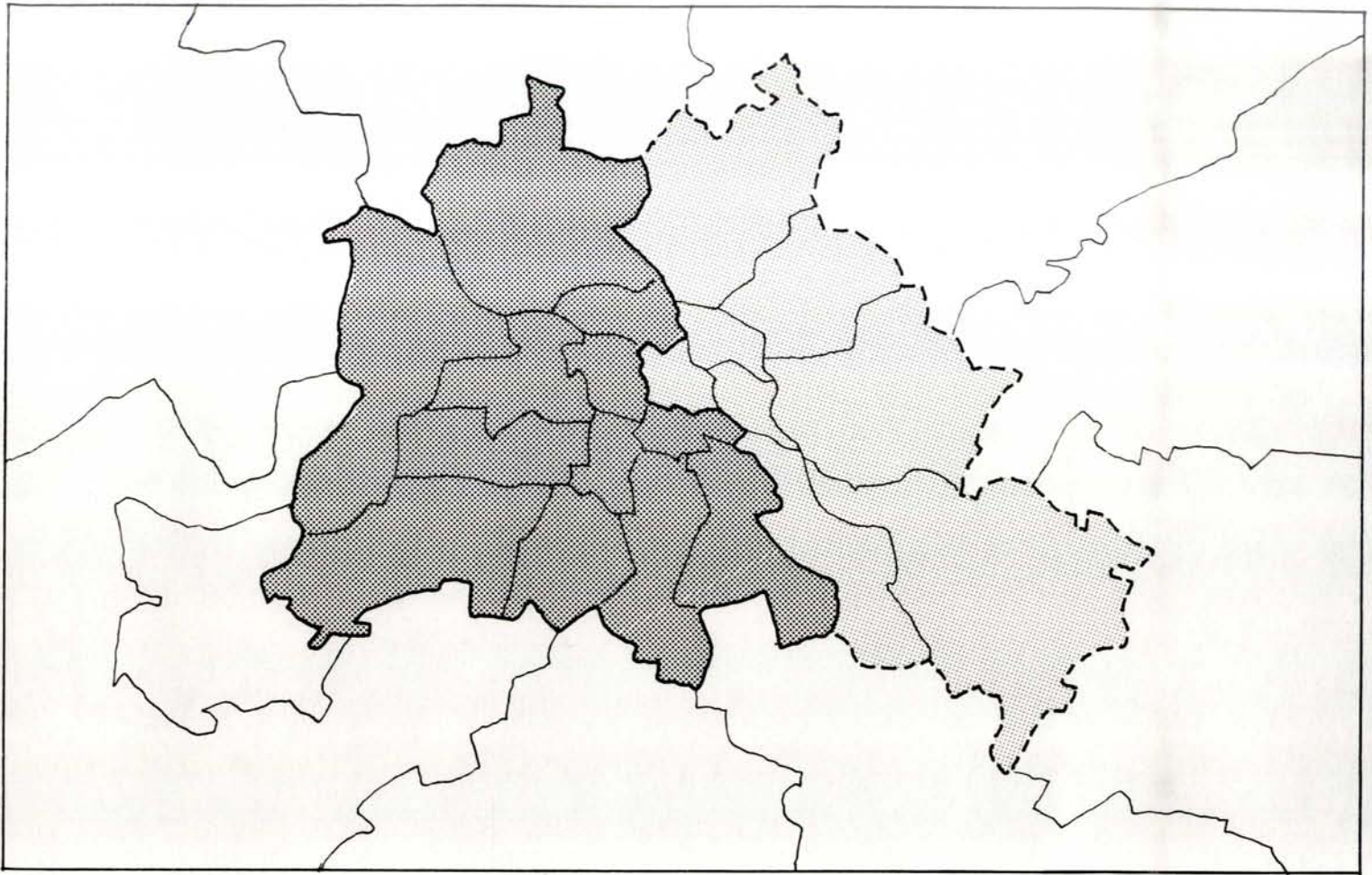
Luisenstadt P. J. Lenne 1840



Powder Mill K. F. Schinkel 1840

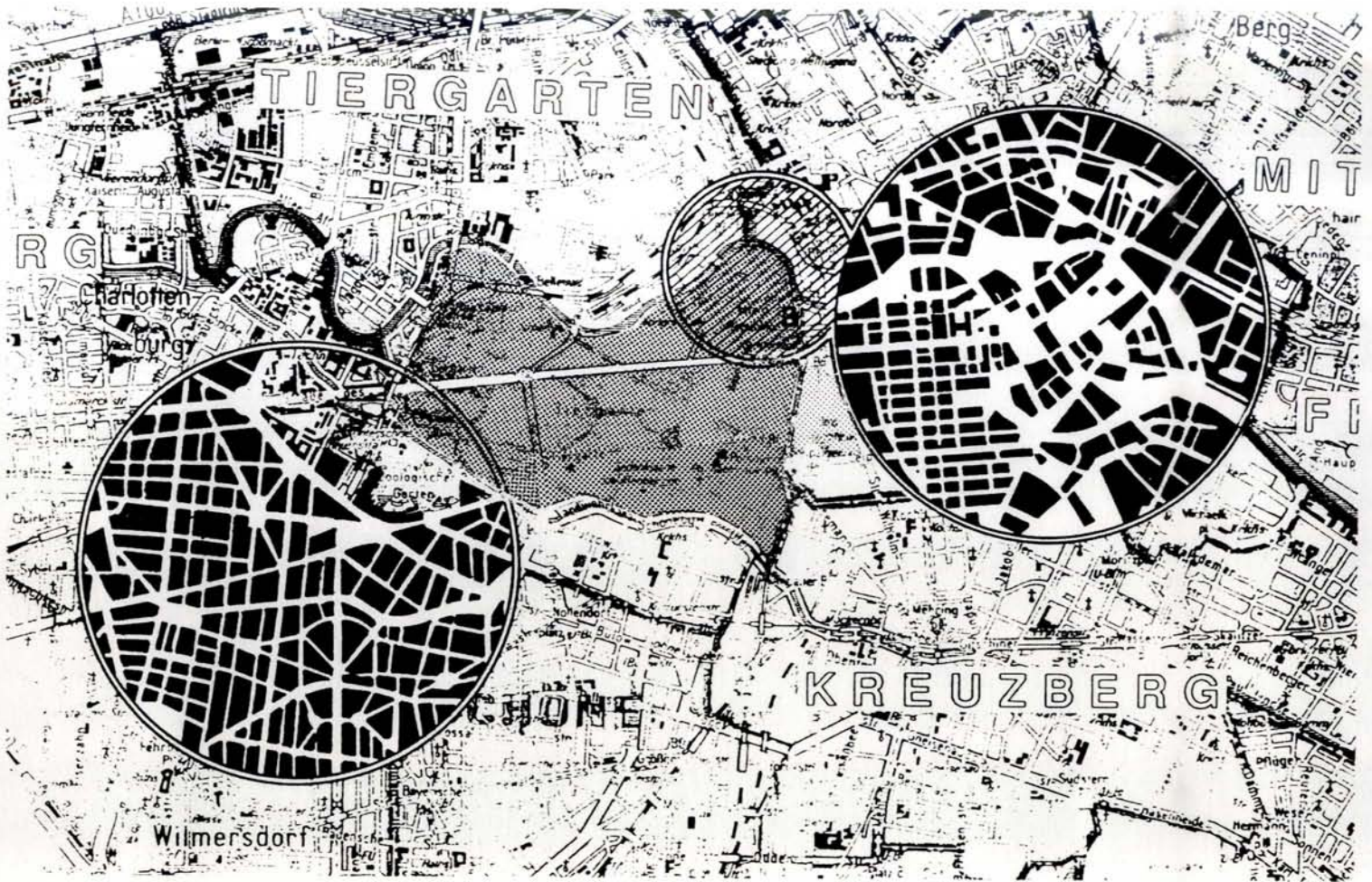


Wilhelm IV 1844

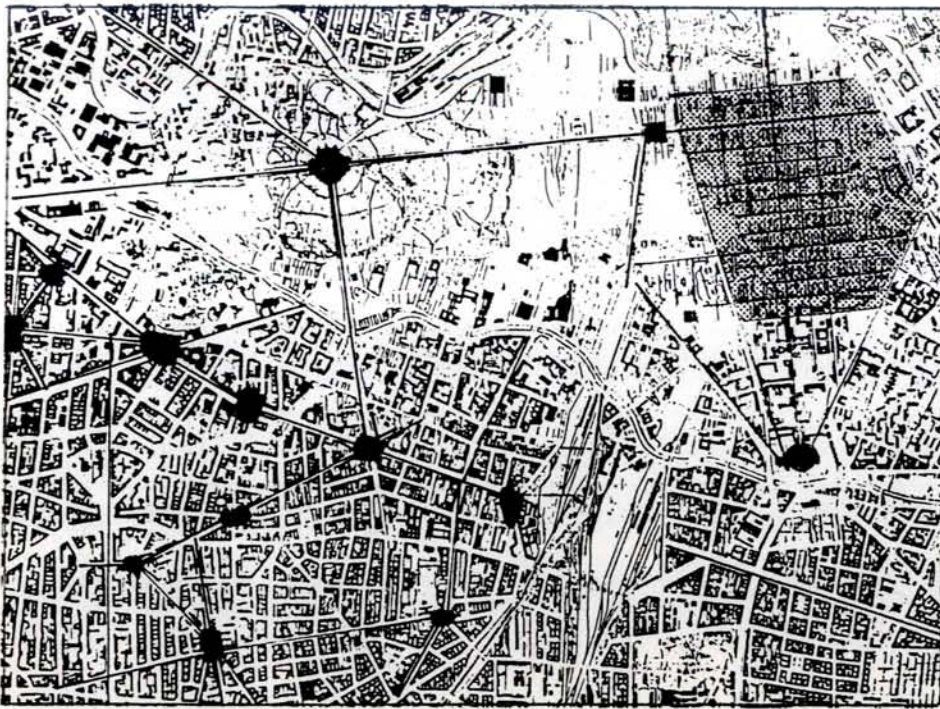


BERLIN: Postwar East-West Division

The division of East and West Berlin prior to 1989 left the democratic west as an island within the eastern portion of Communist Germany. A distinct edge was established by the literal creation of an urban wall, creating a type of city within a city.



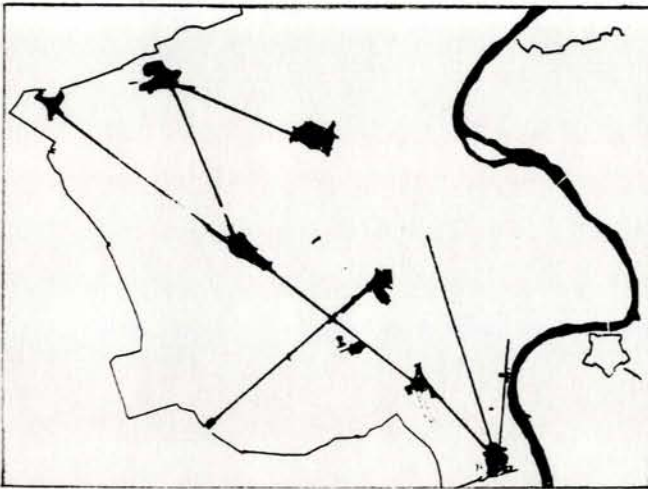
LINK: East-West Berlin



**COMBINATION: Baroque Axes and Friedrichstadt Grid
(Follett)**



GEOMETRIES:
 1. Pariser Platz Square
 2. Leipziger Platz Octagon
 3. Mehringplatz Circle

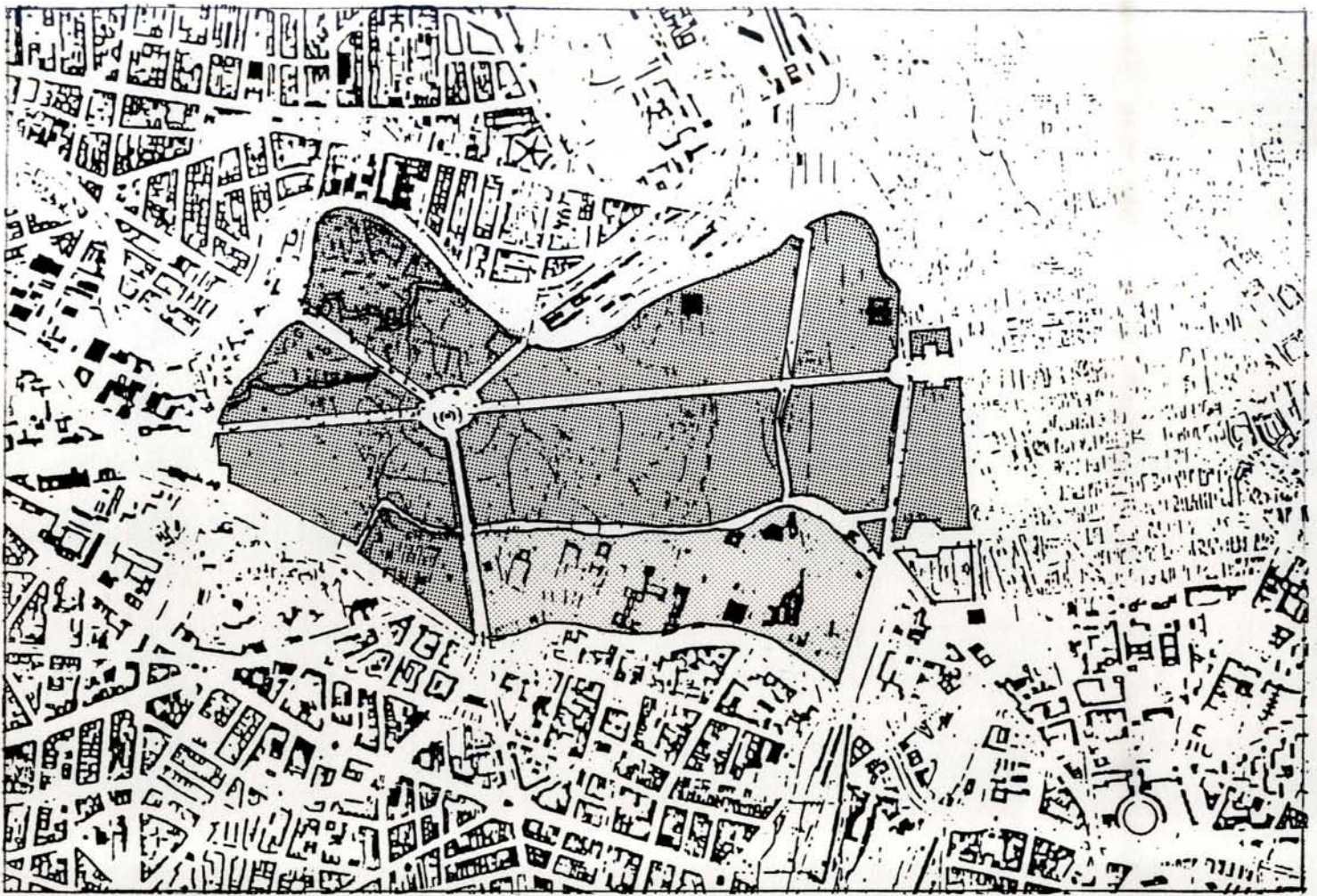


ROME

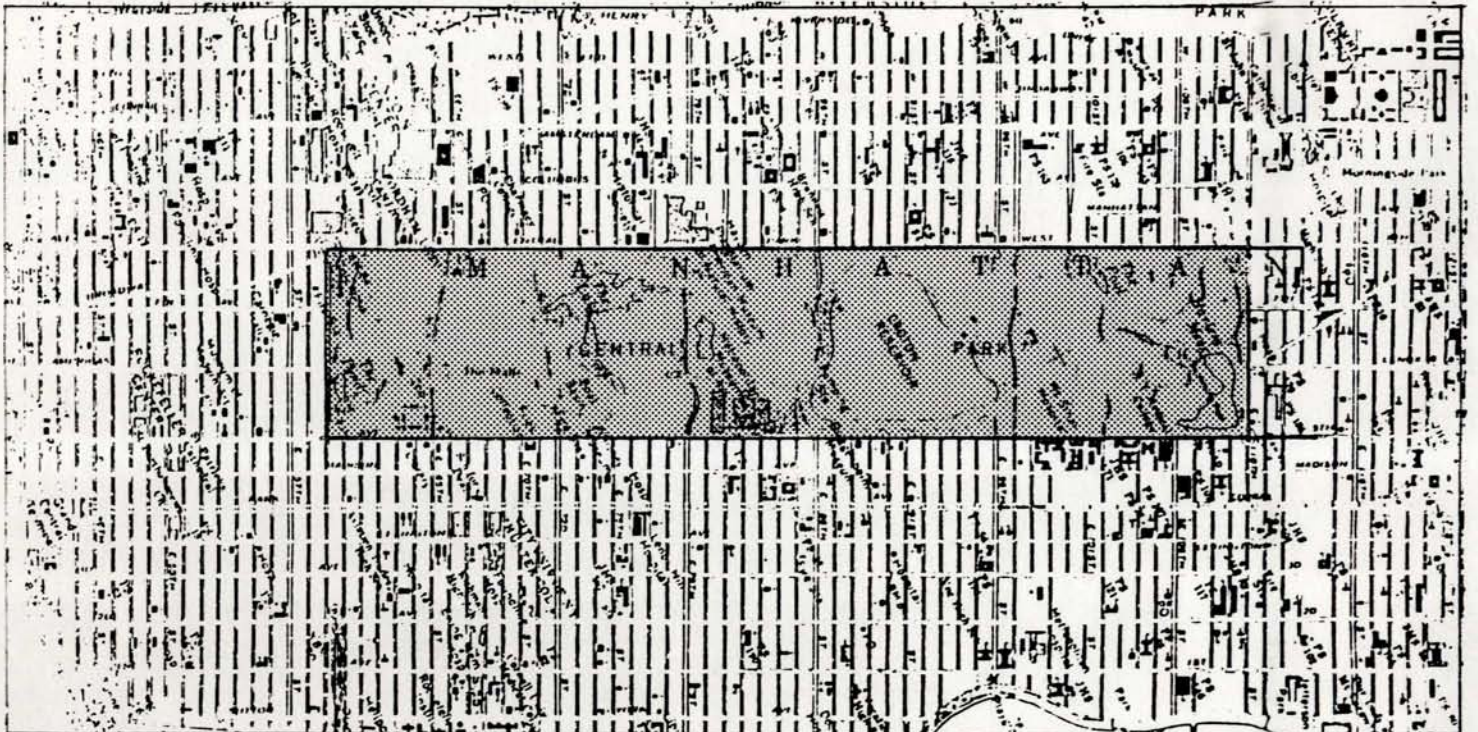


PARIS

BERLIN



**TIERGARTEN: Integration of Park and Urban Fabric
(Follett)**



vs. CENTRAL PARK: Rigidly Bounded Park-Space

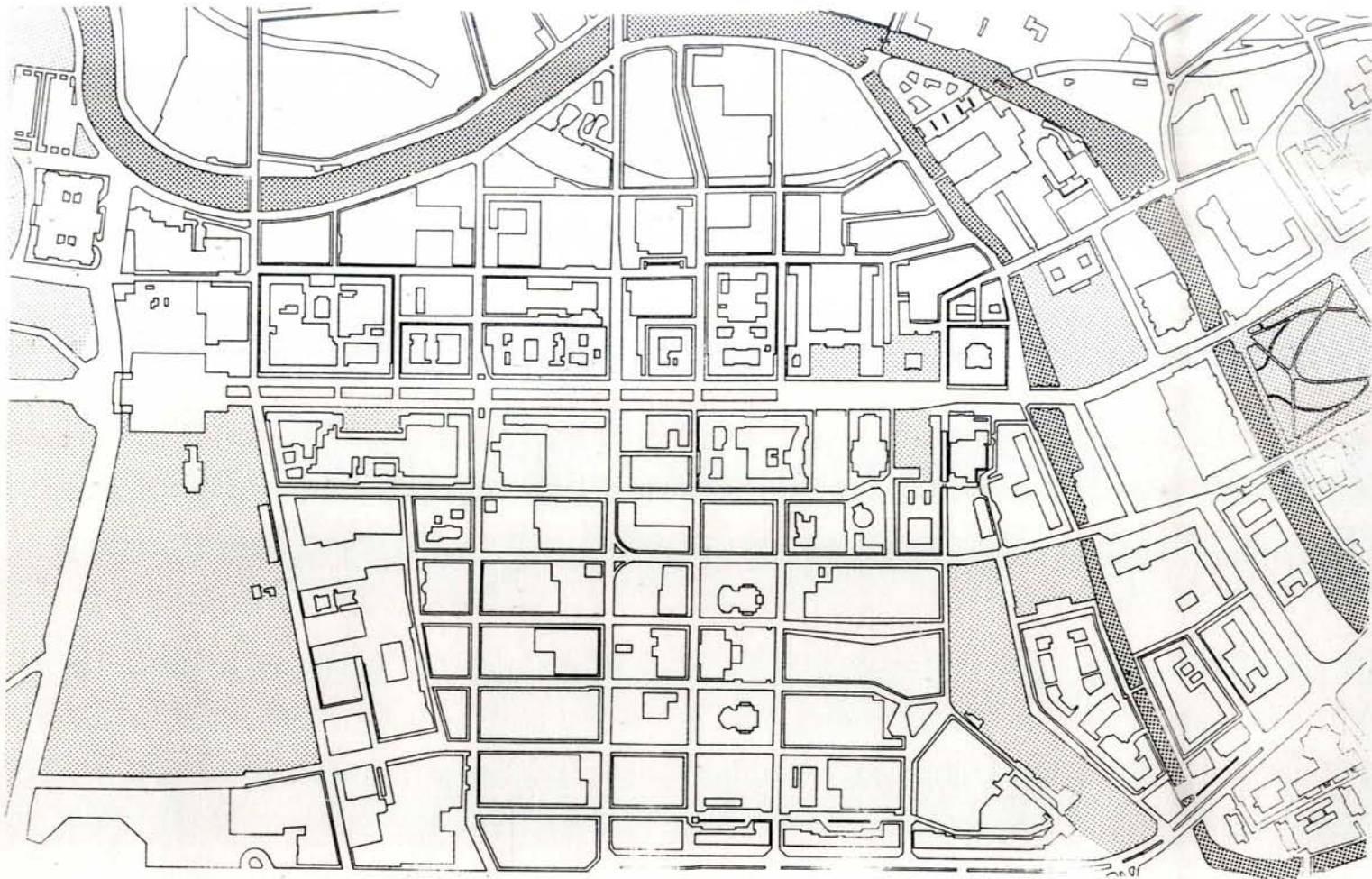
BERLIN



FIGURE - GROUND



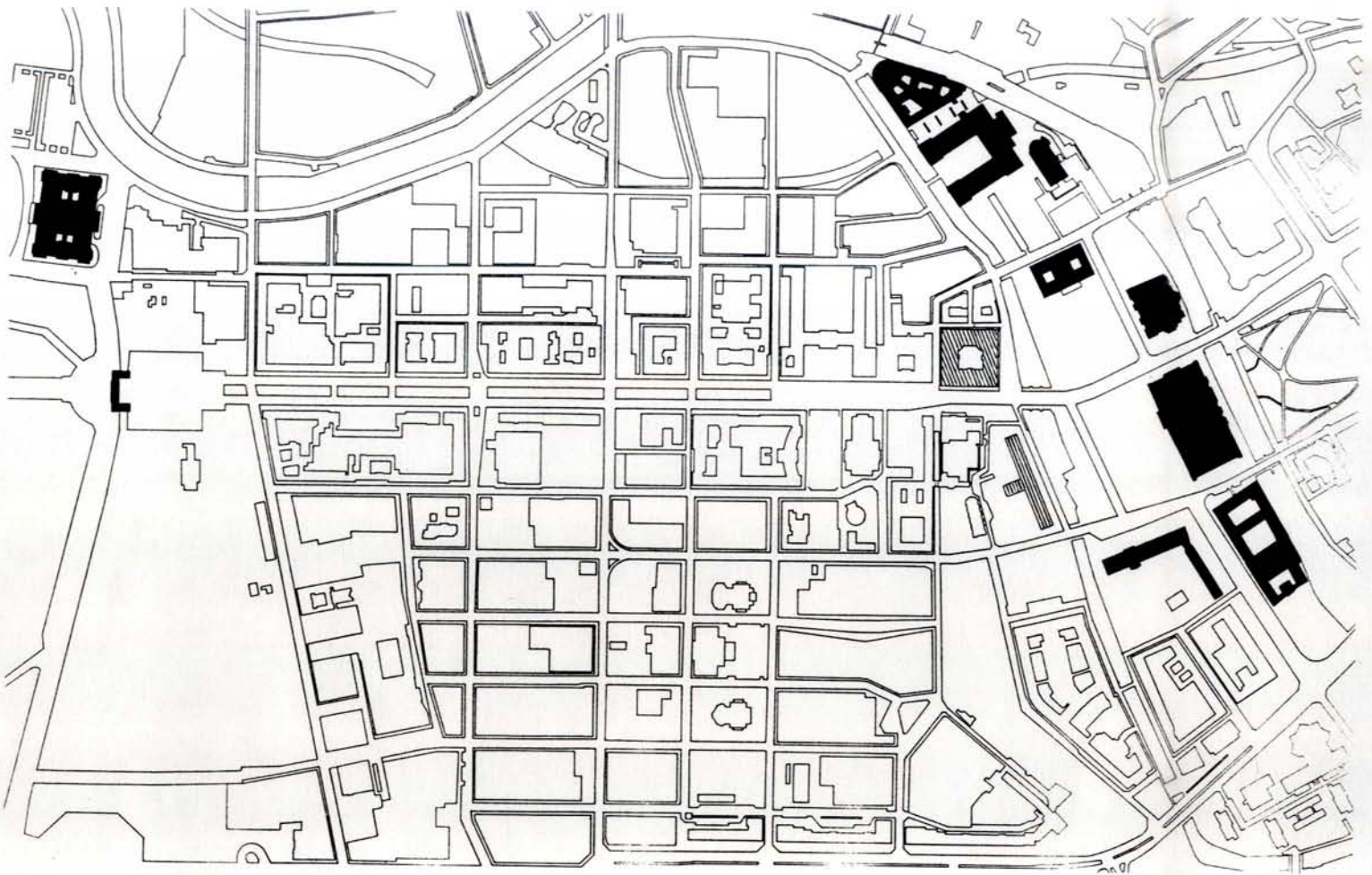
REVERSE FIGURE-GROUND



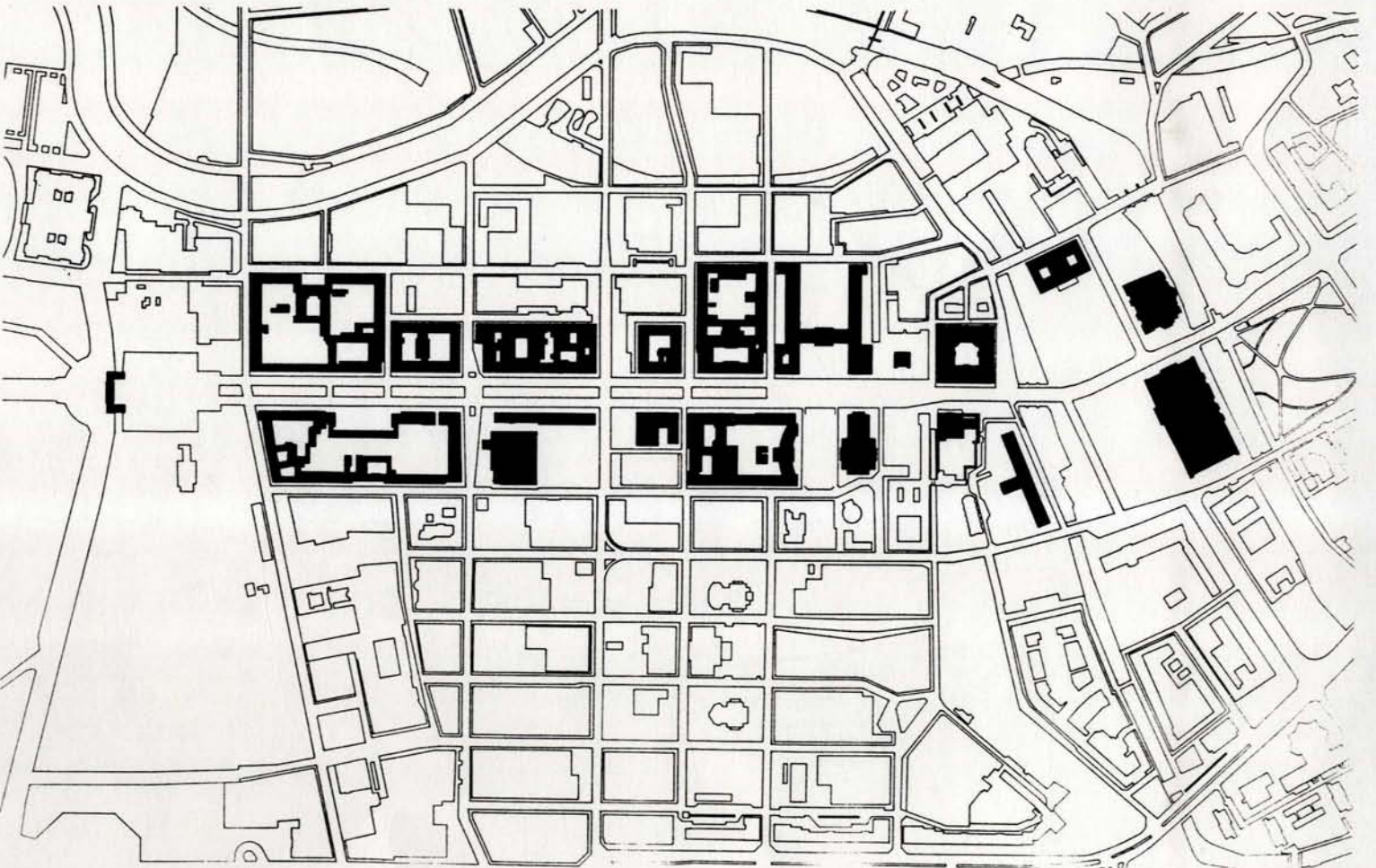
RIVER, PARKS AND GREEN SPACE



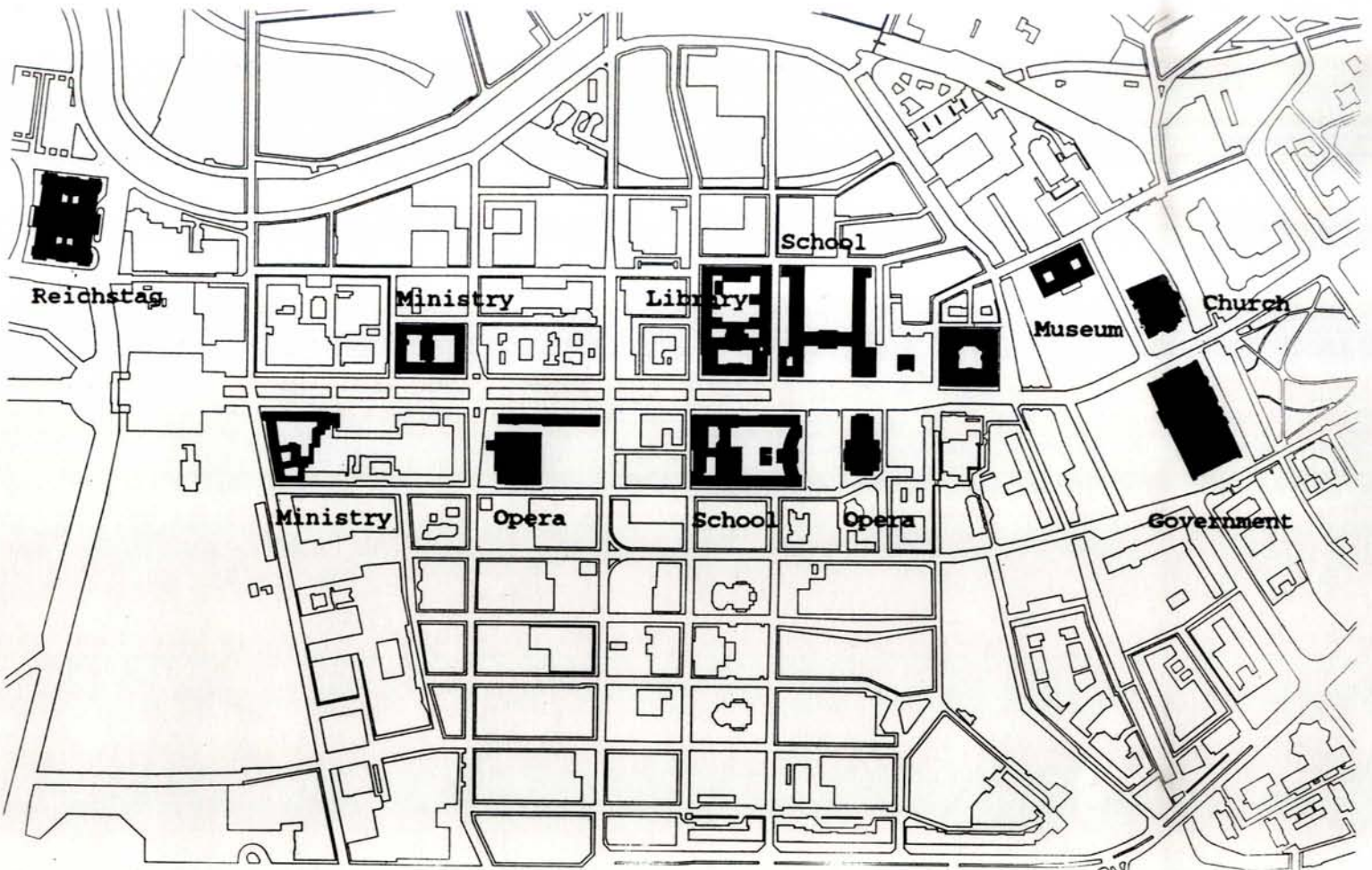
MAJOR BOULEVARDS AND STREETS: Hierarchy



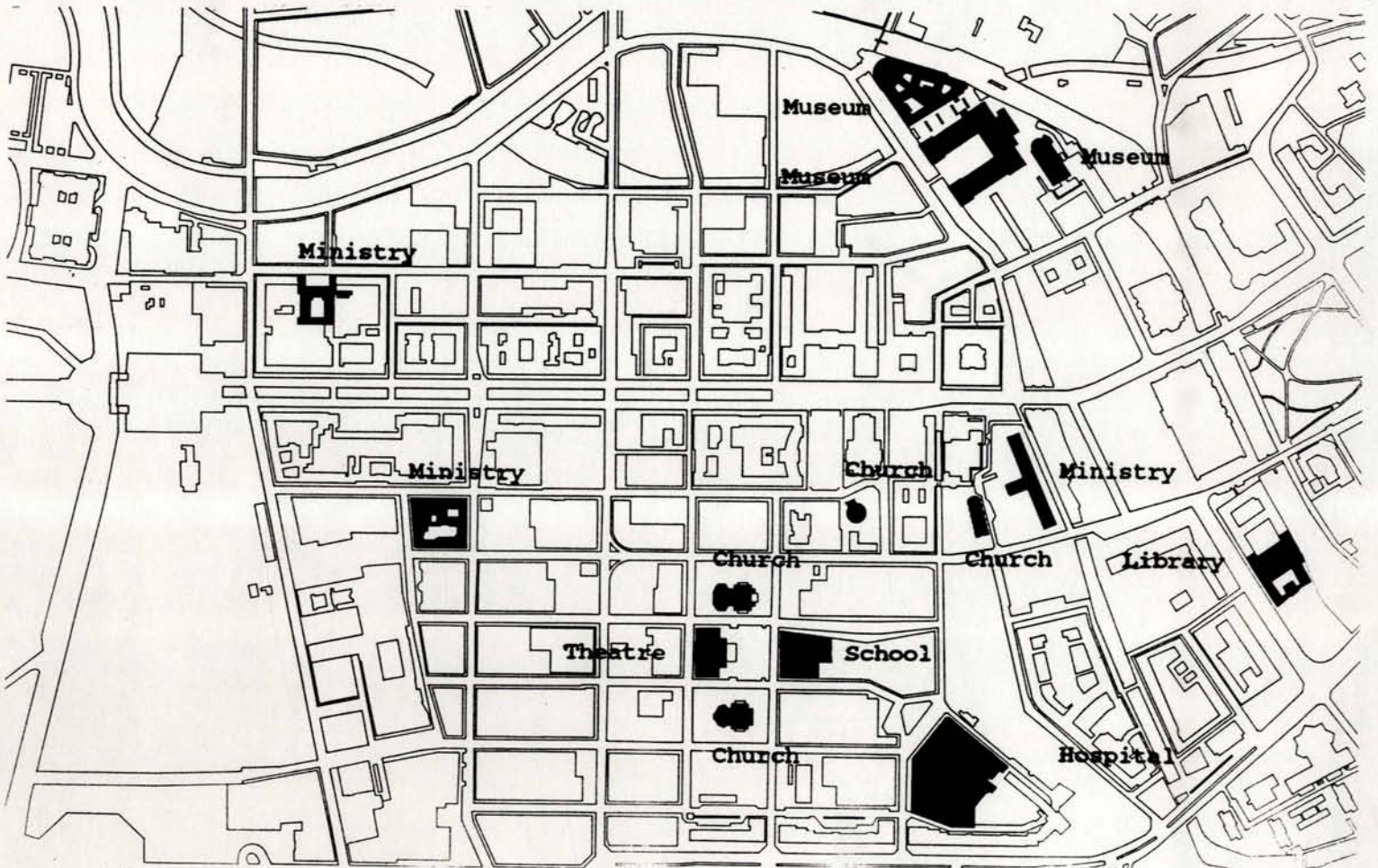
FRIEDRICHSTADT ENTRY/EXIT AREAS



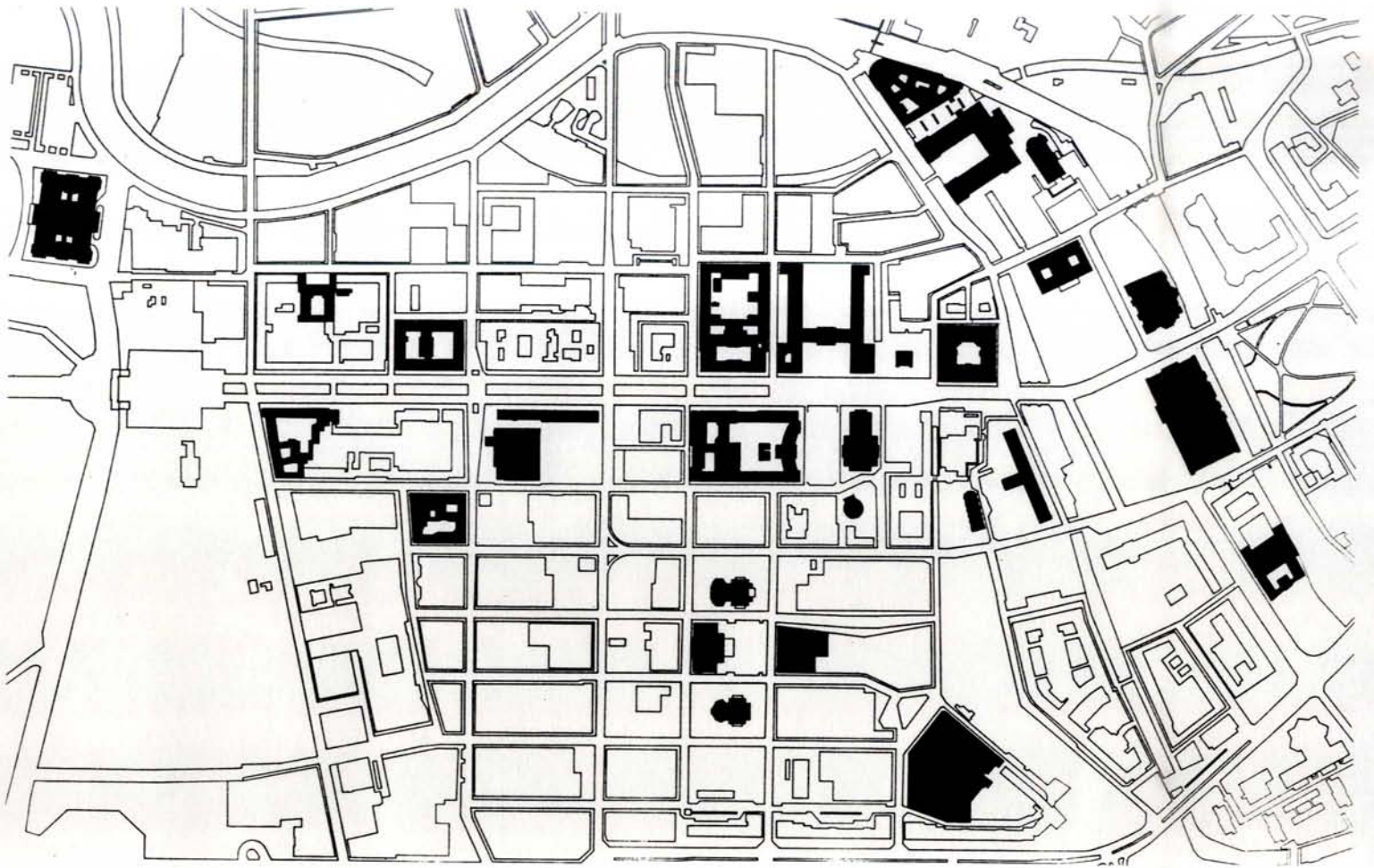
UNTER DEN LINDEN: Main Boulevard



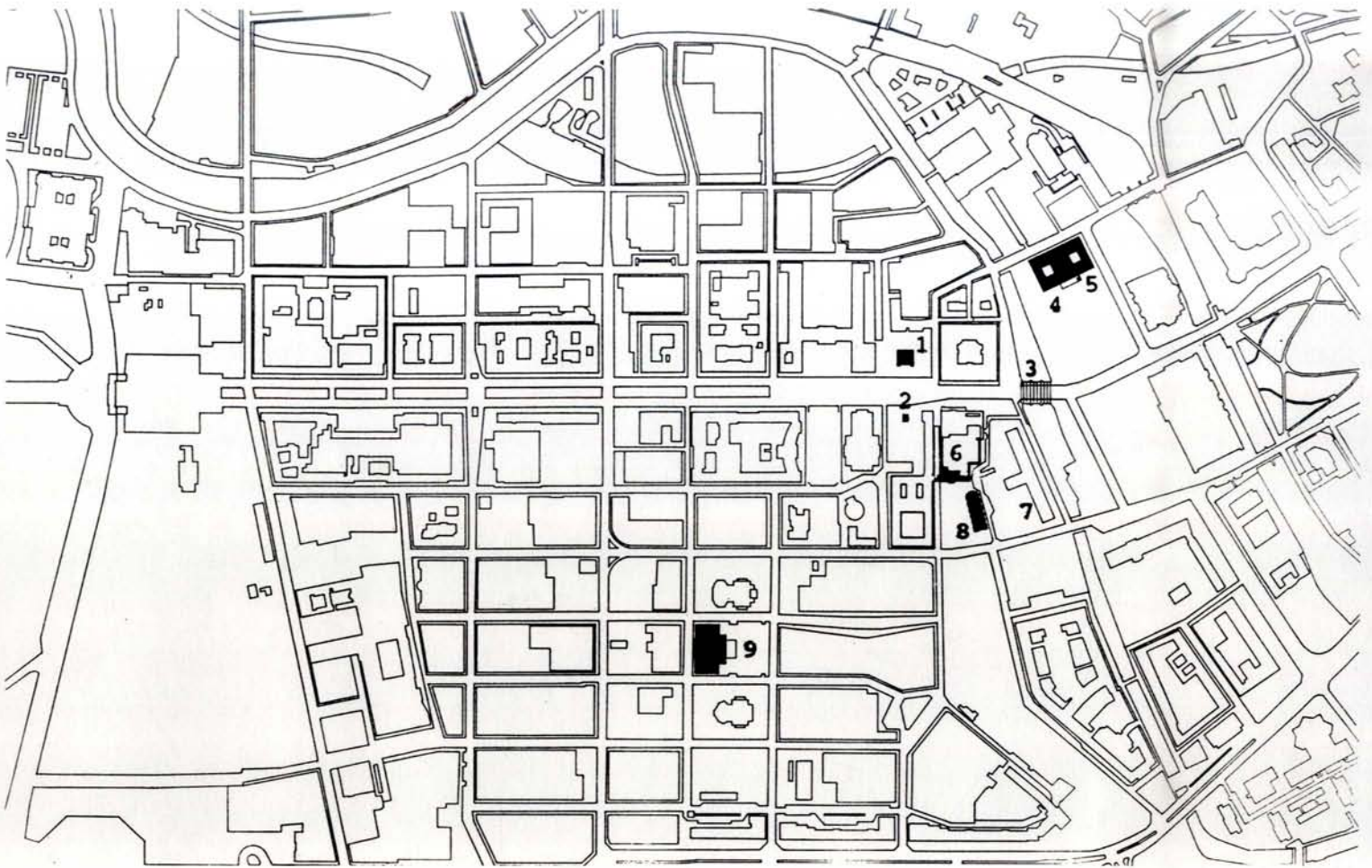
INSTITUTIONS AND MONUMENTS: Primary (Unter den Linden)



INSTITUTIONS AND MONUMENTS: Secondary

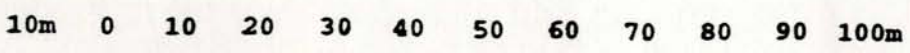
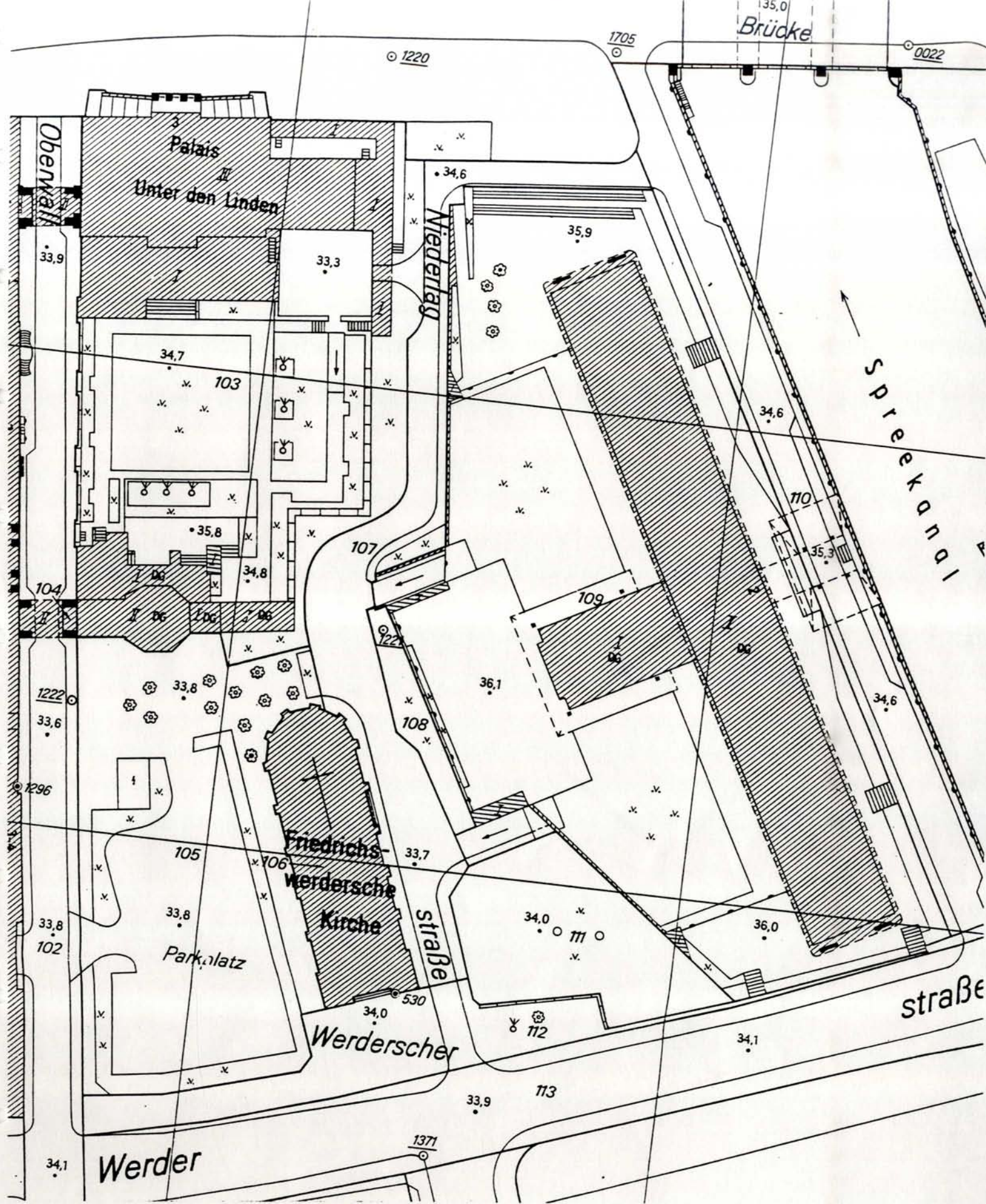


INSTITUTIONS AND MONUMENTS: Friedrichstadt



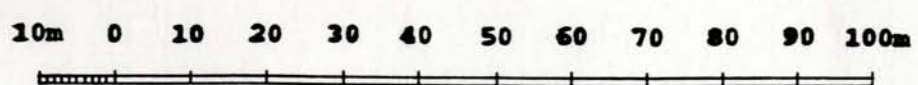
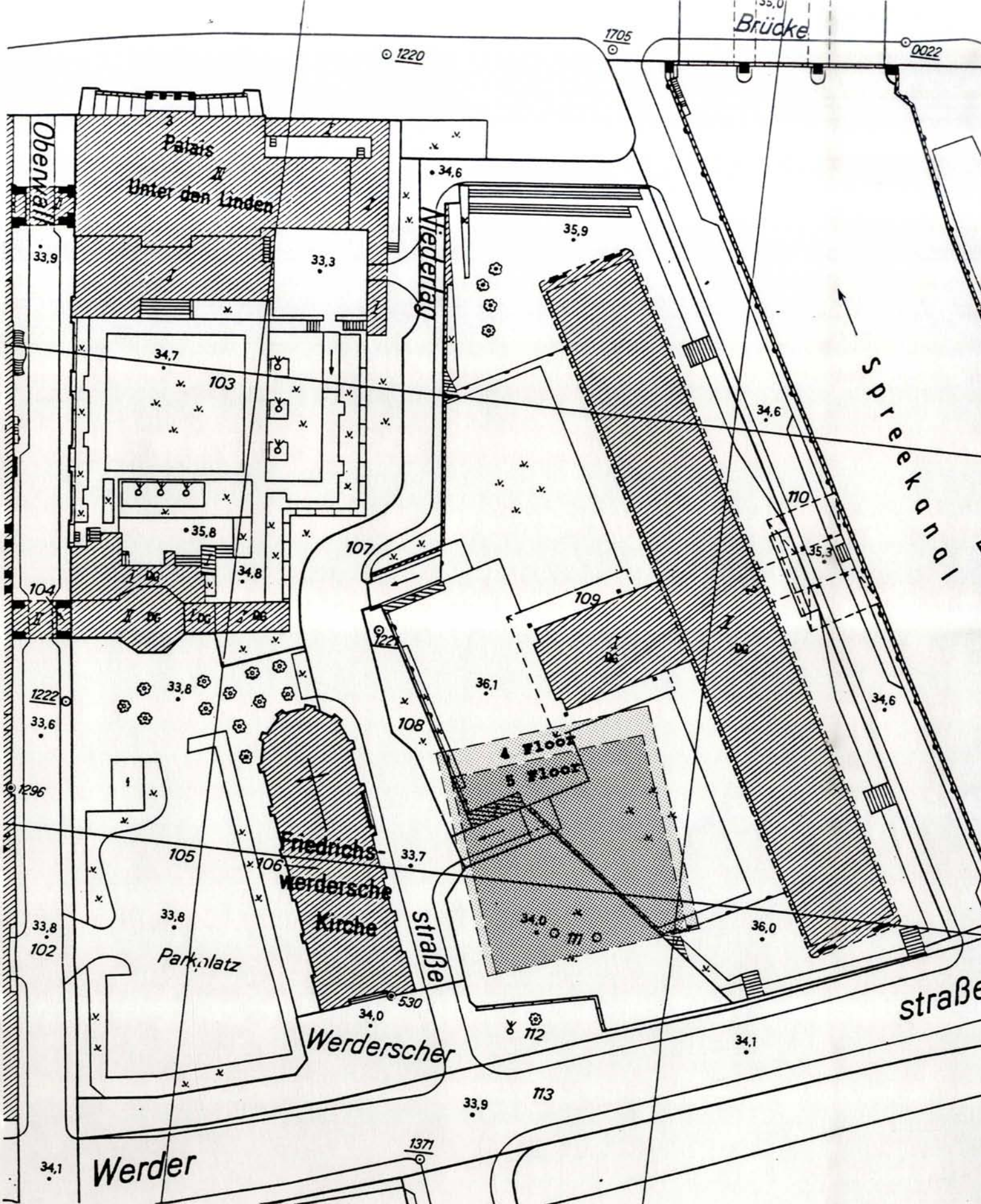
SCHINKEL WORKS

1. Neue Wache
2. Sockel der Feldherrendenmäler
3. Schloßbrücke
4. Altes Museum
5. Granitschale
6. Schinkel-Klausen (Contains elements from Bauakademie)
7. Site of old Bauakademie
8. Friedrich-Werdersche Kirche
9. Schauspielhaus (Theatre)



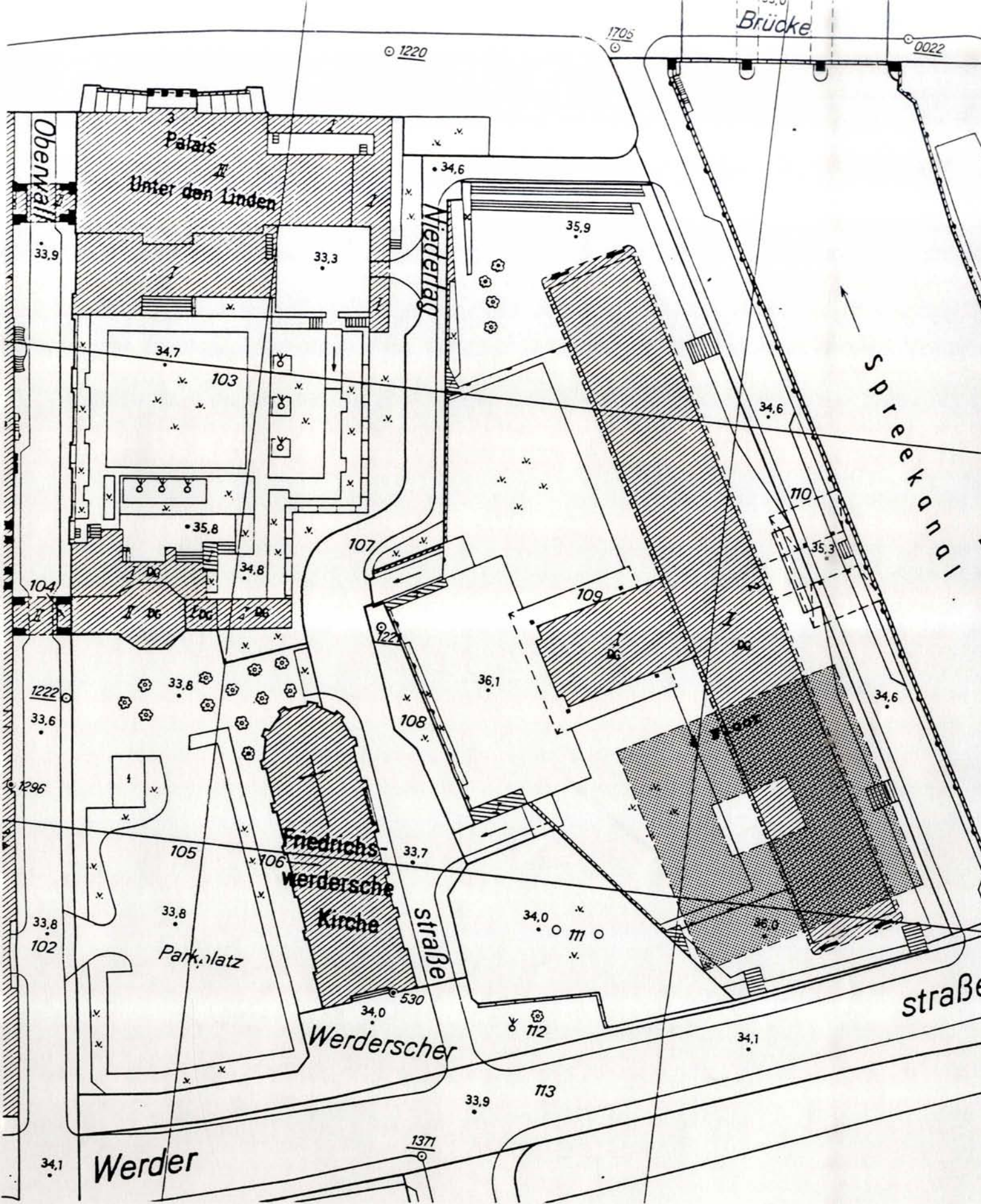
SITE



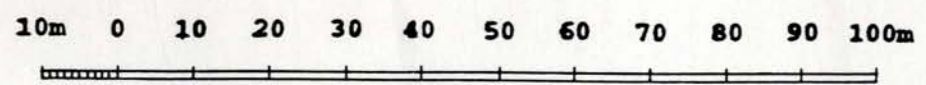


SITE-PROGRAM FIT



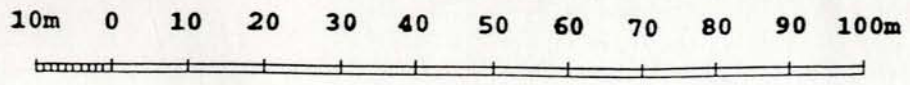


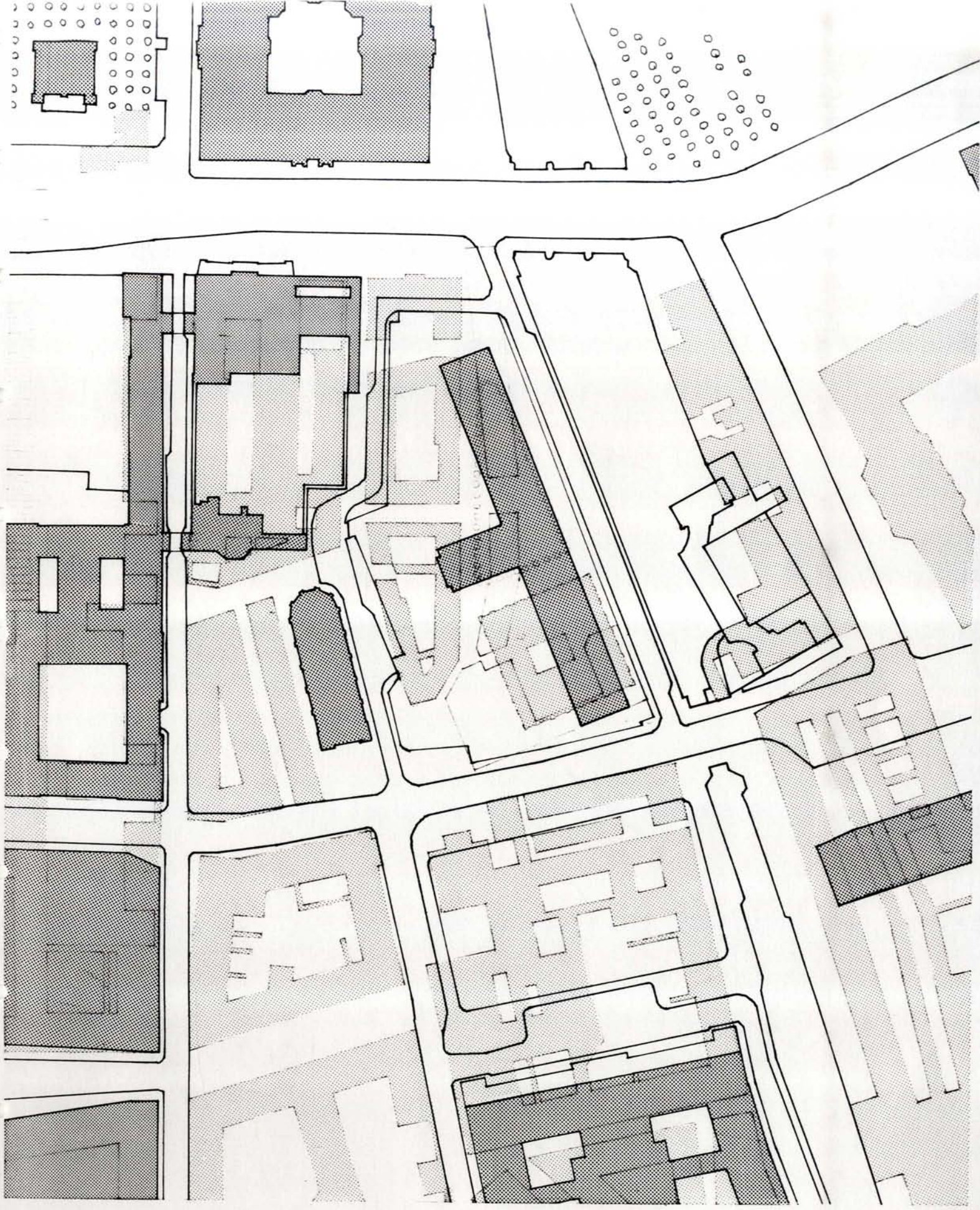
SITE-PROGRAM FIT
 Old Bauakademie



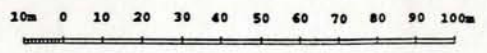


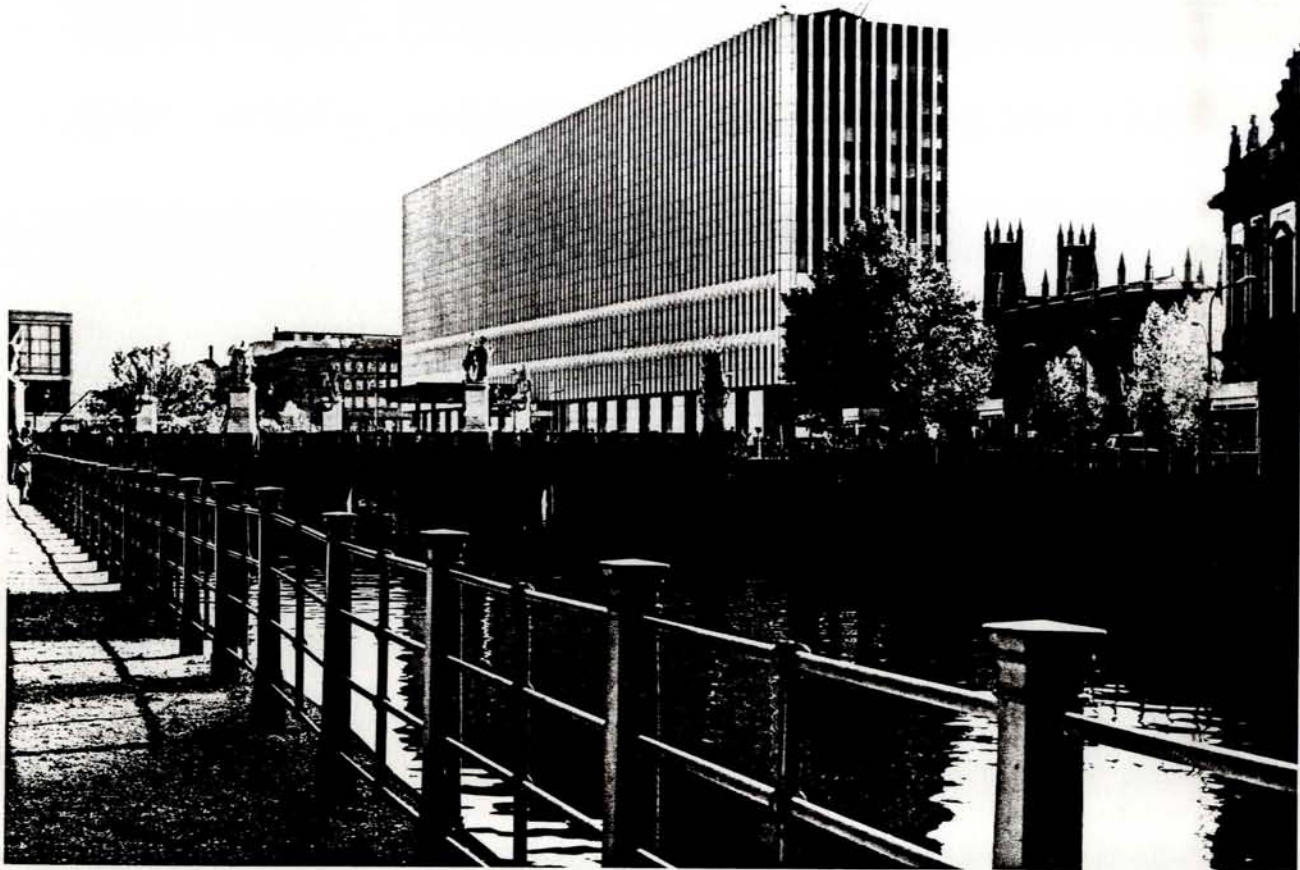
J. G. Selters, 1804
SITE



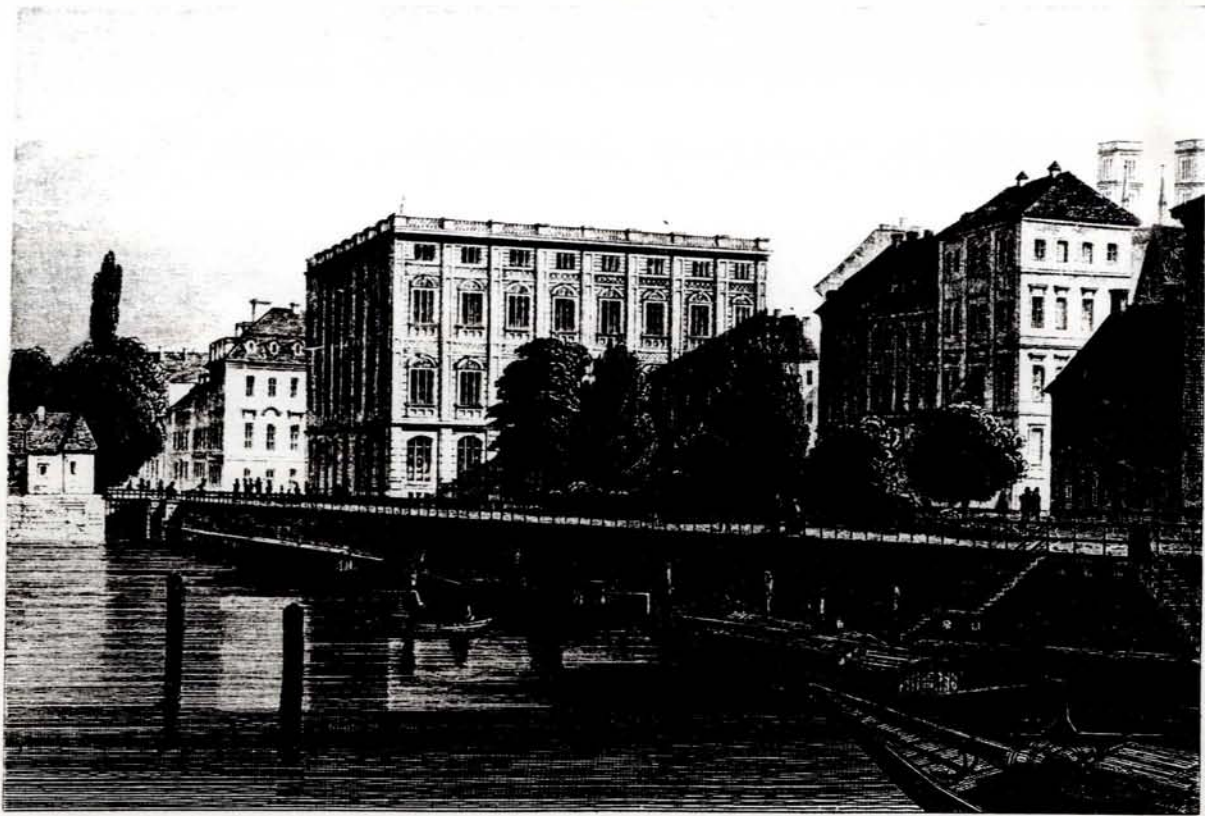


Historical Overlays
SITE





**April 1968—Foreign Ministry
from Marx-Engels Platz**

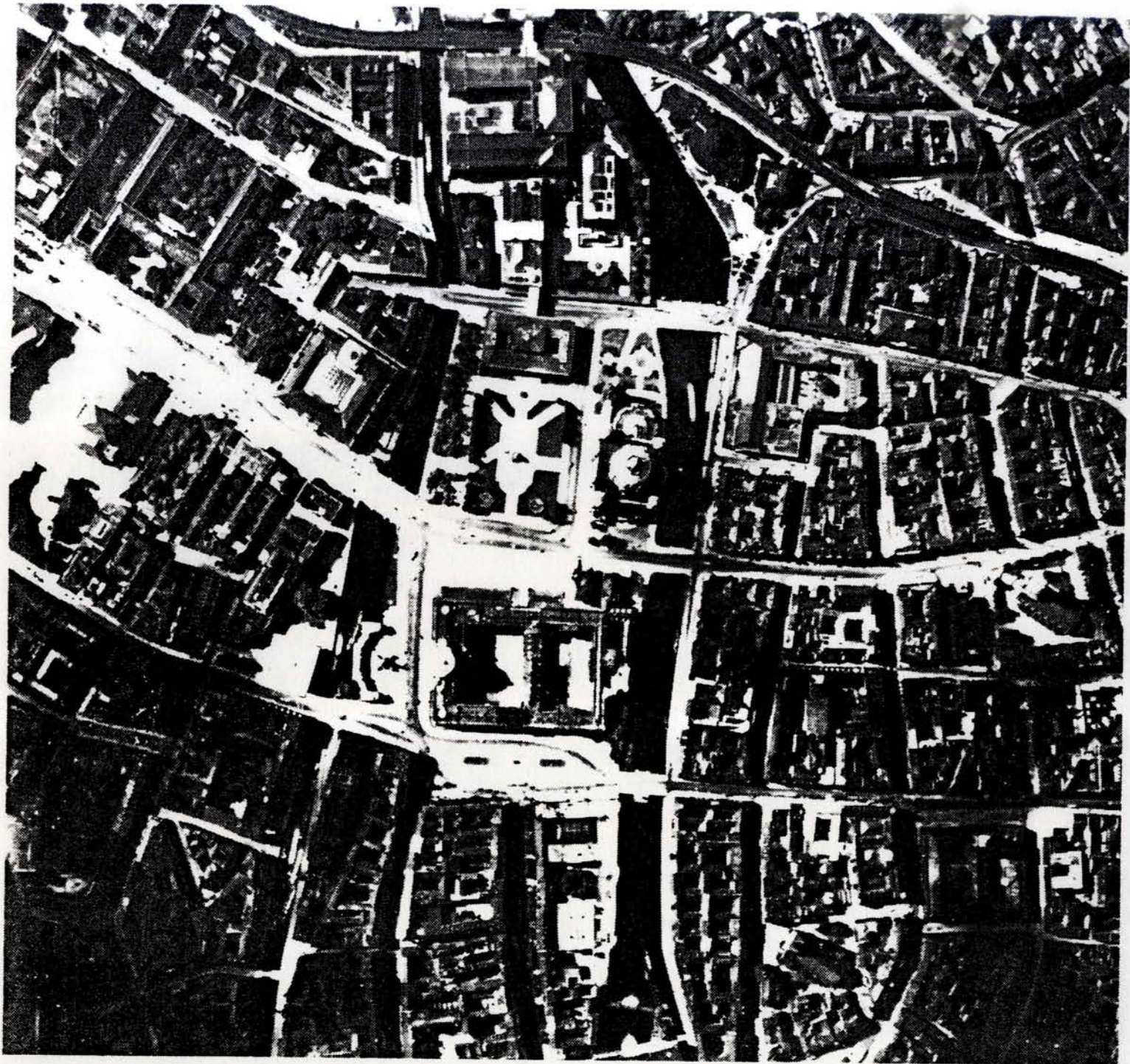


W. Würbs

Hablitschek

DIE BAUSCHULE IN BERLIN

Bauakademie Würbs and Hablitschek



Aerial view Berlin, 1930



Werdershe Kirche
K. F. Schinkel
1824-1830 (Oil)

DOCUMENTATION:

FRIEDRICHSWERDERSCHE KIRCHE

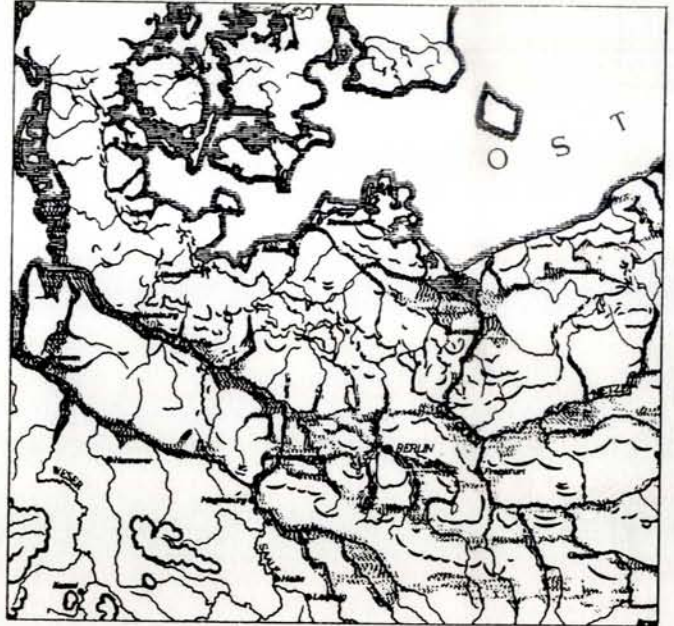
K. F. Schinkel
Berlin; 1824-1830

The town of Friedrichswerder was built from 1662, when the fortifications were moved here, a considerable distance from the old city boundary; Friedrichswerder extended from the Gertraudenbrücke across the modern "Linden" and out to Giesshausgasse behind the Zeughaus. The first mayor was Johann Gregor Memhardt, architect of the fortifications, in 1669. He was also responsible for the layout of the streets. The previous church on the Werderscher Markt dated from 1700. Schinkel's new building, not completed until 1830, is Berlin's first Neo-Gothic brick building. It attempts to blend German Classicism with (English) Gothic elements. Buttresses terminate in pinnacles above the broken frieze, contrasting with the horizontal articulation of the twin towered façade. Cubes set one on top of the other form towers without spires. The pointed-arch double portal faces the market. A Schinkel museum was established in the church in 1987.

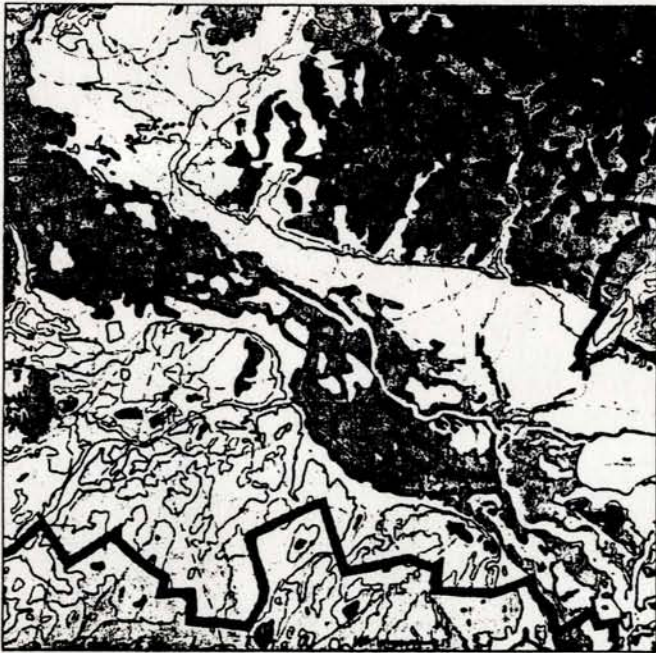
(From Gütter, Peter et al. Berlin-Brandenburg: Ein Architekturführer/An Architectural Guide. Berlin: Ernst und Sohn Verlag, 1990.)



Glacial Streams G. Berendt



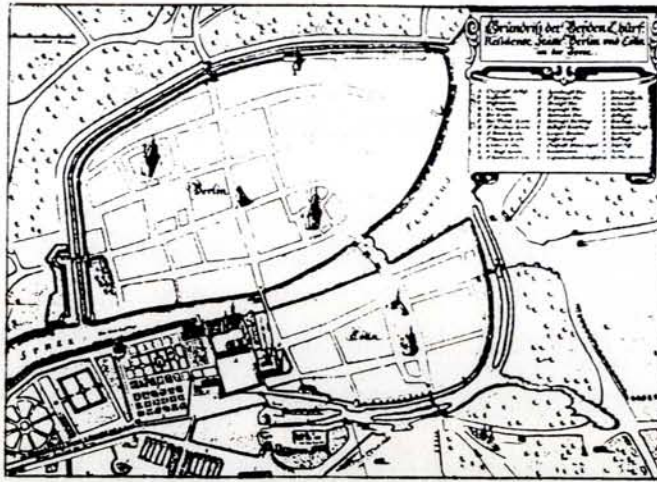
Existing Streams



Surface Obtrusions—Spillway



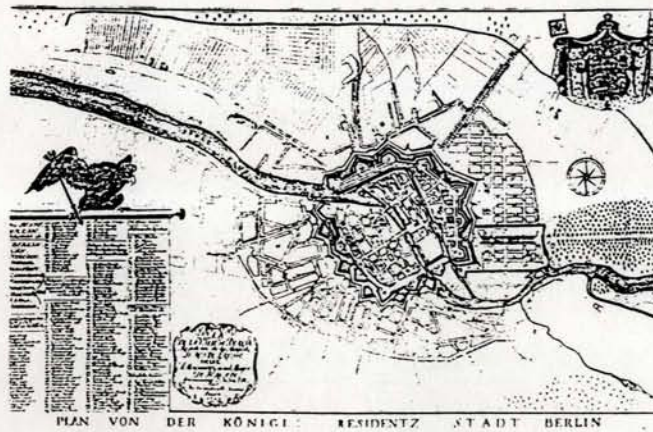
Topography 1750



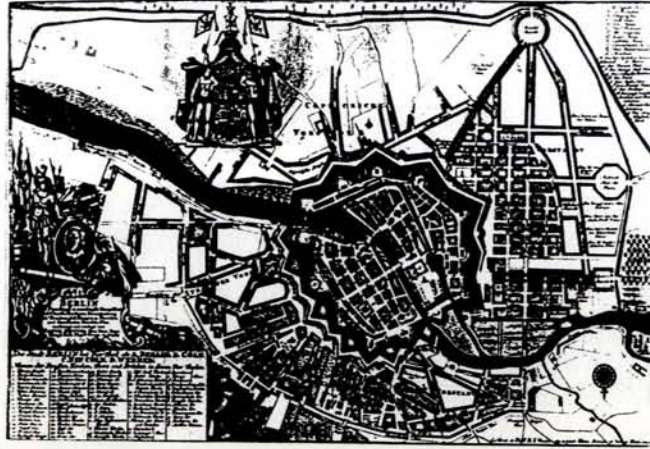
Berlin and Kölln J. G. Memhardt 1652



Berlin J. B. Schultz 1688



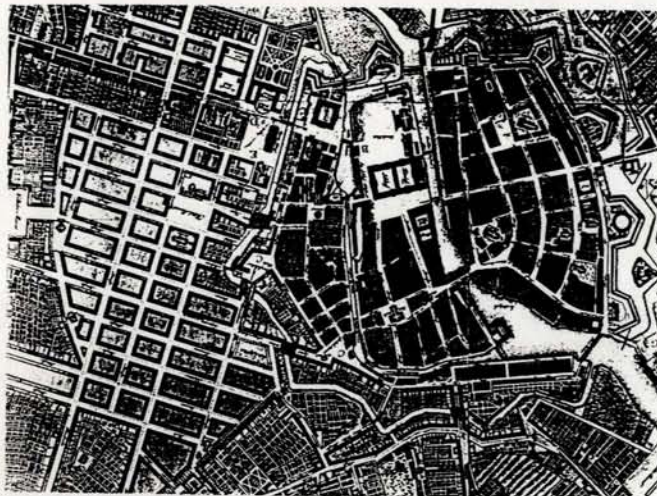
Berlin G. Dusableau 1723



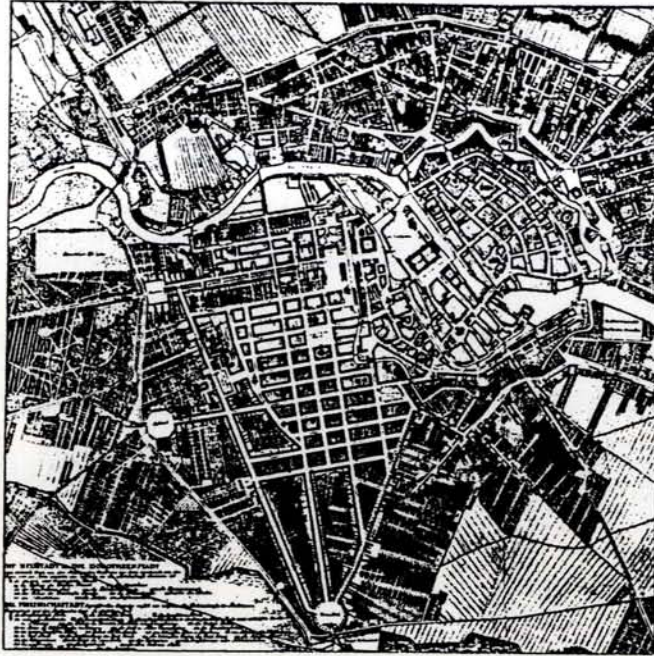
Berlin O. J. Seutter 1733



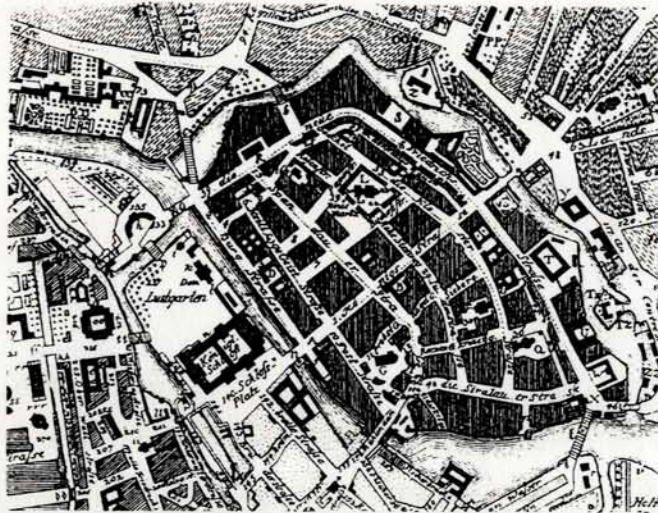
Berlin S. Schmettau 1748



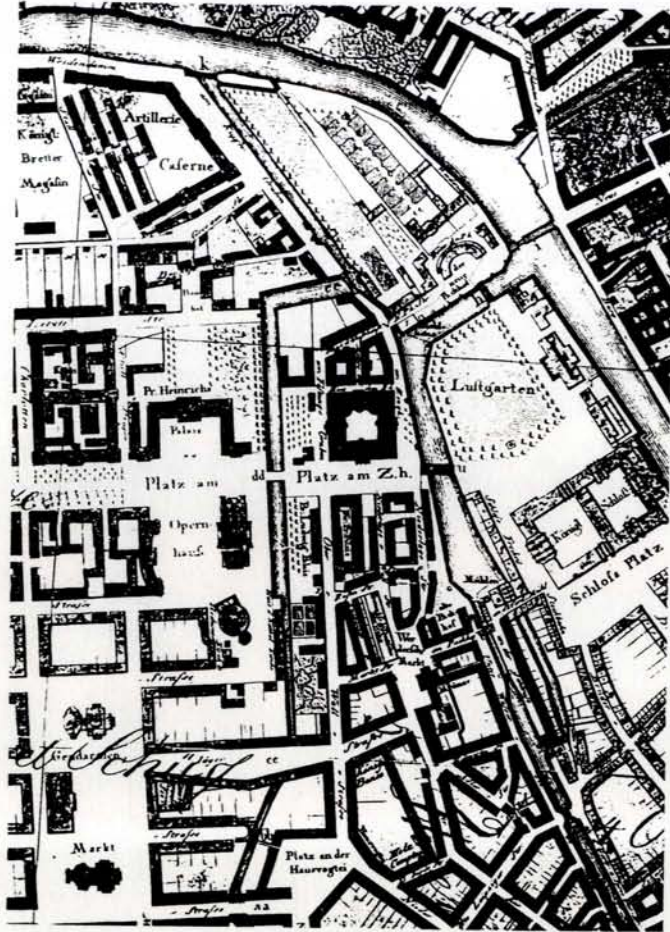
Berlin S. Schmettau 1748



New Plan J. C. Rhoden 1772



Berlin C. F. Oesfeld 1778



Berlin J. G. Selters 1804



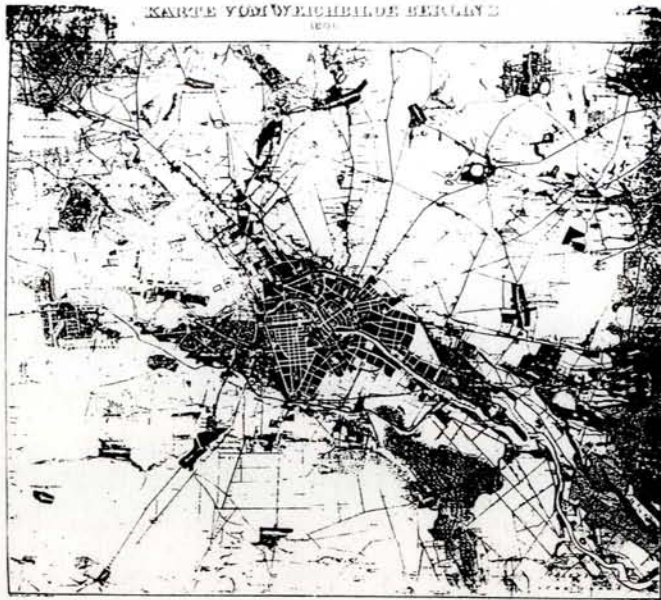
Berlin Decker 1820



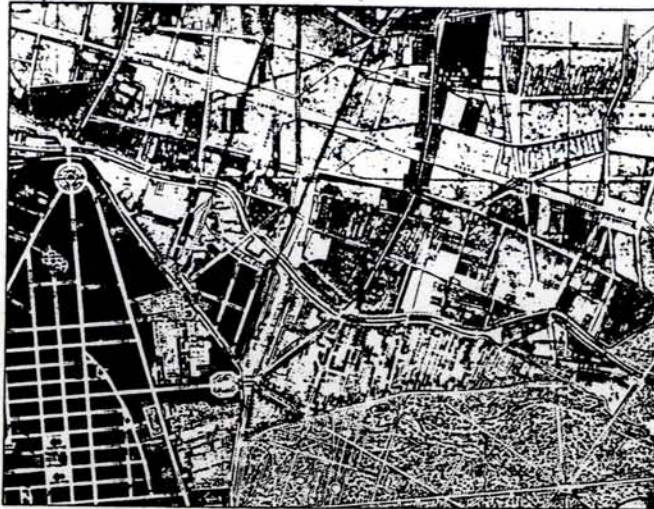
Berlin J. C. Selter 1826



Berlin P. J. Lenne 1844



Berlin Schropp 1846



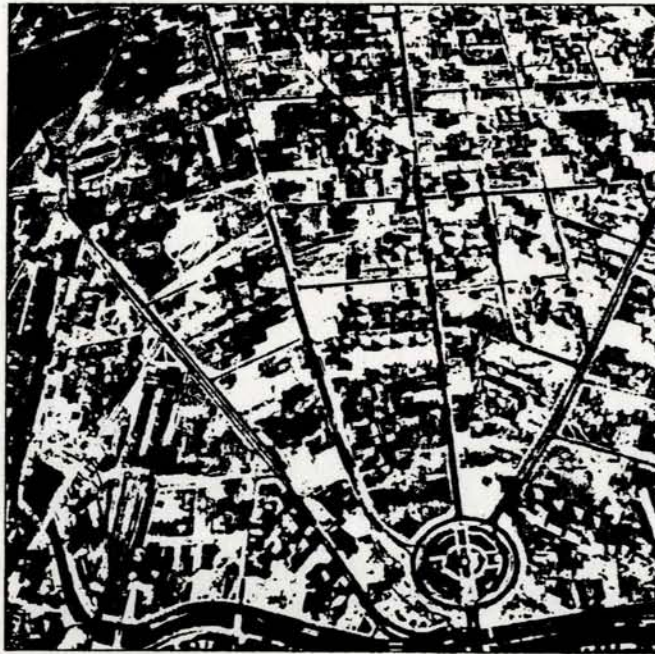
Detail J. Hobrecht 1865



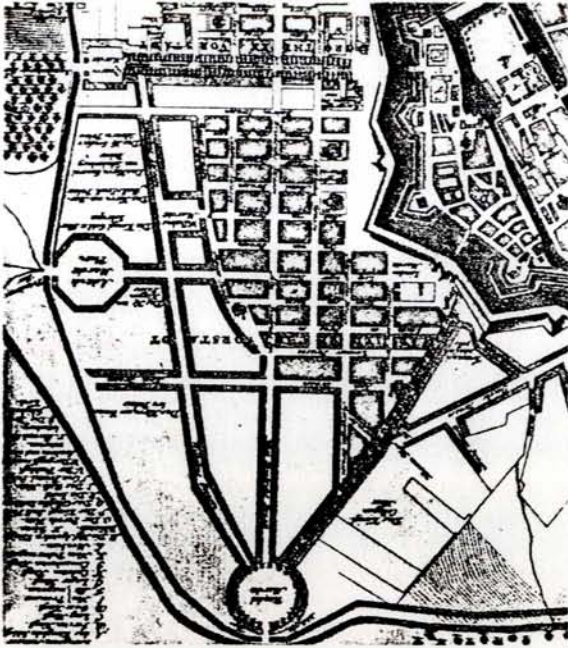
City W. Liebenow 1888



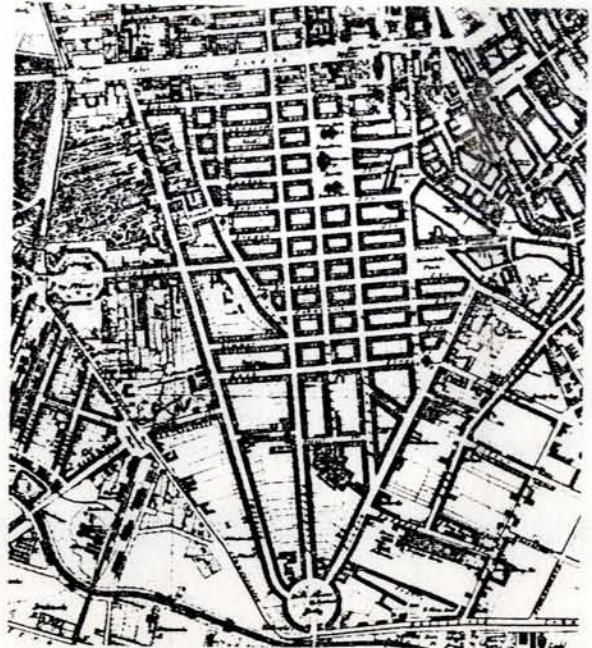
Inner City 1939



Inner City 1945



State in 1790



State in 1850



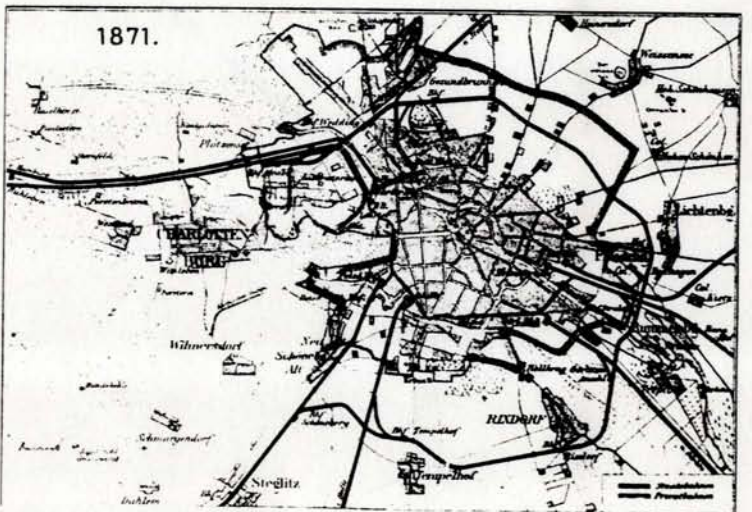
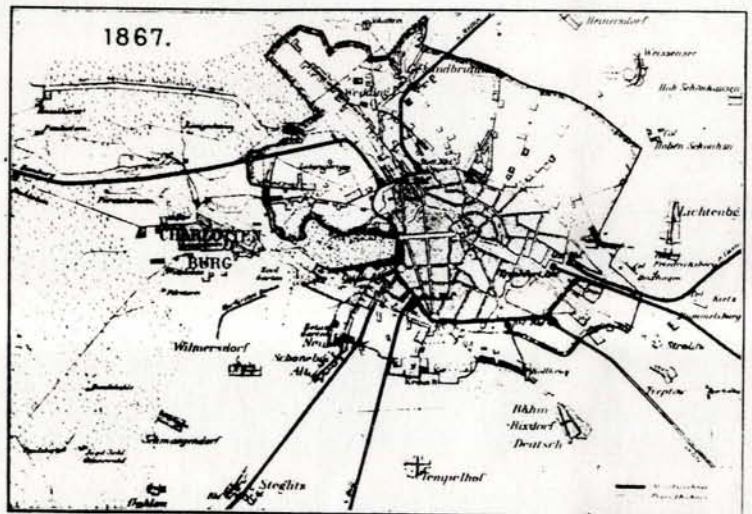
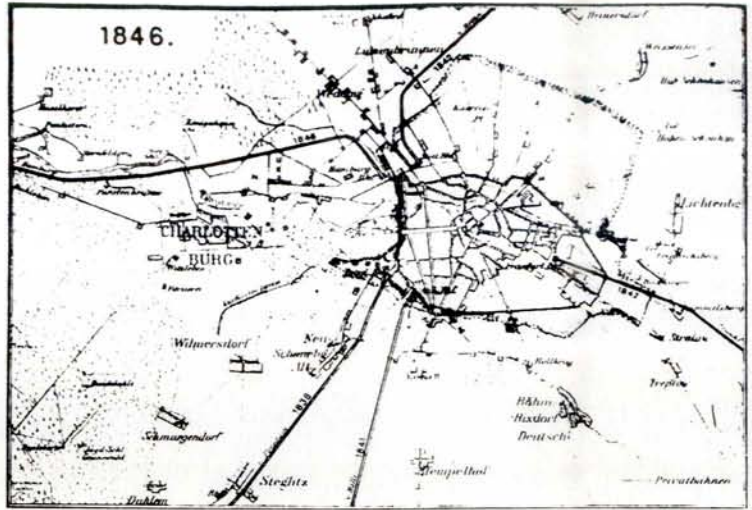
State in 1900

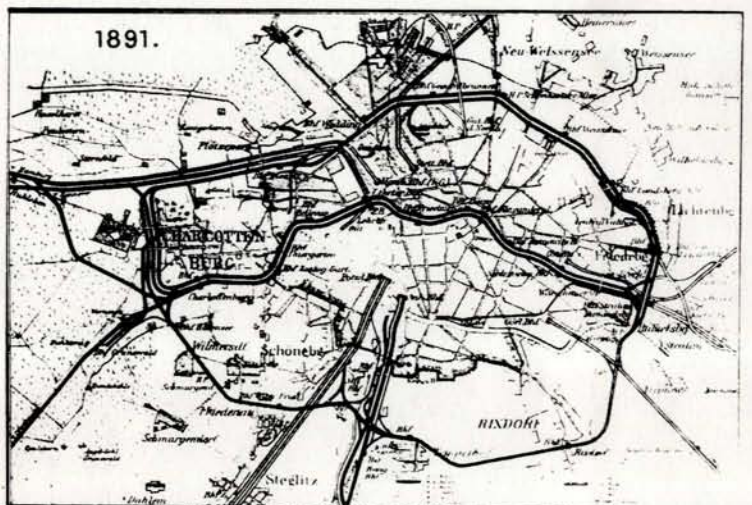
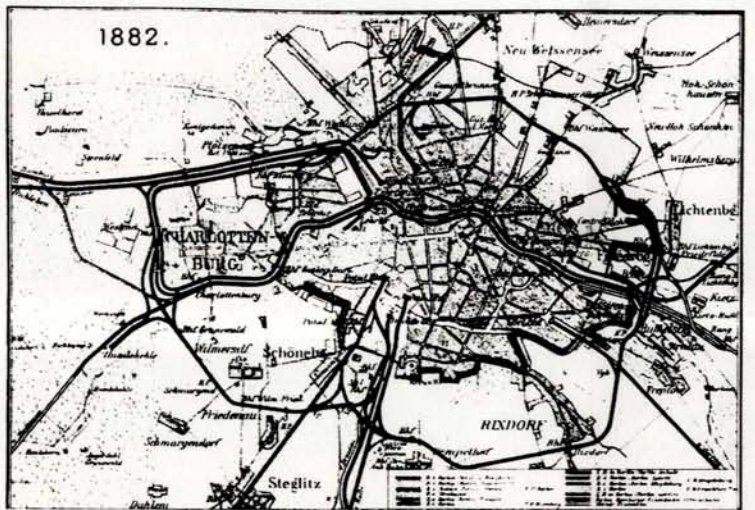
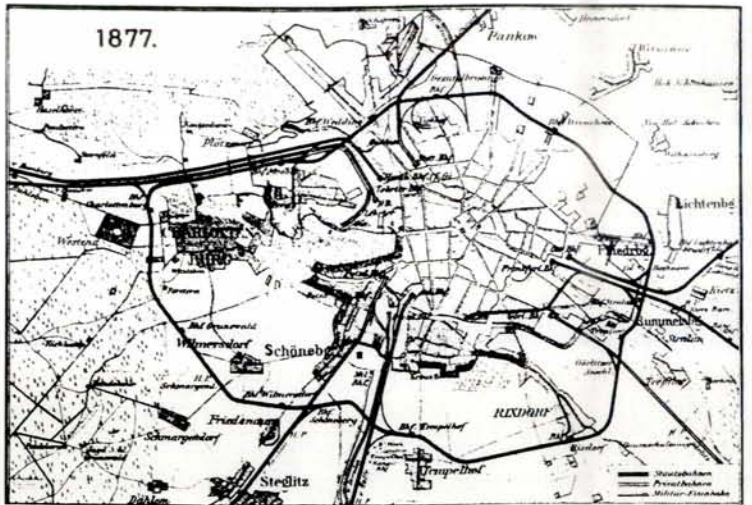


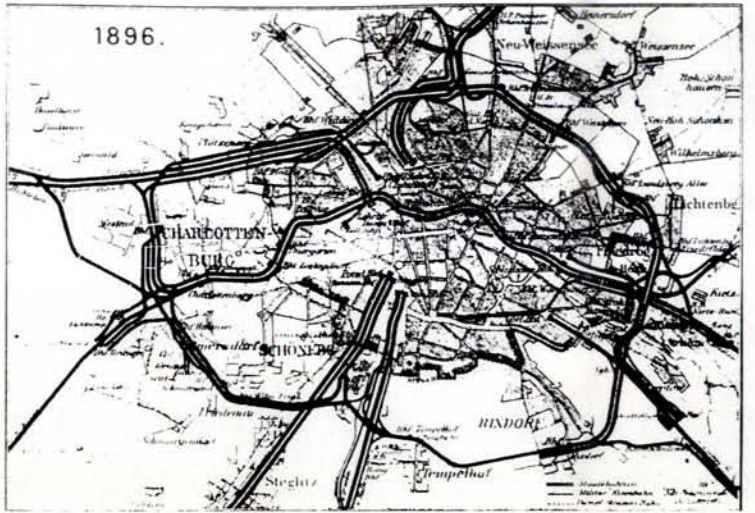
State in 1938

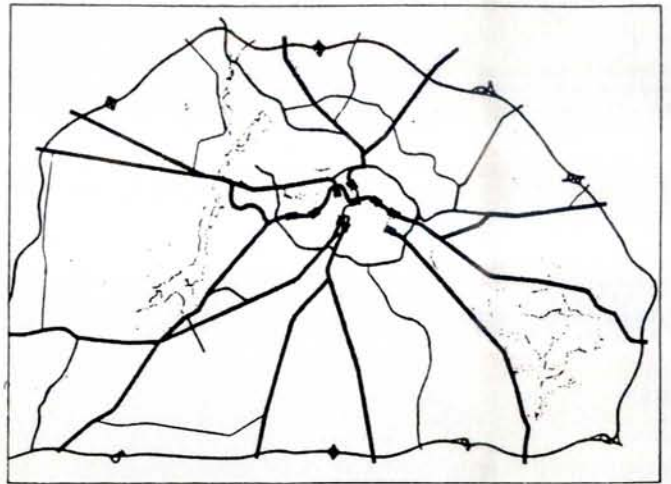
DEVELOPMENT PHASES OF SOUTH FRIEDRICHSTADT

Maps of the Berlin Railway Network,
1846-1896

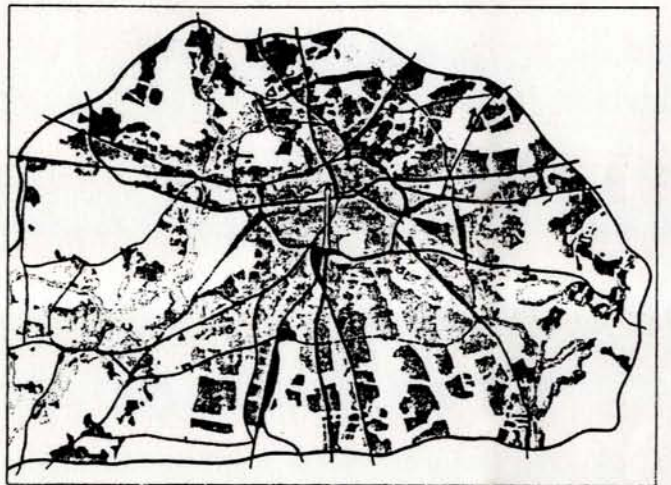




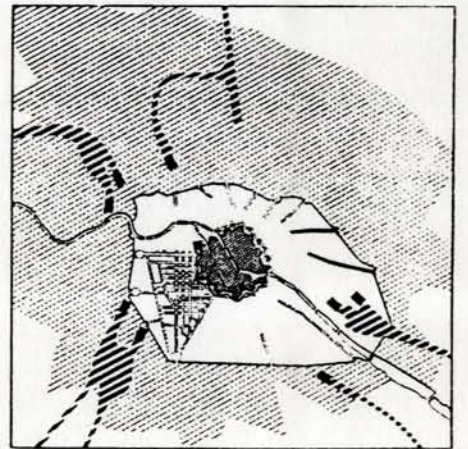




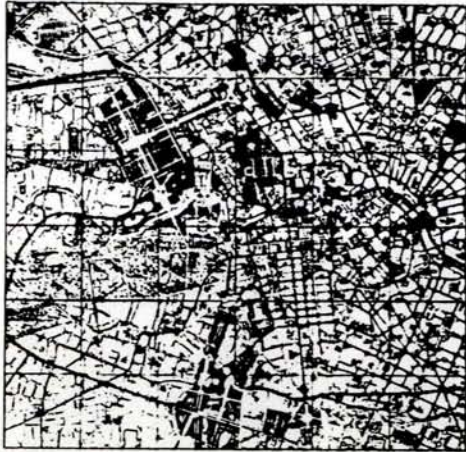
Reichsbahn 1940



Reichsbahn GBI 1942



Map of the hub railway stations,
ending before the gates of Friedrichstadt
and including enlargement of "Hobrechtstadt."
Scheme W



Greater Berlin B. Schmitz 1910



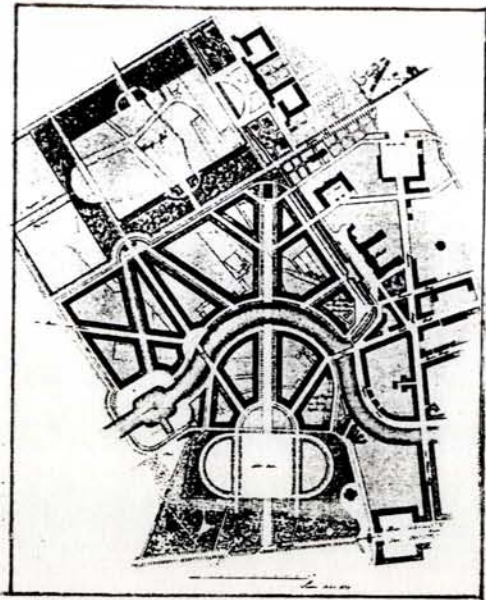
TU Berlin Mohring 1910



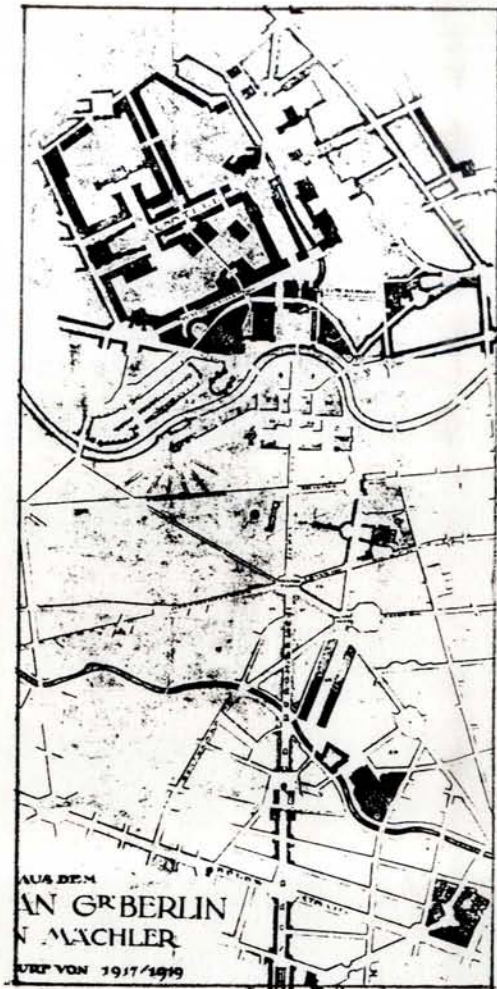
Friedrichstadt A. Speer 1941



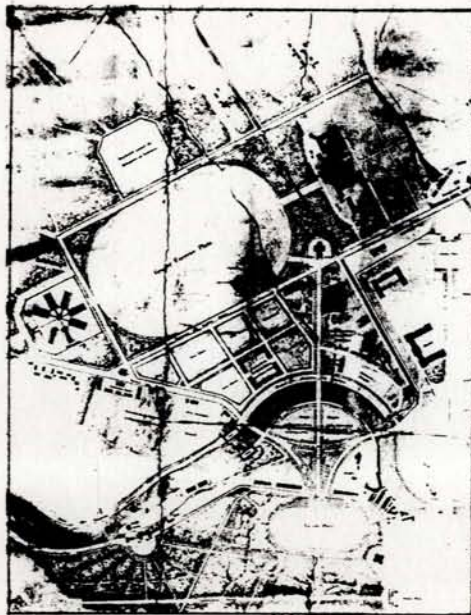
Tiergarten A. Speer 1938



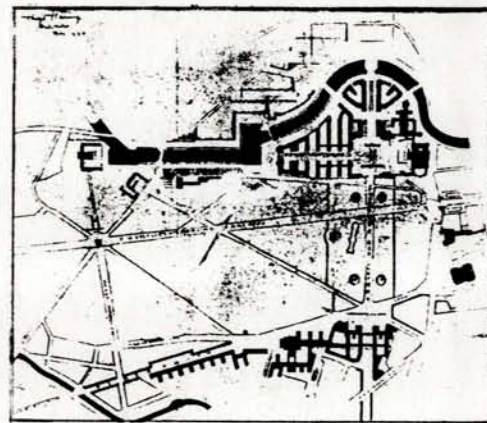
Powder Mill site P. J. Lenne 1844



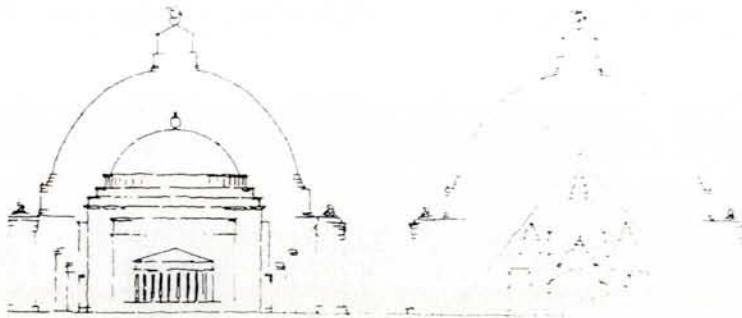
N-S axis M. Mächler 1917-1919



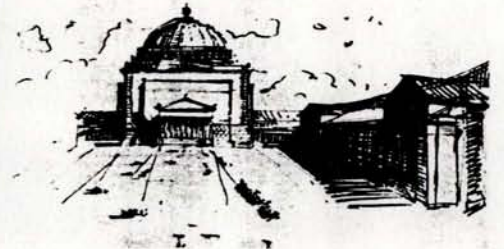
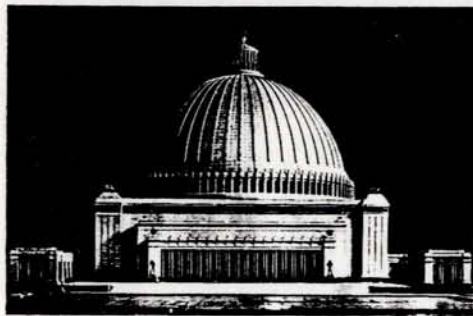
Powder Mill site K. F. Schinkel 1840



N-S axis H. Haring 1927



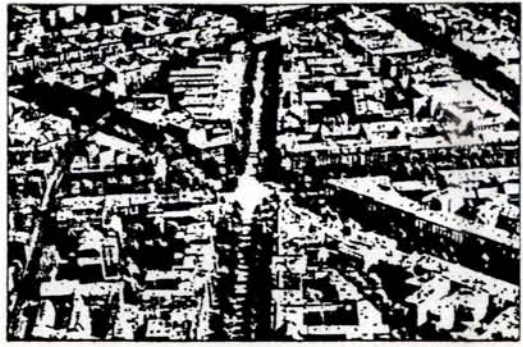
151 - BERLIN GREAT HALL
 152 - JULIA SHADLOVSKAYA
 153 - BOB ST. PETERS
 154 - SOLOMON FAUST
 155 - BOB ST. PETERS



Sketch for Great Hall
Hitler 1925



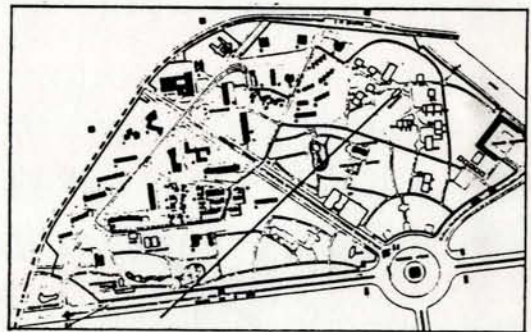
Great Hall
A. Speer 1925



Hansaviertel 1930



Hansaviertel 1947



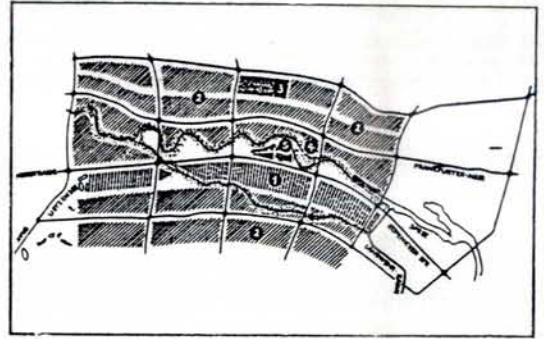
Interbau 1957



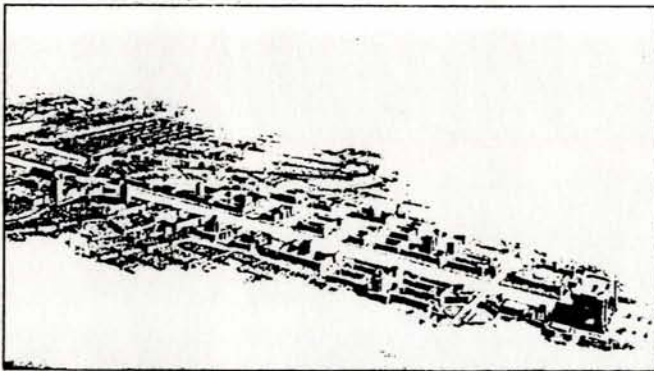
Interbau 1962



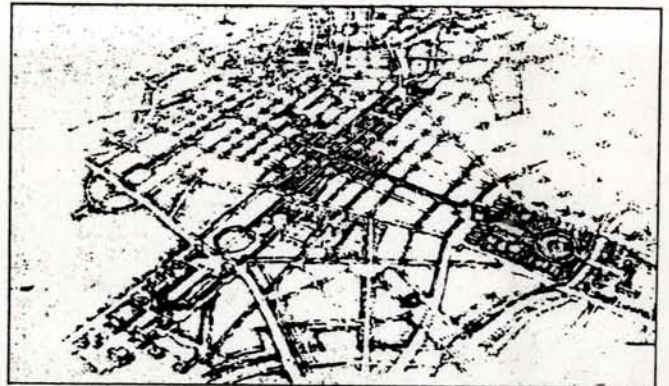
Greater Berlin Havestadt 1907



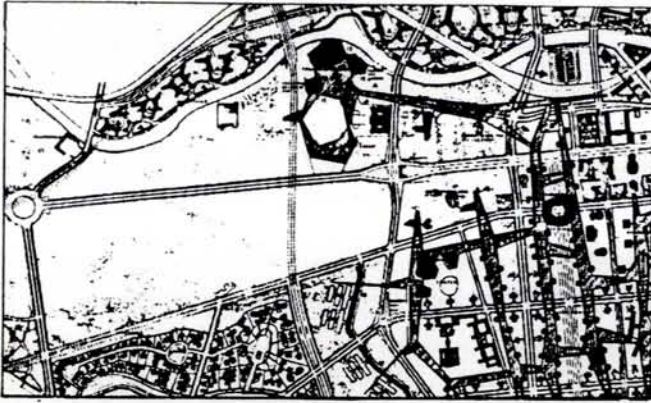
Zehlendorf Scharoun 1946



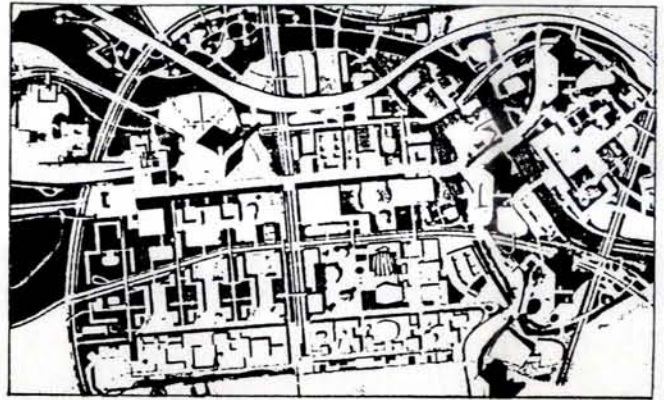
N-S axis GBI 1941



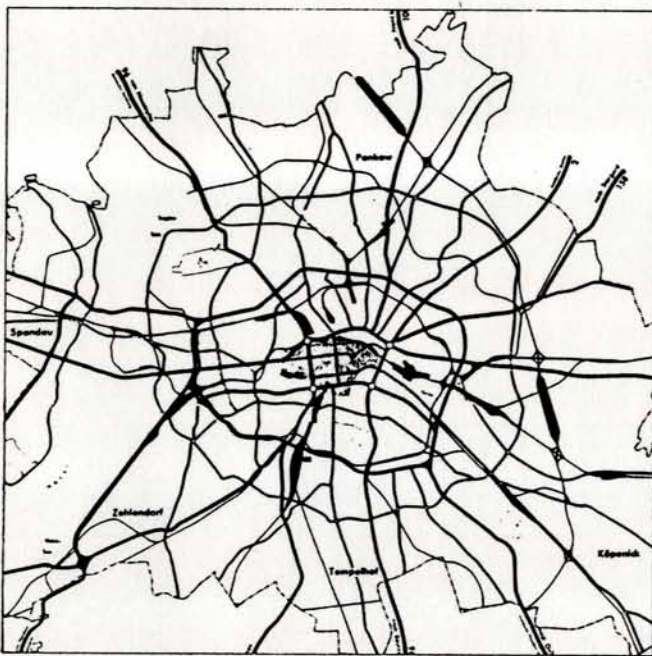
Berlin R. Ermisch 1946-1947



Berlin A. & P. Smithson 1957



Berlin Le Corbusier 1957



Hauptstadt Berlin 1957



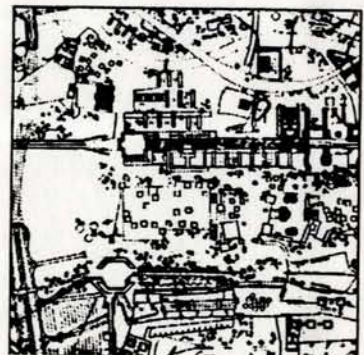
Inner City 1957



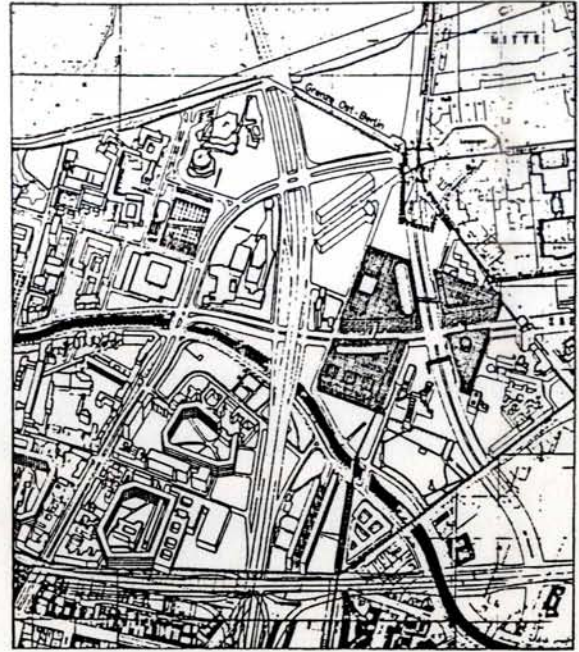
Hauptstadt Berlin 1957-1958



U. D. Landwehrkanal 1973



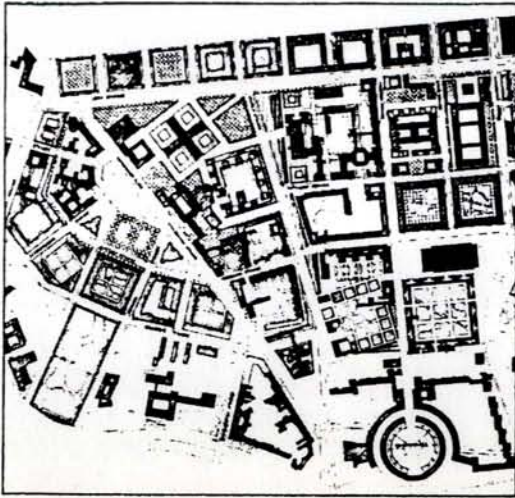
Revisions Landwehrkanal 1976



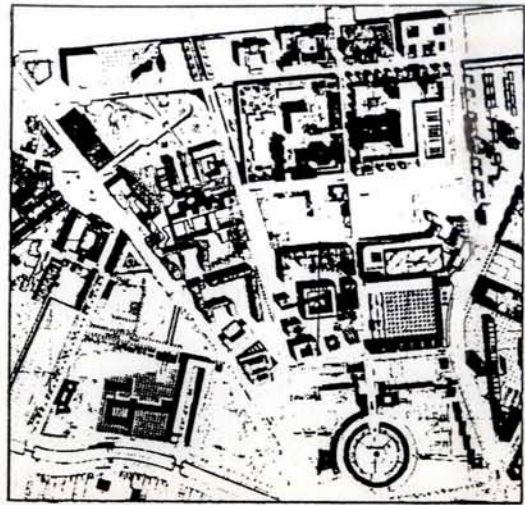
Landwehrkanal O. M. Ungers 1973



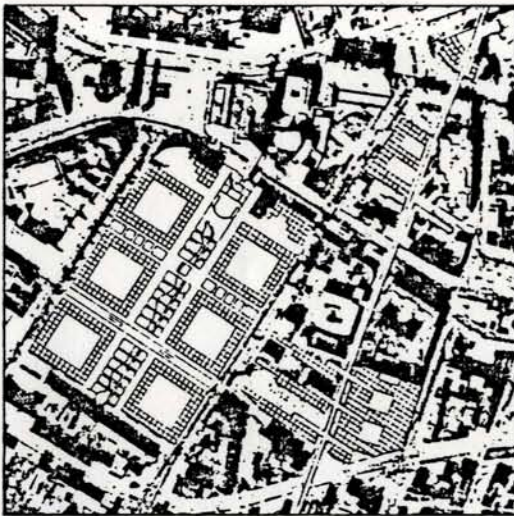
Landwehrkanal M. Krebs 1973



Townscape O. M. Ungers 1977



Urban Garden O. M. Ungers 1978



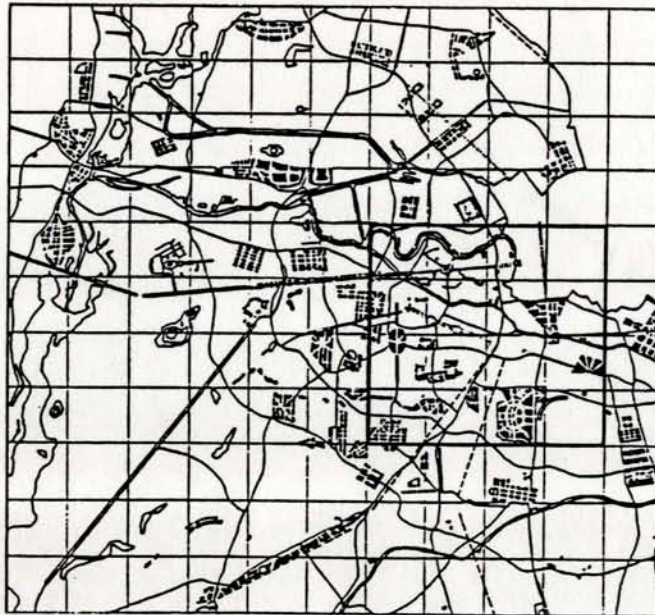
Park Lenne J. P. Kleihues 1976



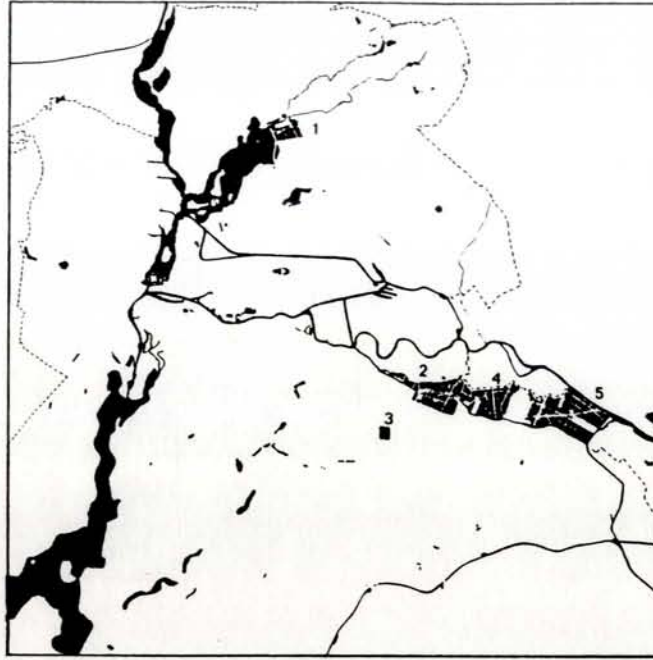
Kaumbebauung Kleihues 1973



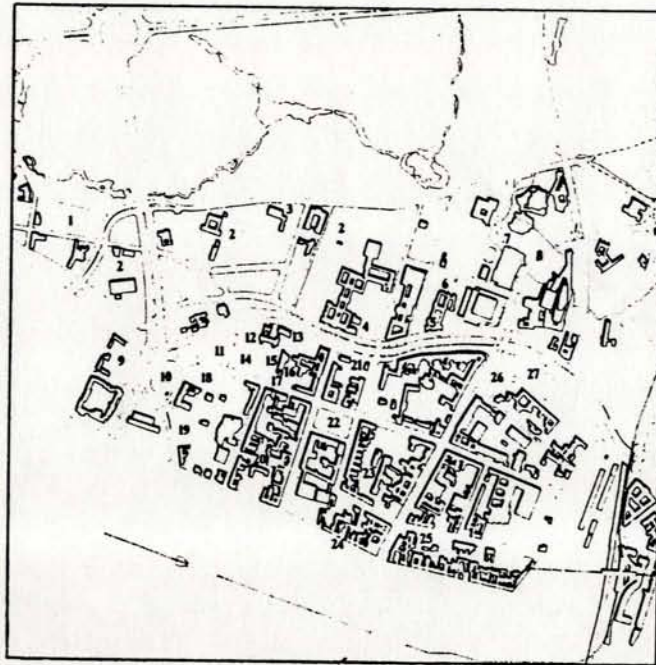
Berlin 1979



Urban Islands P. C. Riemann 1978



Sites IBA 1979

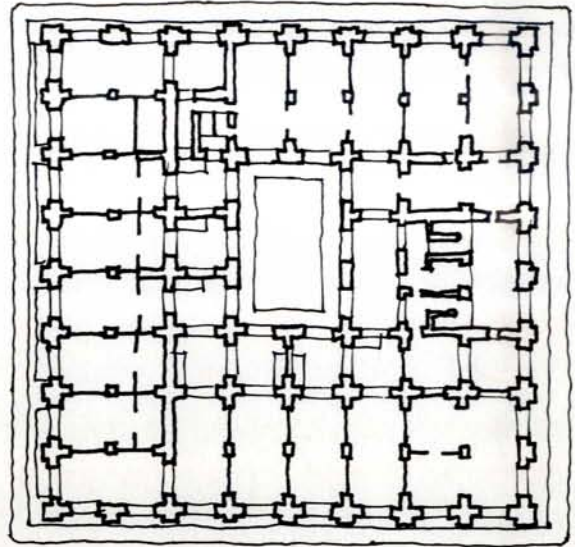
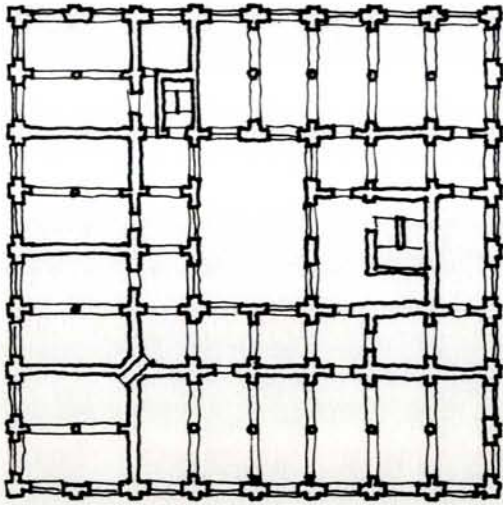


Tiergarten IBA 1980

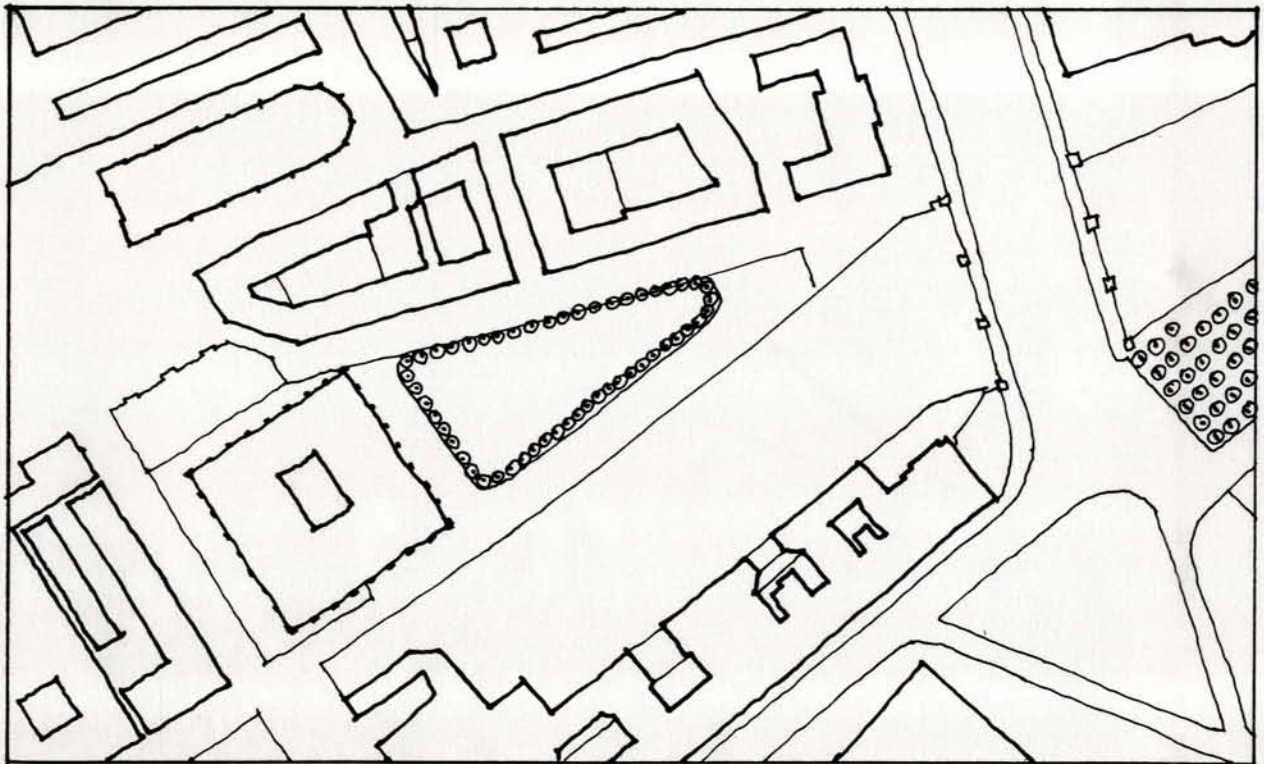
Nina Ebbighausen
Thesis 1992-1993

GRAPHIC DOCUMENTATION:

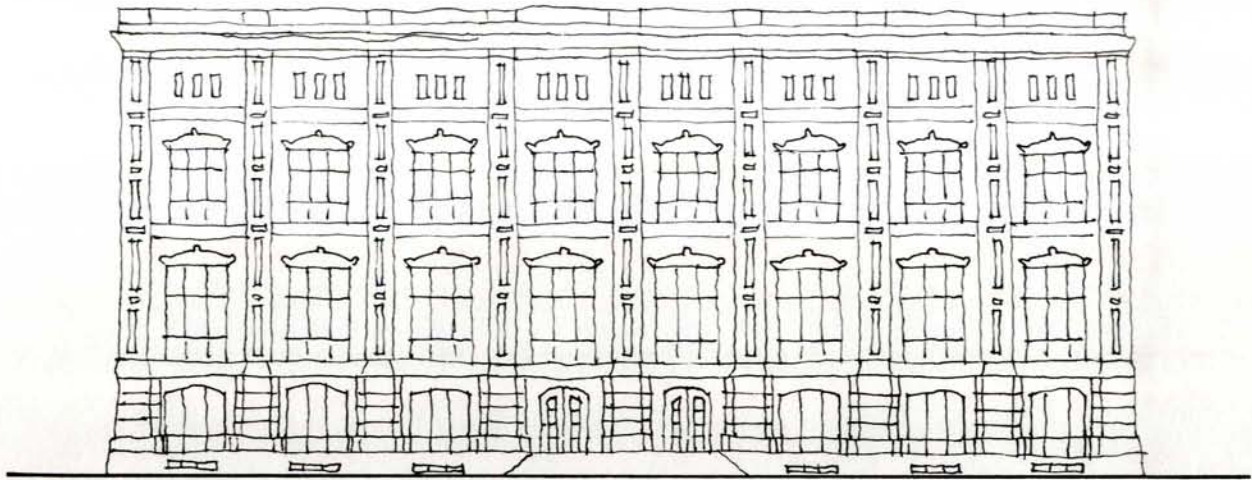
1. Schinkel's Bauakademie, Berlin; 1832-36
2. Mies van der Rohe's Crown Hall; IIT, Chicago; 1952-56
3. Willford and Stirling's Staatsgalerie, Stuttgart; 1977
4. Mackintosh's Glasgow School of Art, Scotland; 1905-09
5. McKim, Mead and White's American Academy, Rome; 1913



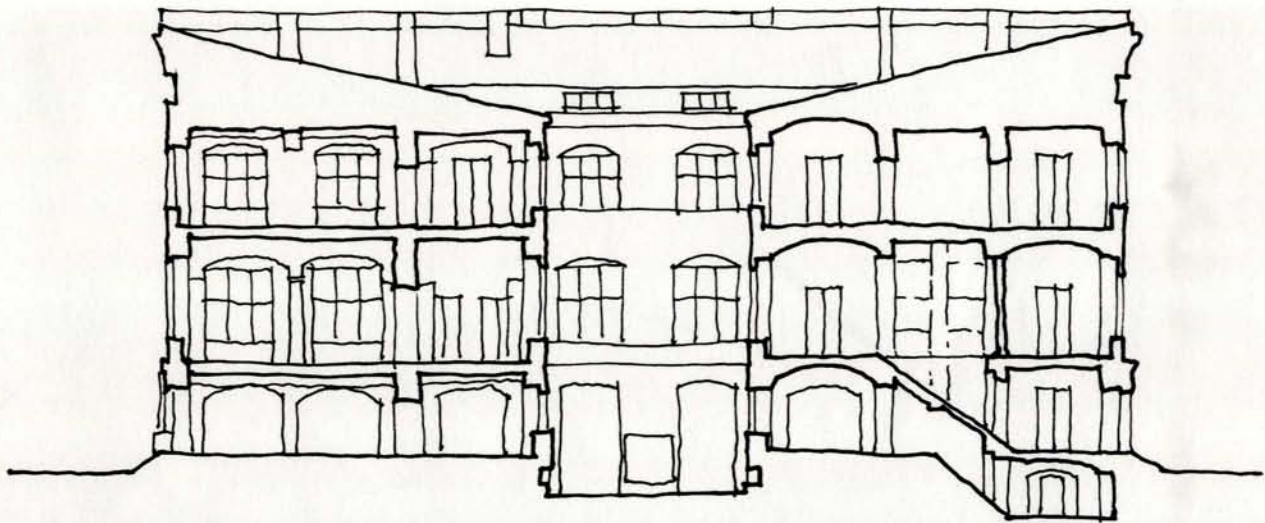
Plans



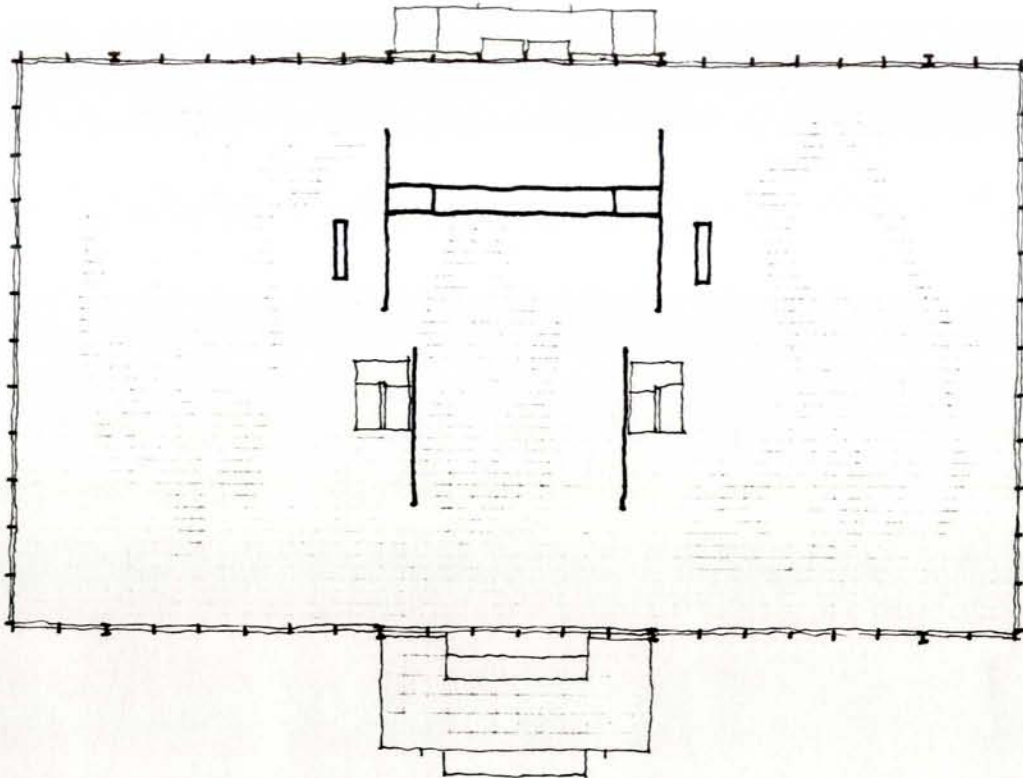
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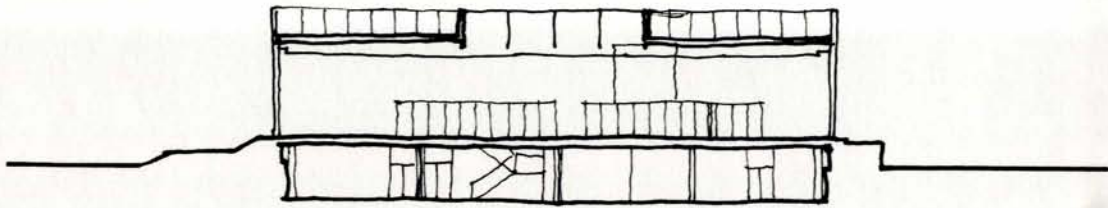
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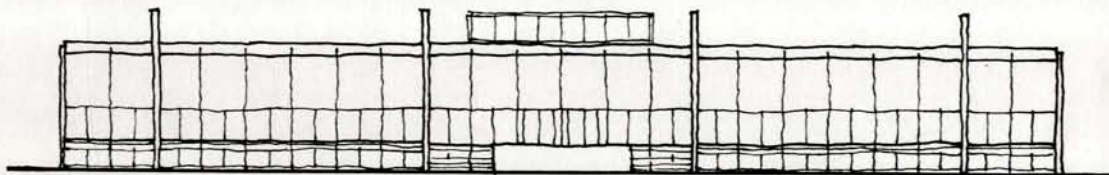
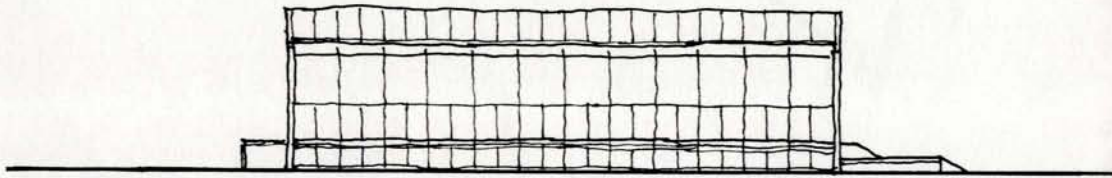
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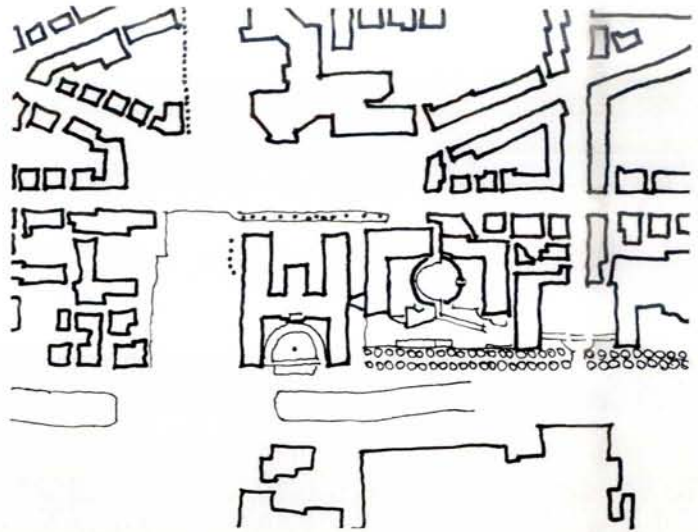
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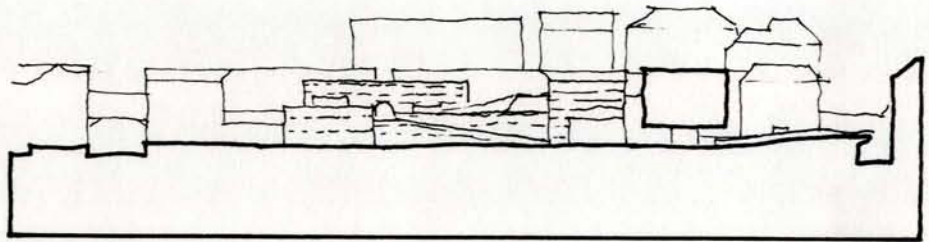
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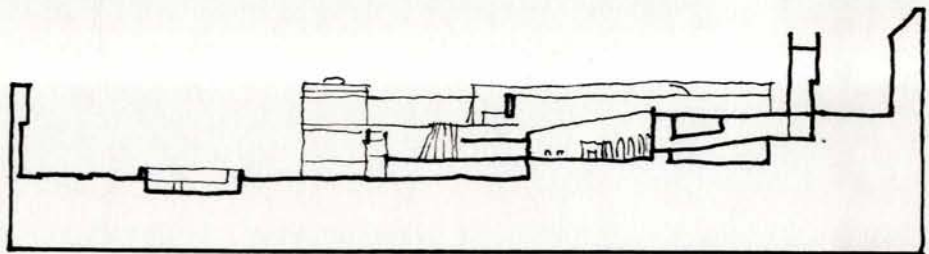
Elevations



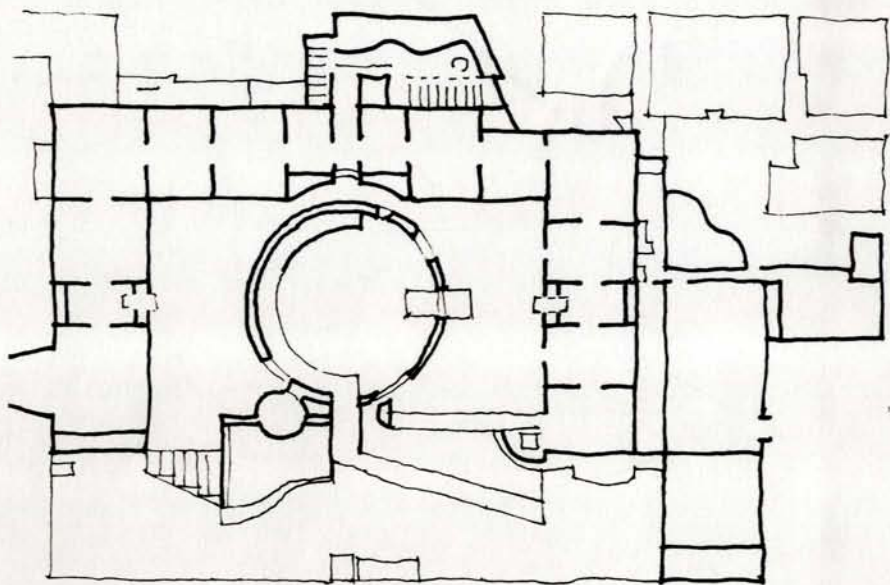
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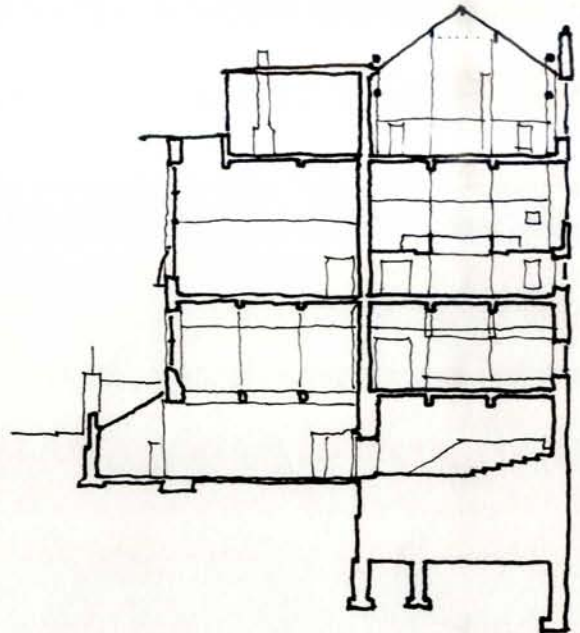
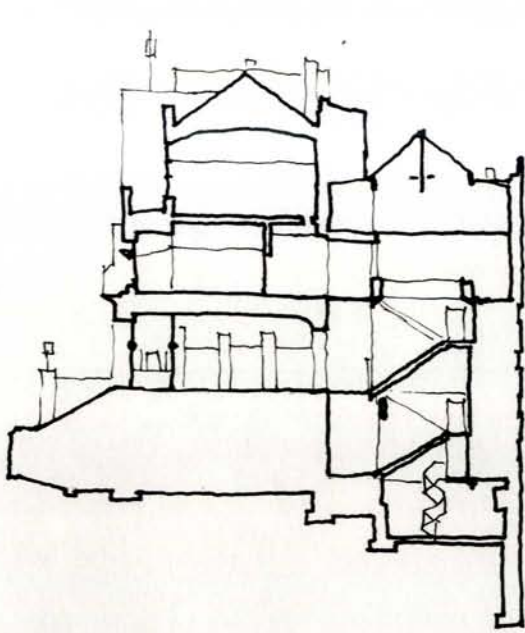
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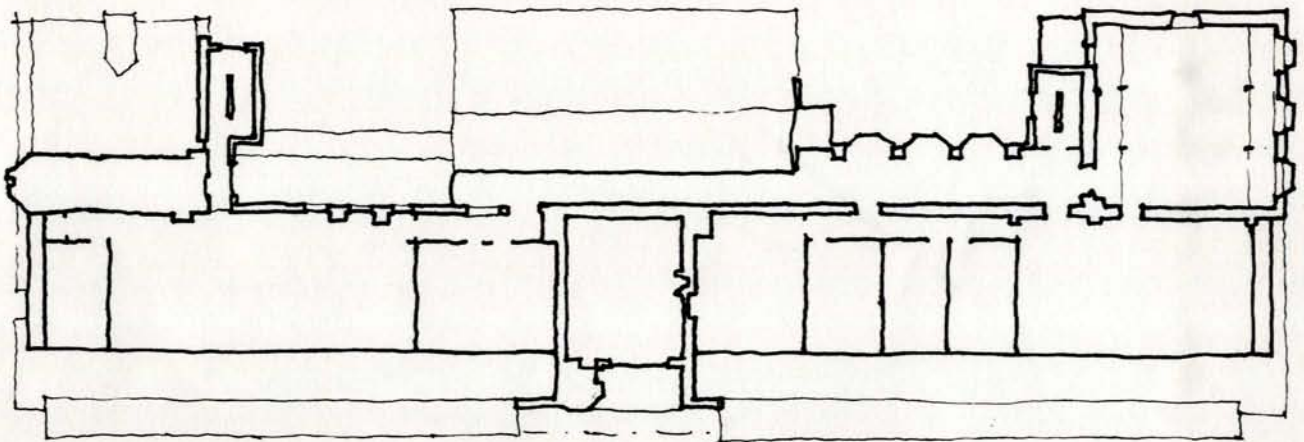
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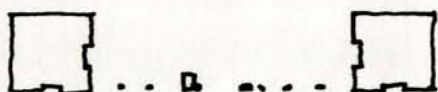
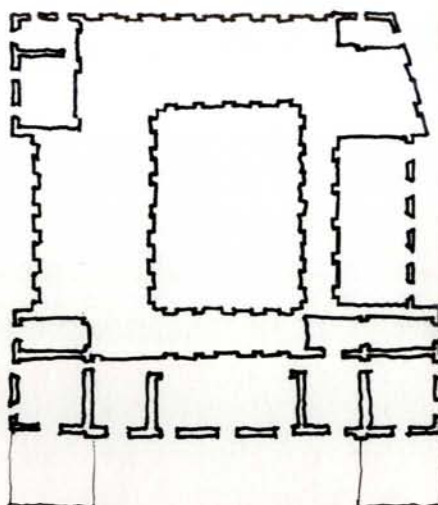
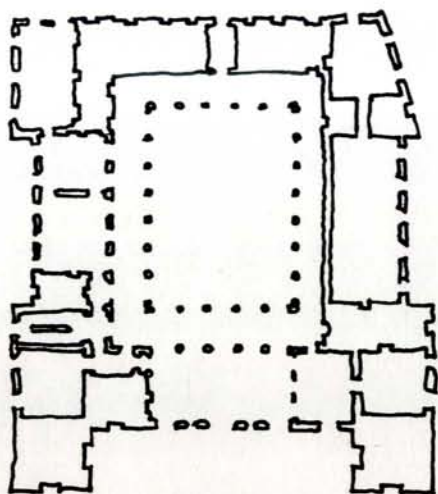
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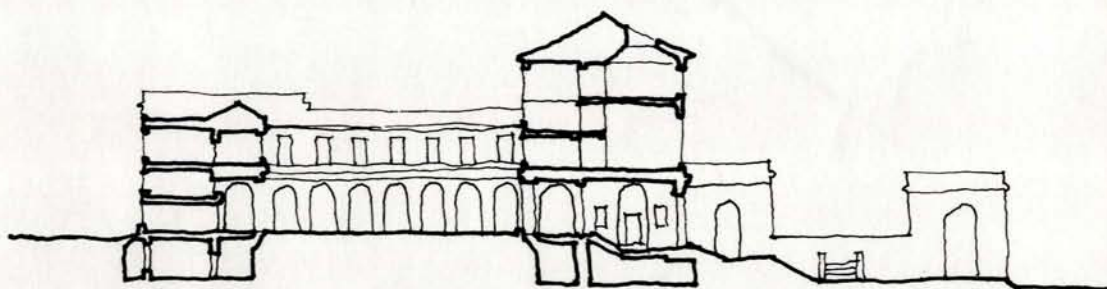
Sections



Plan



Plans



Section

Nina Ebbighausen
Thesis 1992-1993

INTENTIONS OF ANALYSIS:

The following comparative illustrations are intended to demonstrate formal, proportional and organizational relationships between Schinkel's Bauakademie and Mies van der Rohe's Crown Hall. More specific qualifications thereof should be understood in reference to the following synopses regarding Schinkel's and Mies van der Rohe's architectural theories.

SCHINKEL

As paraphrased from: Snodin, Michael, editor. Karl Friedrich Schinkel: A Universal Man. New Haven and London: Yale University Press, 1991.

At work in Schinkel's architectural philosophy were two tensions: that of the artist's freedom versus the constraints of construction and function and that of the artist's freedom versus the restrictions of tradition. A new art, to be compelling, had to possess a distinctive style of its own which could no longer be rationalized on the same basis as it had been in post-Renaissance theory. By insisting on the necessary historical difference between the art of classical antiquity and that of the present, Schinkel problematised the paradigmatic role of classical precedent in traditional art theory. (P. 51)

For the more progressive theorists, it began to seem necessary to re-explore the relation between architectural style and the functional and technical aspects of building.

In devising an effective architectural aesthetic for his times, Schinkel was conversant with the new theoretical perspectives on art and culture emerging in period German idealist thought, especially with respect to his rethinking of the relation between aesthetics and history, and its problematising of the role of the antique as an exemplary model for modern artistic practice. (P. 47) Schinkel held a highly critical view of the apparently arbitrary and eclectic imitation of past styles.

"..what in its primitive manifestation in an ancient work produced a highly gratifying effect was often positively disagreeable to me when employed in new works of the present day. It became particularly clear to me that the source of the lack of character and style from which so many new buildings seem to suffer is to be found in such arbitrariness in the use [of past forms].

"It became a lifetime's task for me to gain clarity on this issue. But the more deeply I penetrated into the matter, the greater the difficulties that stood in the way of my efforts. Very soon I fell into the error of pure arbitrary abstraction, and developed the entire conception of a particular work exclusively from its most immediate trivial function and from its construction. This gave rise to something dry and rigid, and lacking in freedom, that entirely excluded two essential elements: the historical and the poetical." (Potts, pp. 48-49)

Style had become arbitrary, lacking in rooting in the practical demands and values of its time, or in the constructional processes of building. Style was no longer an integrated totality as it had been in the great periods of art in the past, particularly that of ancient Greece. Schinkel used a schematic classification of basic constructional processes as the framework for elaborating the principles of architectural design. For him, establishing a necessary connection between methods of building and stylistic beauties of form and detail was the central generative principle of architecture. Construction in this sense included building material as well as processes. Yet, beyond this, architecture for him was also an art.

In his 1825 sketch elaboration of the basic forms of architectural design, wall and roof construction are identified as generating the basic vocabulary of architectural form rather than the theory of the orders. Architectural design derived from an understanding of the basic units of construction such as pier and arch, column and beam, wall and vault, and could not be codified as a set of fixed formulae established once and for all by classical precedent.

This attempt to justify the language of architecture on a new rational constructive basis links Schinkel with a number of his contemporaries, including Durand. Schinkel exhibited a concern with the schema of architectonic construction. But if for Schinkel a kind of functional constructivism guided architectural style, he was concurrently insistent that purely functional and technological concerns be subordinate to the art of designing architectural form. In this respect, the "elements of beauty" were the distinctive concern of the architect and supported an ethic of freedom that played a key role in German aesthetics of the period. Art had to achieve freedom from the contingencies and constraints of physical circumstance, even as it operated in conformity with the distinctive character of the materials it was using.

"Mere need does not give rise to beauty, nor does every accidental utilitarian factor have to be taken into account to endow something with character, otherwise chaos results. Only someone who moves freely above (material) need will be capable of beauty, provided that in his freedom he still endows the object with the characteristic aspect that makes it individual."

For this fantasy of a total artistic freedom, the quasi-immaterial forms of the Gothic, rather than the more solid rational forms of the classical, seemed most appropriate: "The decoration of the Goths serves as a free-working idea, that of the antique a category of experience." Momentarily, the architect's conception was liberated from the functional aspects of architectural design. At work here was more the imagination of the set designer and graphic artist than that of the architect.

After his early fascination with Gothic architecture, Schinkel became convinced that Greek antiquity provided the most compelling available model of a fully realized architecture, in its capacity as a fully realized art functioning as a product of its own, whole culture. Nature and human institutions were not yet alienated from one another, nor was there a conflict between the interests of the individual and society, encompassing "the most felicitous state of freedom within the law." (P. 51)

In common with his contemporaries, Schinkel held the Greek ideal to be in marked contrast to the arbitrary and fragmentary character of the modern. In early nineteenth-century Germany, particularly in the circles around Goethe, it was becoming conventional wisdom to envisage the Greek ideal less as a source of models to imitate than as an example of a truly whole art and culture. The point was to fashion a modern equivalent of the Greek achievement.

The model of ancient Greek work necessarily went against the grain of modern social formation. A properly realized modern recreation of the Greek ideal would thus have to function as a challenge and lesson to modern times. As mankind moved further from a primitive, unalienated state, architecture took on a disparate, uncentered character. Schinkel

believed architecture could only stand out against this state of affairs when it was freed from immediate functional demands, that is when it became pure monument. This may be perceived in his utopian plans for vast palace complexes, set on hilltops with commanding views, removed both from the city and the working countryside and functioning as models of a fictionally integrated artistic and social order which echoed the implicitly totalitarian echoes of the monument.

In Schinkel's case this myth operated in tandem with an explicitly modernizing myth that set great store in the engendering of new architectural forms in response to ever-changing technologies and social relations. The tension between these two mythic ideals, one offering the vision of a powerfully integrated society rooted in the past, and the other of inexhaustible renewal and development promised by the present, happened in his case to be a peculiarly productive one.

MIES VAN DER ROHE

As paraphrased from: Dal Co, Francesco. "Excellence: The Culture of Mies as Seen in his Notes and Books." Mies Reconsidered: His Career, Legacy, and Disciples. Chicago: Art Institute of Chicago, 1986.

Mies van der Rohe made a distinction between "Architecture" and "Baukunst" (building art). For him, Baukunst referred to a spiritual expression liberated from need and the slavery of necessity. Architecture interpreted and was limited by the prevalence of function, mechanical conjoining of forms and project needs. Architecture was mere naturalism. Baukunst by contrast was spiritual art. (P. 72)

According to a passage by Nietzsche read by Mies, "What is essential in heaven and on earth seems to be...that there should be obedience over a long period of time and in a single direction." (P. 72) Here Nietzsche overturned the romantic notion of freedom of inspiration as the origin of the work of art. Inspiration was rather the conclusive act of creation, a freedom exercised within the law. This freedom had nothing to do with will but implied persistence, adherence to rules, clear and well-aimed choices.

Mies's proposed unequivalence of Baukunst and Architecture provides useful means for interpreting both the mastery of construction and the axiology toward which his work tends. Far from partaking in the modern celebration of the primacy and rootless freedom of invention, Mies prefers detachment—the necessary distance from those appearances that mask "the true" from its own time. Mies's isolation finds full expression in the austerity of the languages he uses. (P. 74) As an interpreter of the radical choices facing his generation, he expresses himself perfectly in a single language.

Mies's quest for truth can be seen in the form of highest tectonic perfection or extreme concision of a theoretical observation. What prevail are procedures, attitudes, and thoughts aimed toward negation (an essentially "antinaturalistic" practice). This tendency is confirmed in the fact that Mies, whenever possible, is more inclined to subtract than to add. Mies makes an analogy between architecture and language, asserting that it is possible to think of the architect as refining a tectonic language which, depending on its consistency, can attain the purest form of prose and thus the heights of poetry as well. But the analogy of which Mies speaks is without question determined by negativity. Only a purely essential word is suitable for the poet's language just as the "truth of the event" is represented by the "fact." For this reason, tectonic perfection and poetry share the value of essentiality. Nothing should be added or subtracted from a "true" construction.

Jacques Maritain's Art and Scholasticism, read by Mies in the mid-1940s, presents a confirmation of the conception of the beautiful as an expression in accordance with rules. Essential to an understanding of Mies's work and thought is his belief in the need for order in an industrially and socially advanced modern age, while at the same time imputing to technique, as the generative phenomenon of technological

mechanisms. He aspires to order through organization and to form through technique, countering a decentralized world with his own rigorous, Schinkeley volumetric compositions encompassing ascetically shaped spaces.

The demands of Mies's rigorous program are never expressed—even on a strictly architectural level—through abstract languages, contrary to what is usually believed. Even Mies's most concise representations shun abstraction. The need for order embodied by his constructions and projects always expresses a programmatic rejection of abstraction. (P. 76) From this perspective, any ambiguity that might be encountered on a formal level is resolved on the theoretical level. The rejection of abstraction is, in fact, perfectly consistent with Mies's reasons for favoring order as a typically modern value. Abstraction is, on the other hand, the most obvious and deeply rooted characteristic of the modern world (technological, standardized), lying at the origin of the "chaos" which Mies counters with faith in organization.

Mies makes continual arguments appealing to the dichotomy between "Kultur" and "Zivilisation" as an essential given of the abstraction shaping the modern world. He describes the metropolis as the embodiment of progressive abstraction and uprooting of the modes of life. In this scenario, man becomes the mere subject of "a system of spiritual edifices which form without personal collaboration." (P. 77) With respect to the nature of modern processes of alienation, Mies's positions regarding the relationships between "beautiful" and "good," form and function, abstraction and essentiality, usefulness and the project in the area of research, would bear fruitful examination. The task of ordering, organizing, and showing the world forces Mies to opt for extreme concreteness in his own practices, which concede nothing to abstraction. For him, the values of Kultur founder in Zivilisation's process of objectification.

In one series of notes Mies describes his aversion to the new without showing any nostalgia for the old, though he expresses his longing for traditional Baukunst. Yet it is very clear that for Mies no innovation can be made when the ties to tradition have been cut. Appearance is seen as a determinant component of modern Zivilisation and, as though by contrast, Kultur becomes clearer as a synonym for the "tendency toward the truth." These considerations make it possible to understand why Mies insisted his work was not in the field of "architecture" but in "architecture as language." In his most successful moments, Mies constructs poetry that avails itself of technology in order to remove the numinosity and confusion from it.

At this point we can hardly ignore the relations Mies entertained with tradition. The usually prevalent tendency is to consider this question in light of the connections between the developments of Mies's research and the experiments of important modern architectural figures such as Schinkel. In taking such an approach one risks identifying tradition with renewed persistence of compositional practices and attitudes. In order to avoid this, it is useful to reverse such an analytical presupposition and to try to think of Mies's relation to tradition in the negative terms to which he should now have accustomed us. The respect that the architect showed for Schinkel tends to confirm this idea.

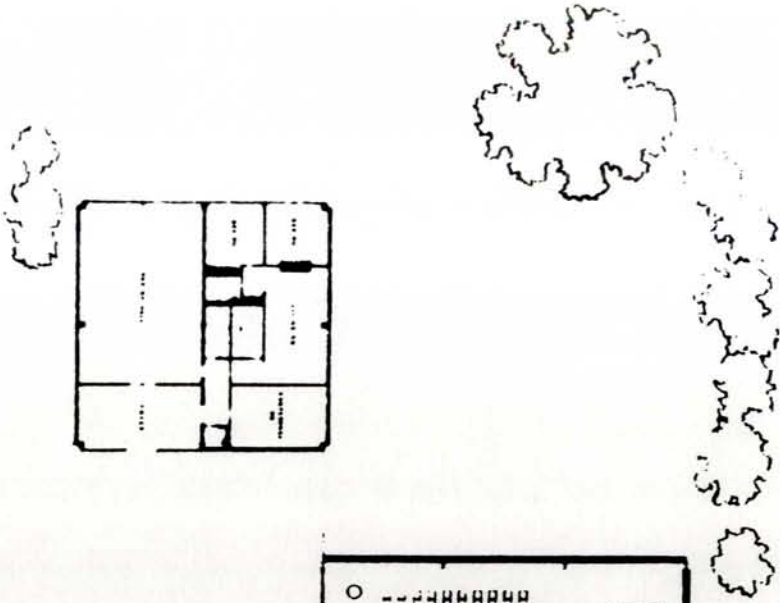
Schinkel was a giant of his century who made an heroic attempt to give a style to his age, his nation, his city, and "his" prince. In the simplicity and power of the large masses he skillfully composed, Schinkel momentarily revived the spirit of the Tekton. He finished Gilly's work, striking the final chisel-blow to the "classical Prussian style."

It is not the style of this world that finds expression in Mies; this world already had its own style, without need of an architect's mediation to appreciate it. Instead Mies lays bare the nature of this style, the form of the all-inclusive objectification, and grasps and represents its essence.

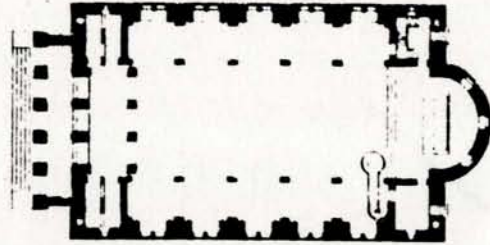
While Schinkel celebrates the destiny of a nation preparing to shape the future of the world, Mies analyses what the world has become. He recognizes its rootless, extraordinary power no longer ordered by a "prince" and no longer guided by gods. This is why Mies returns to the problem of finding a balance between non-form and excess of form, between what does not exist and what is pure appearance. He shows how the aspiration to the truth of essential form cannot result in a style, but is instead grounded in a sense of tradition, and thus in the firm resolve of historical repetition. But tradition, in this instance, has nothing in common with the notion of "process."

For Mies, the path to follow must be sought "in ancient and medieval philosophy, " to which the architect owes the configuration of his own thought, and from which springs the secret of his architecture and the wisdom of his ornaments." For him, ornament is very different from the superfluous surviving on the surfaces of modern architecture. It finds its proper significance in the traditional medieval conception, where what incurs condemnation is not decoration but excess of ornament. Mies operates at the borderline separating excess from ornament, the line protecting form from prevalence of use. This choice implies an informed relationship with technique and materials, the "facts" laid bare by Mies's language. Medieval scholastic thought does not question the necessity of ornament, but judges its appropriateness. Mies's architectural solutions subscribe to the same principle.

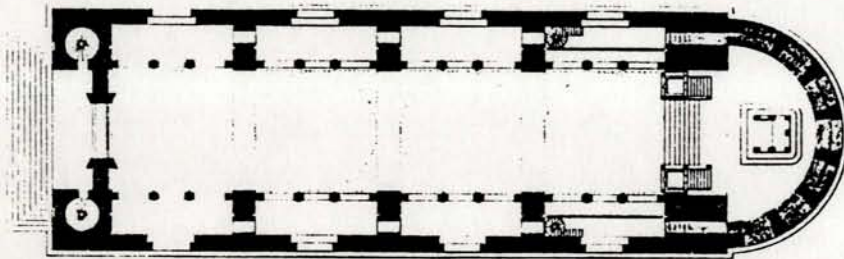
Ornament, measure, order: these are the essential characteristics of Miesian works. Ornament refers to the knowledge and appropriate use of materials, the only decorations admitted into the spaces designed by Mies; measure is the occasion provided for the beautiful, and represented by proportion; order means the rejection of the masks of modern objectification. And organization, finally, is the clarity of decisions made in the face of a poverty of "facts," allowing the Tekton to display the values it guards through ornament. To build is to provide protection for the possibility of the event—it is the rejection of the "new" and love of tradition. Baukunst, finally, is the art of time.



Preliminary Plan: St Savior Chapel, Chicago



Rosenthaler Thore Church, Berlin

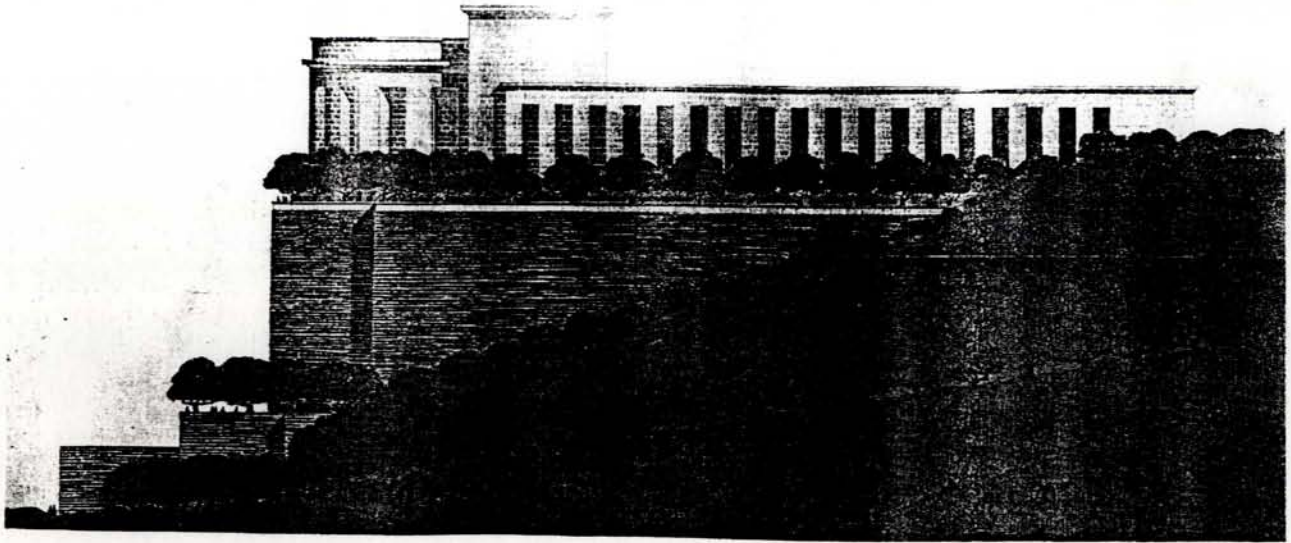


Werdersche Church, Berlin

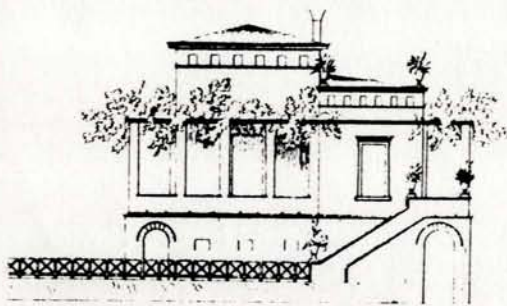


Two Versions of the Project
for Friedrich Werder Church

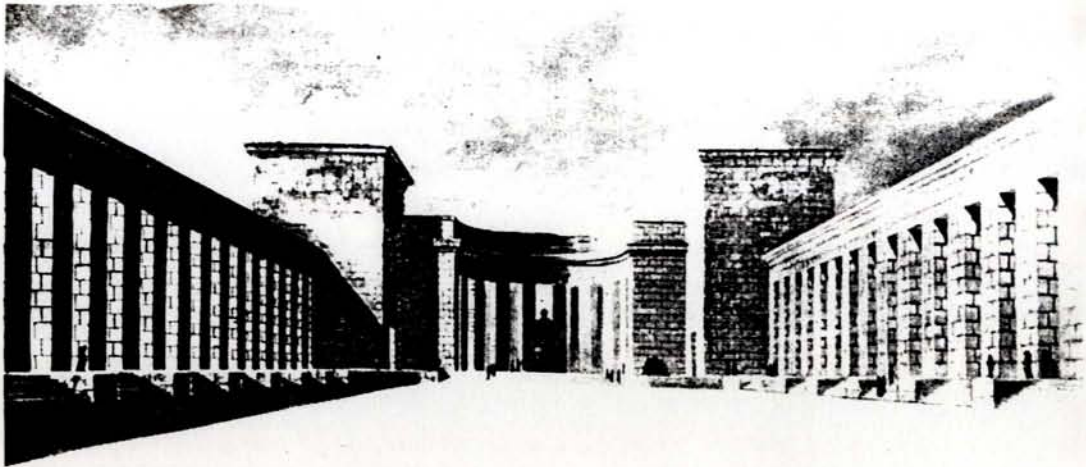
Classical vs. Gothic
COMPARISON



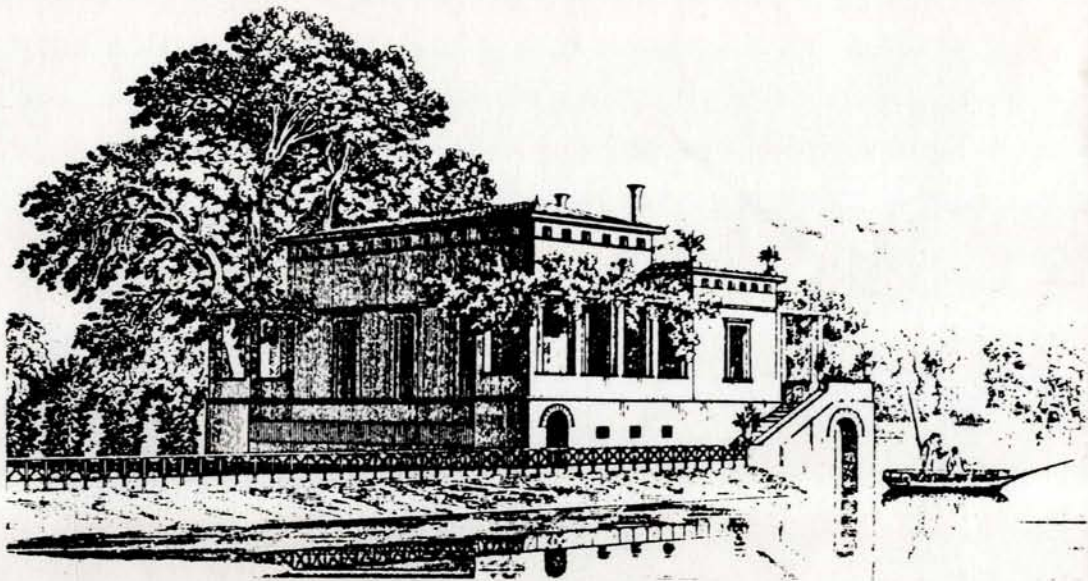
Mies's Competition for a Monument



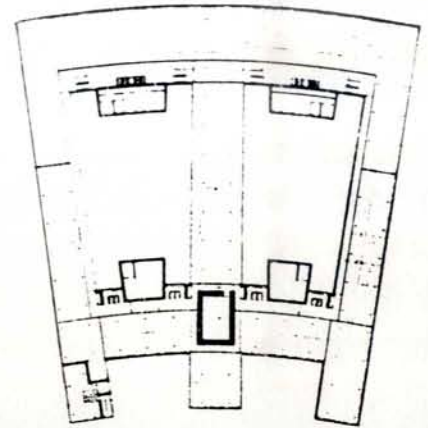
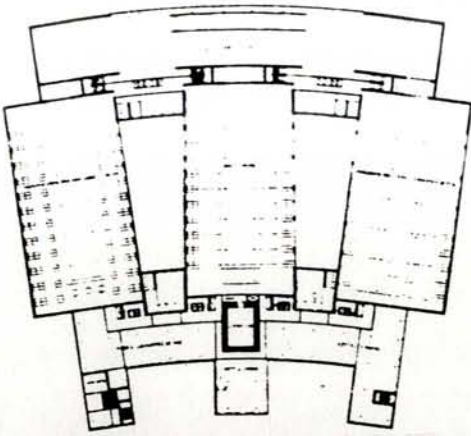
Schinkel's Lusthaus



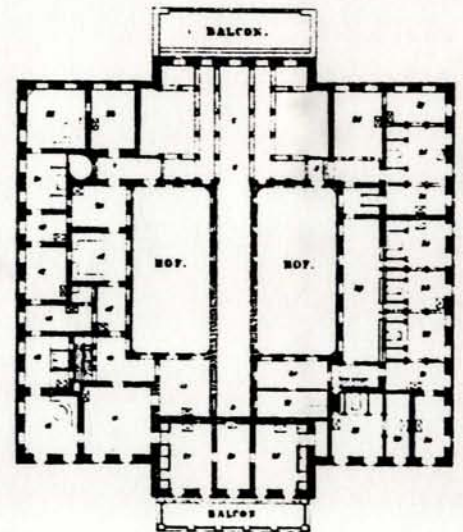
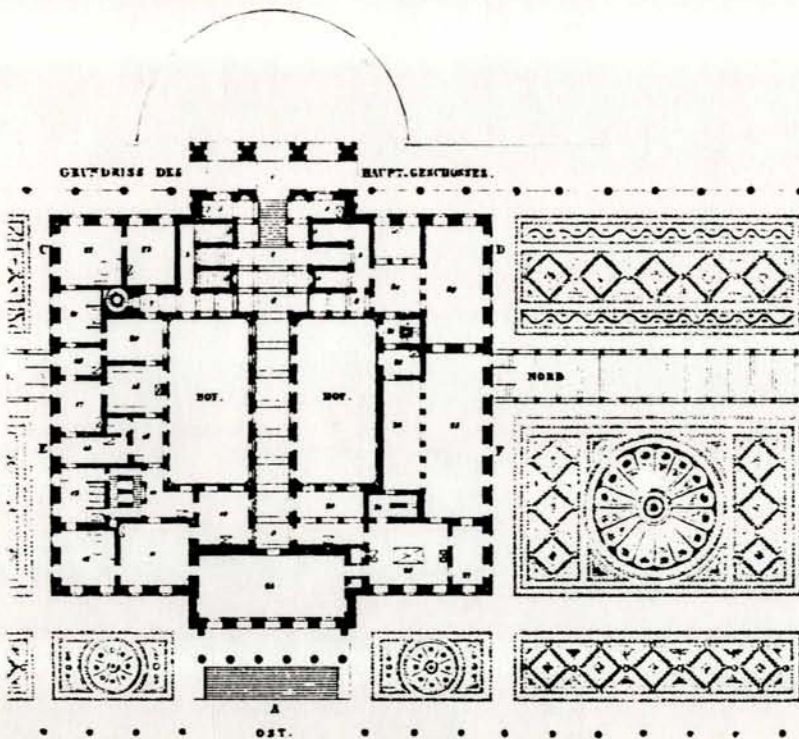
Mies's Competition for a Monument



Schinkel's Lusthaus

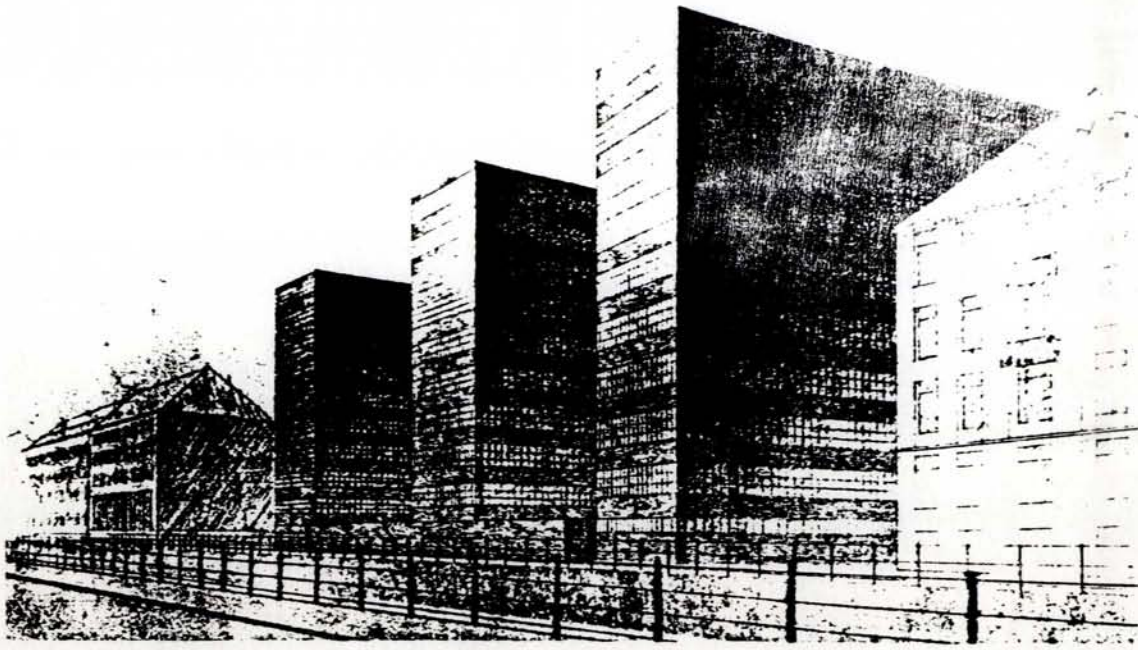


Mies's Reichsbank Project, Berlin
Ground and Second Floor Plan:



Schinkel's Schloß Krzescowice, Berlin
Ground and Typical Floor Plan:

Tripartite Scheme; Split Court
TYOLOGICAL COMPARISONS



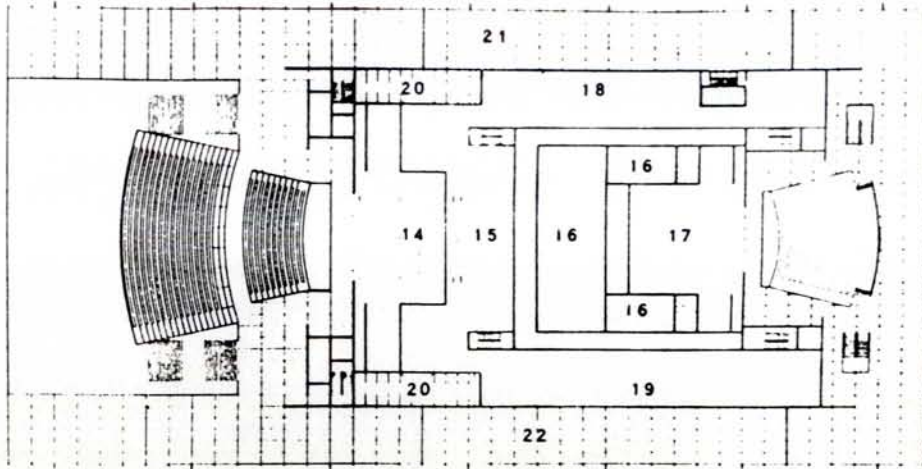
Mies's Reichsbank Project, Berlin; 1933



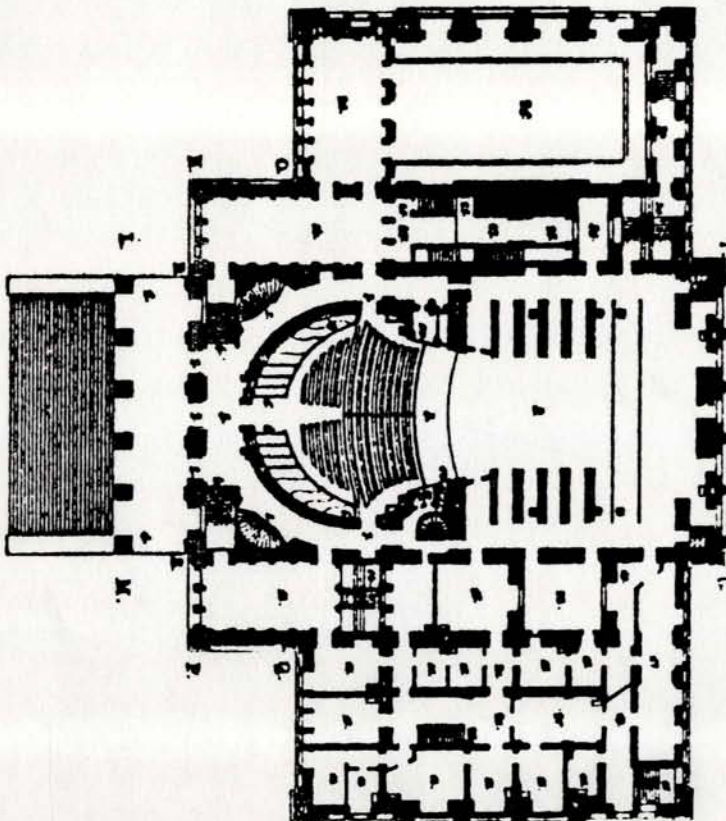
Schinkel's Schloß Krzesowice, Berlin

Tripartite Scheme

TYPOLOGICAL COMPARISONS

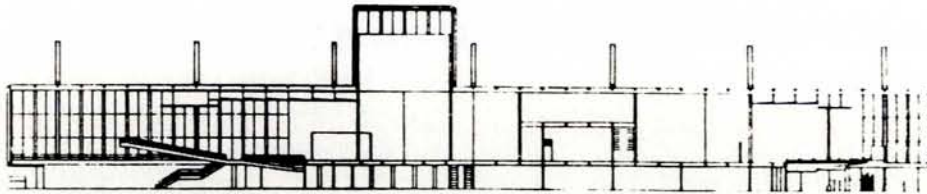


Mies's National Theater, Mannheim

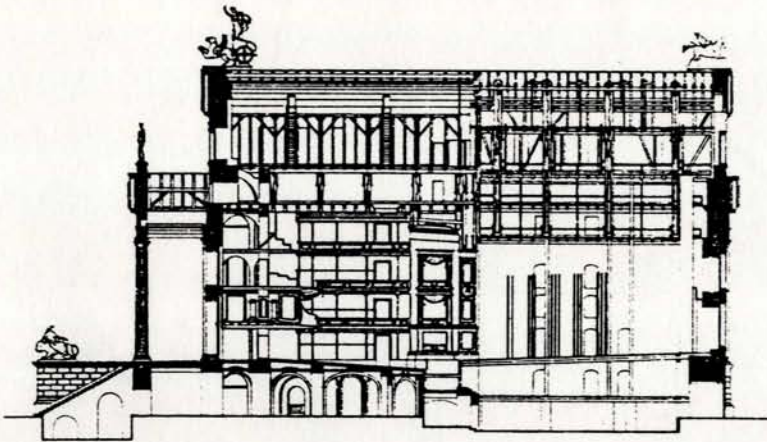


Schinkel's New Theater, Berlin

Entrance: Seating Adjacencies
 TYPOLOGICAL COMPARISONS

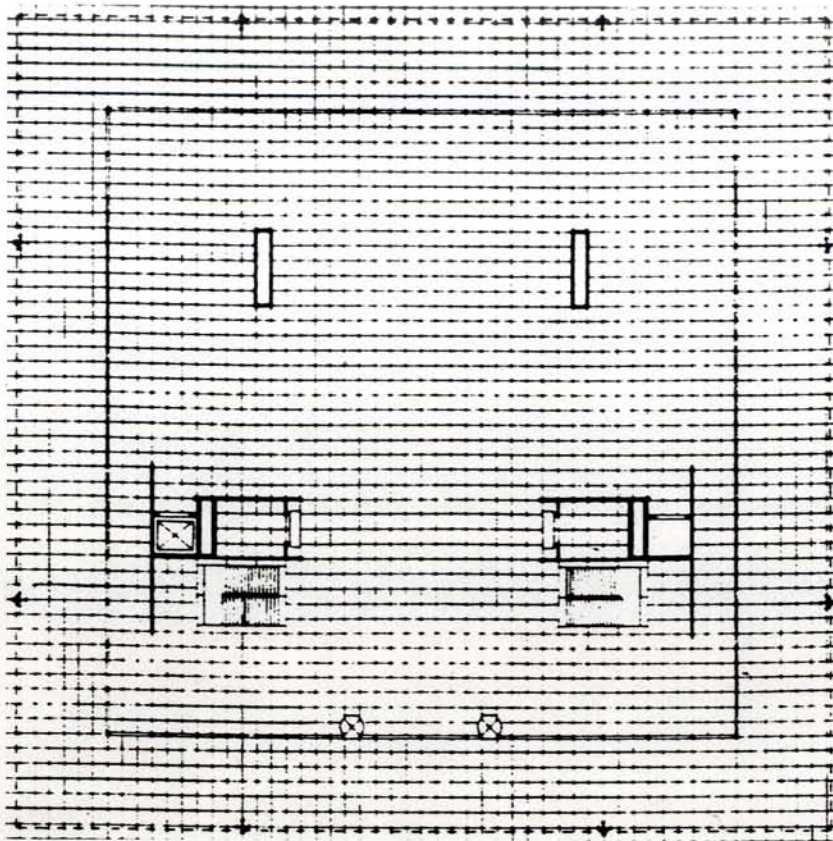


**Mies's Mannheim Theater:
Section**

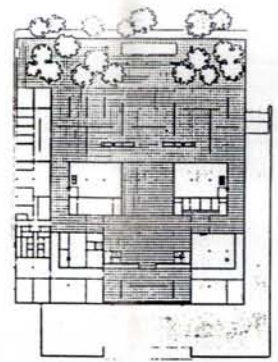


**Schinkel's New Theater:
Section**

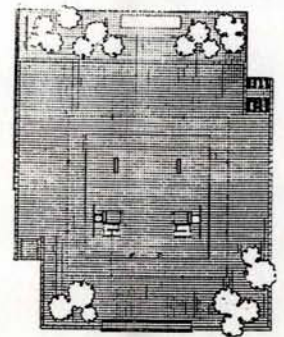
**Entrance: Seating Adjacencies
TYPOLOGICAL COMPARISONS**



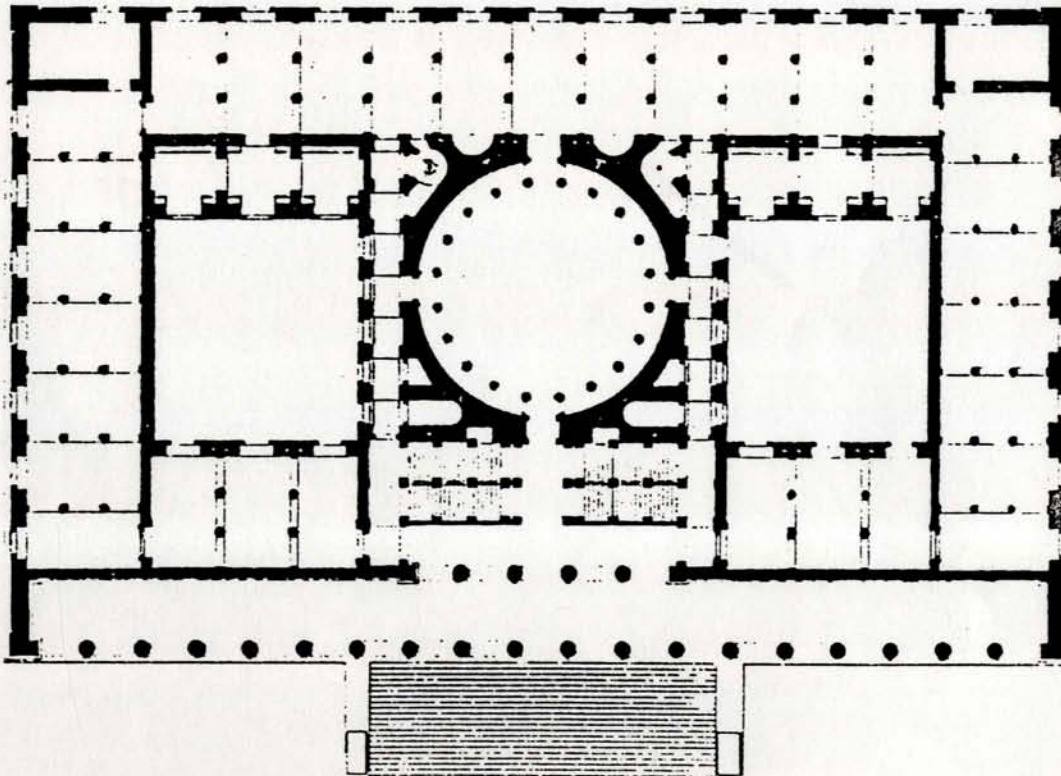
Mies's New National Gallery



Basement Plan



Ground Plan

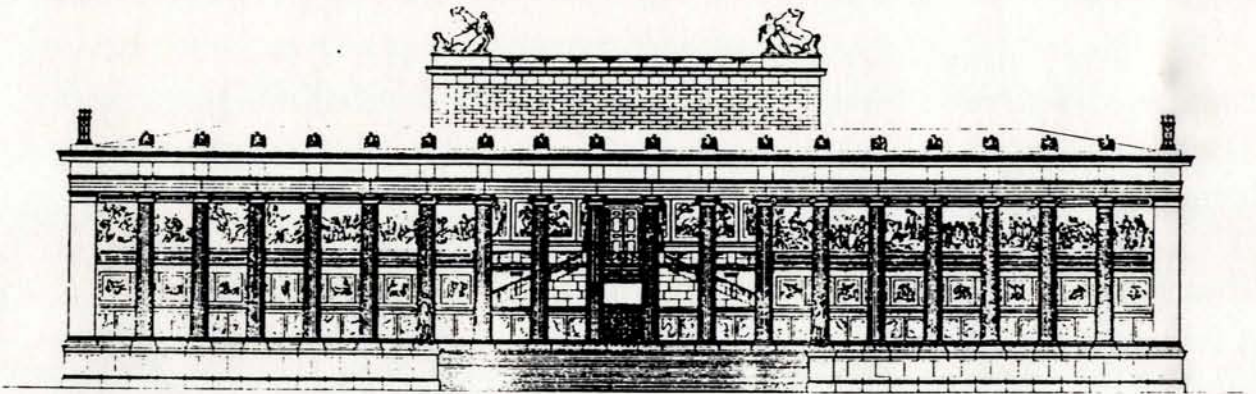


Schinkel's Altes Museum

Formal and Organizational Relationship
TYPOLICAL COMPARISONS

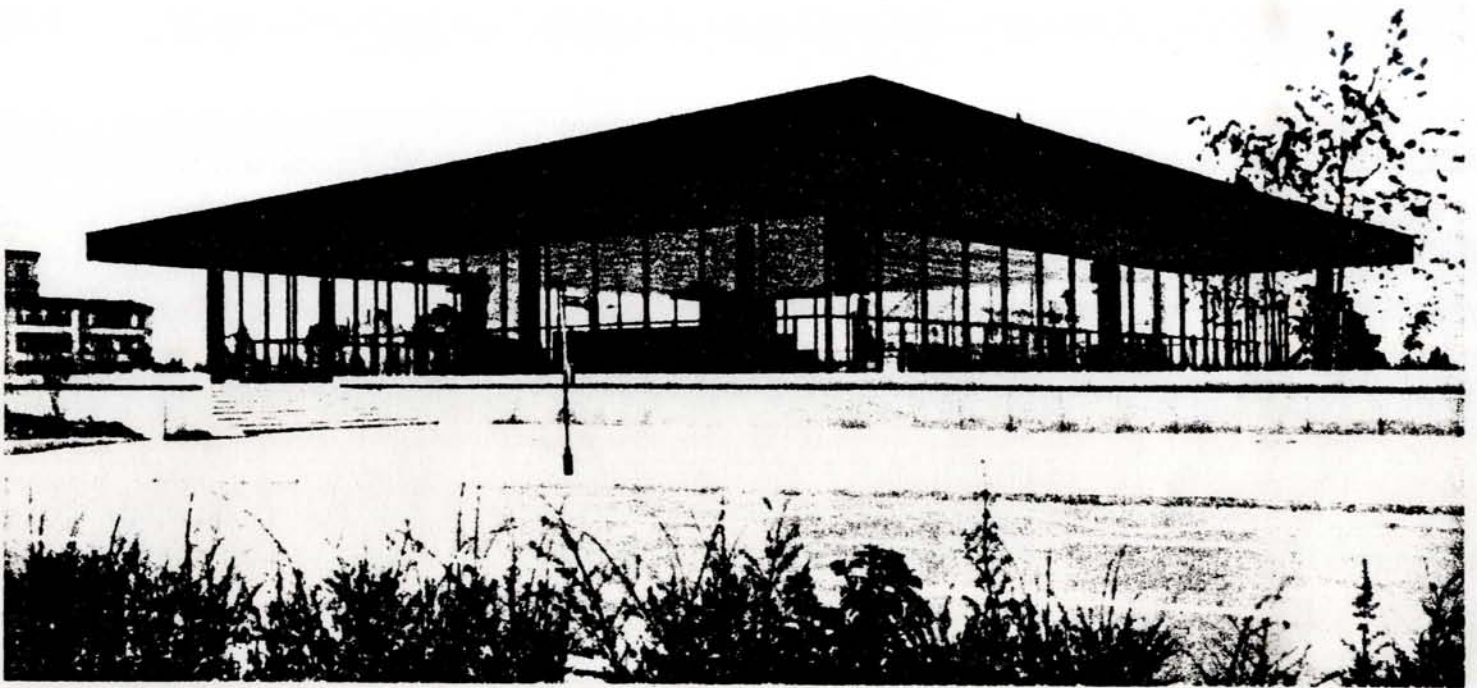


Mies's New National Gallery



Schinkel's Altes Museum

Order Spacing: Building Height Relationship
TYPOLICAL COMPARISONS

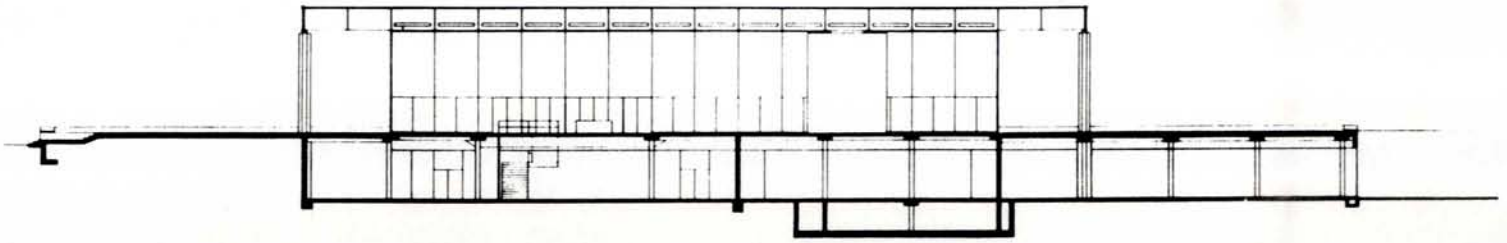


Mies's New National Gallery, Berlin; 1968

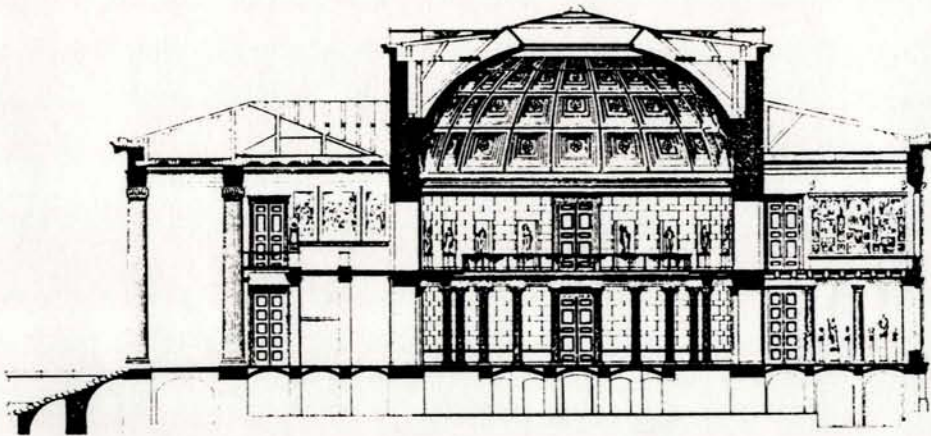


Shinkel's Altes Museum, Berlin; 1823-30

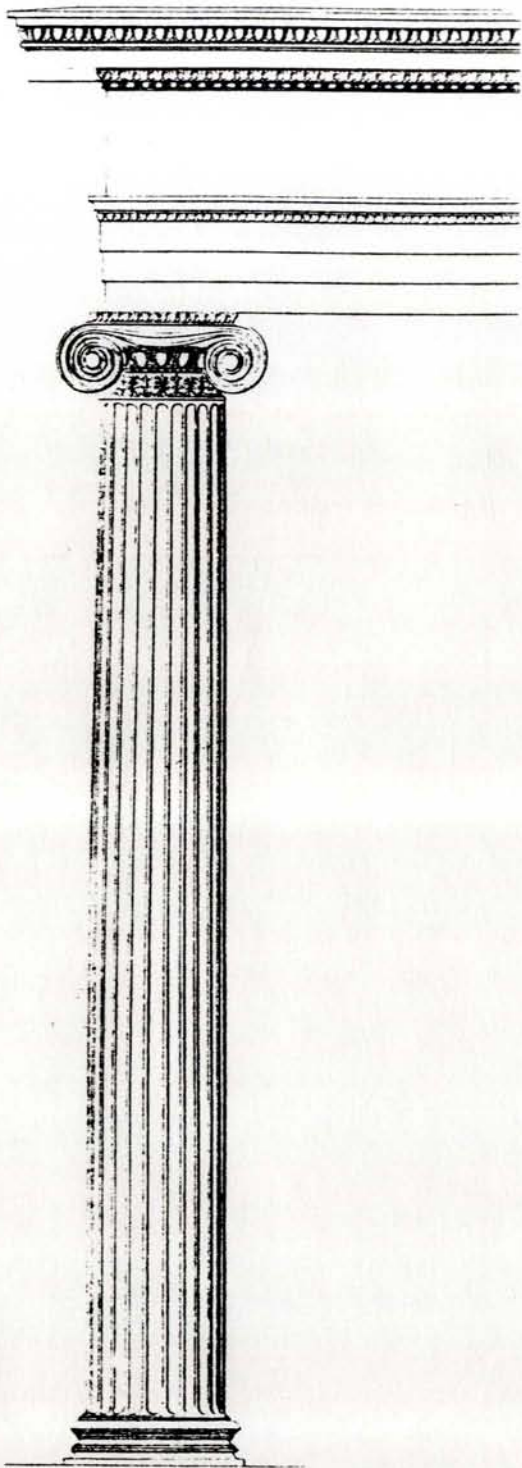
COMPARISONS



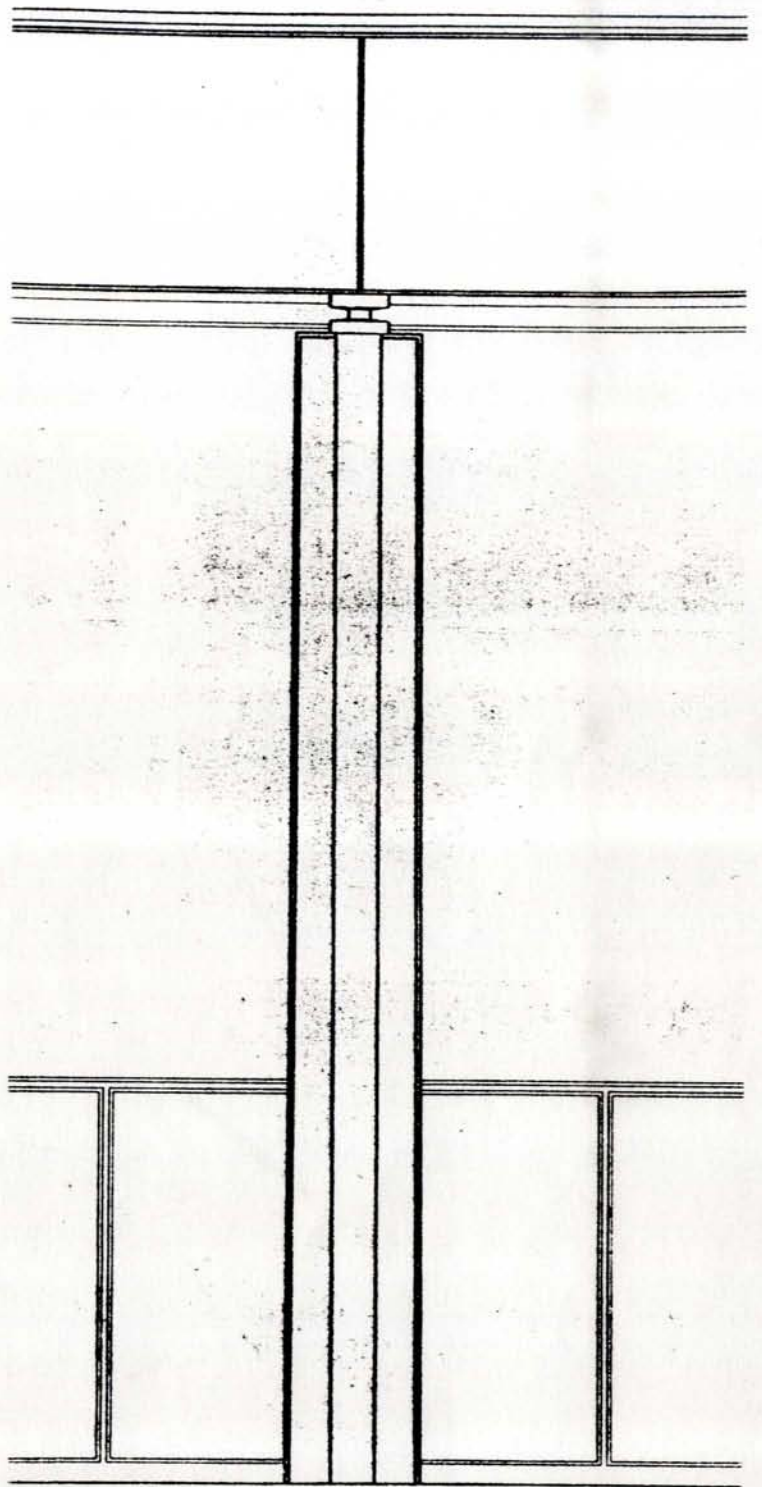
Mies's New National Gallery, Berlin; 1968



Schinkel's Altes Museum, Berlin; 1823-30

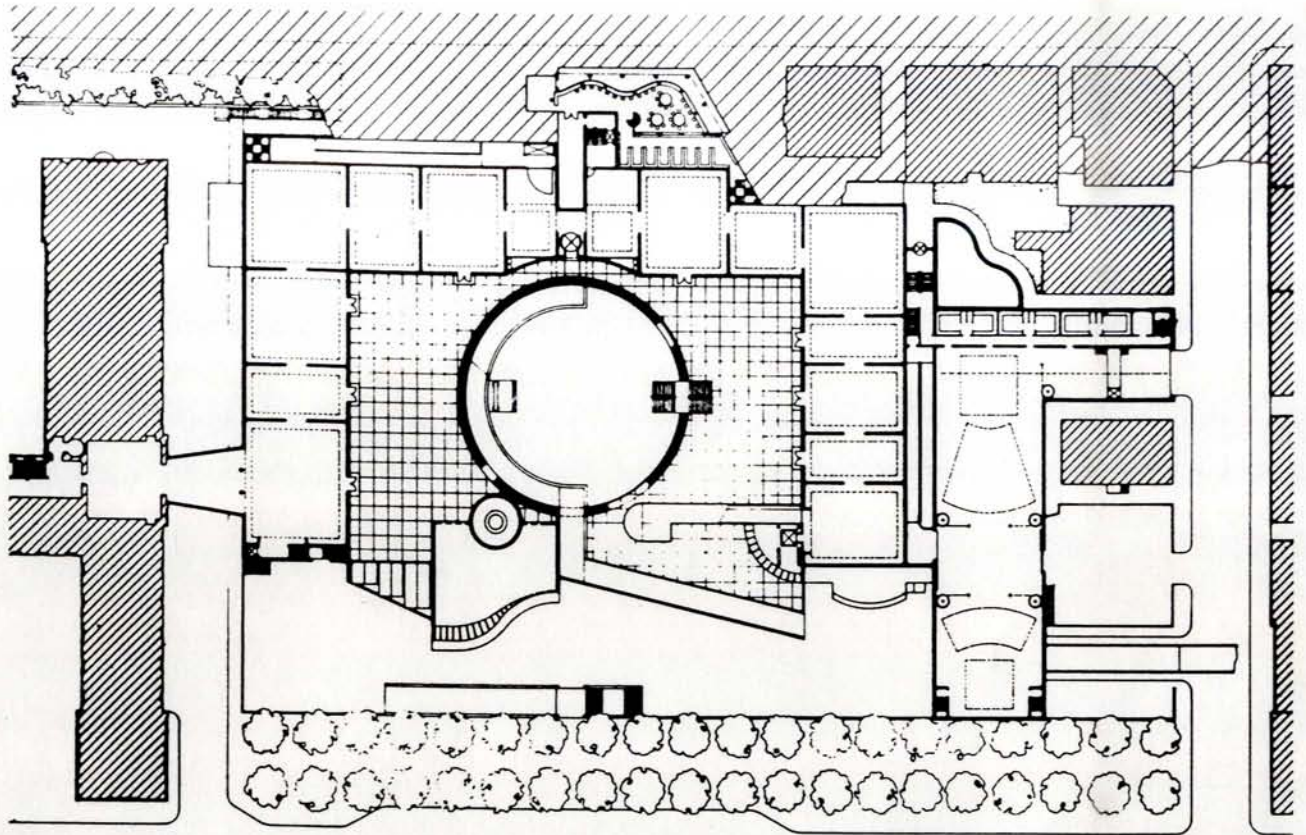


Schinkel's Altes Museum, Berlin

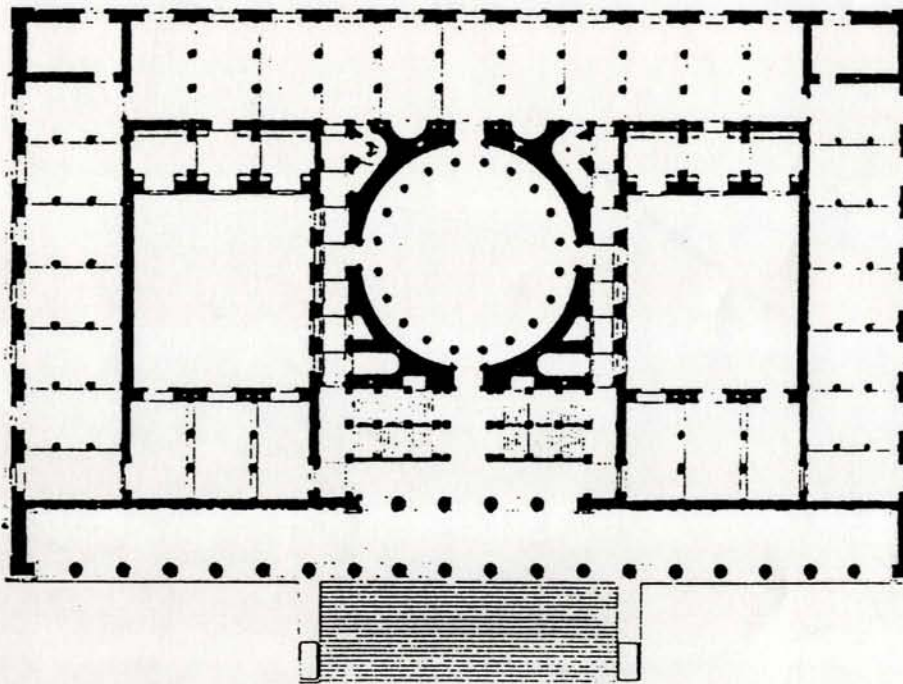


Mies's New National Gallery, Berlin

Comparison of Orders:

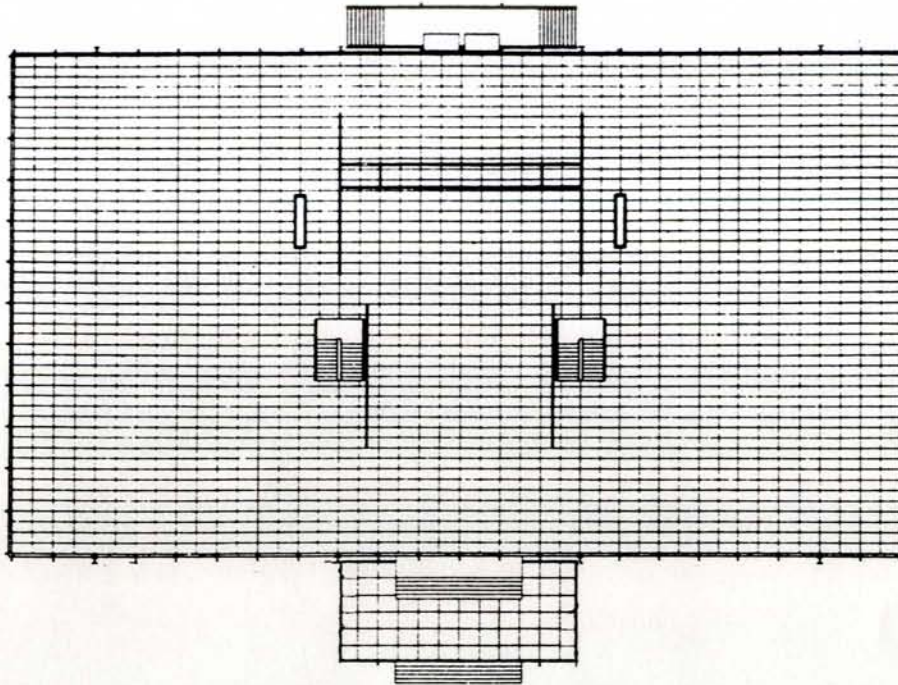


Stirling's Staatsgalerie Stuttgart; 1977
Half Scale

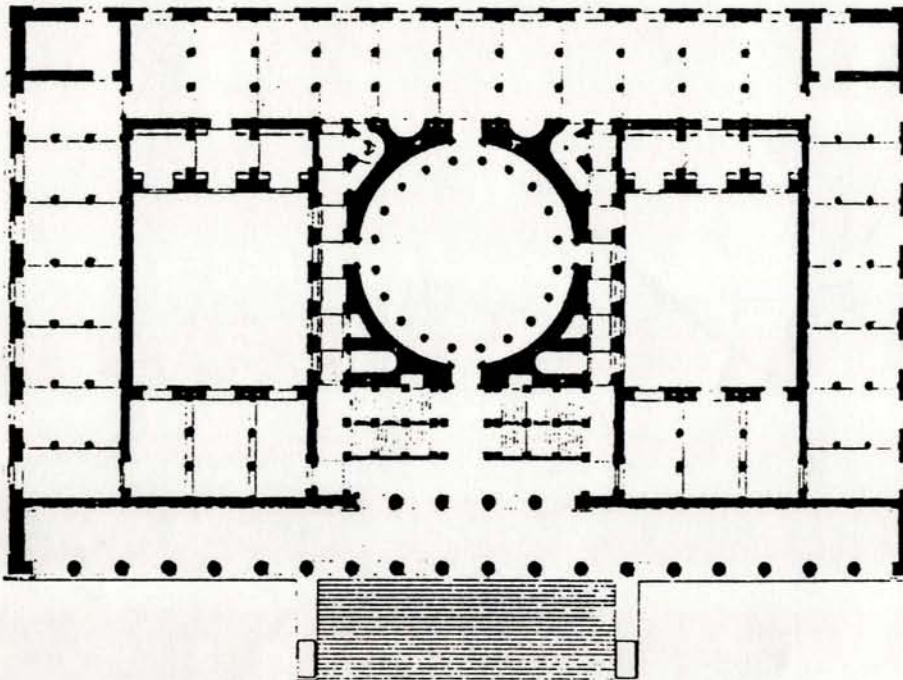


Schinkel's Altes Museum

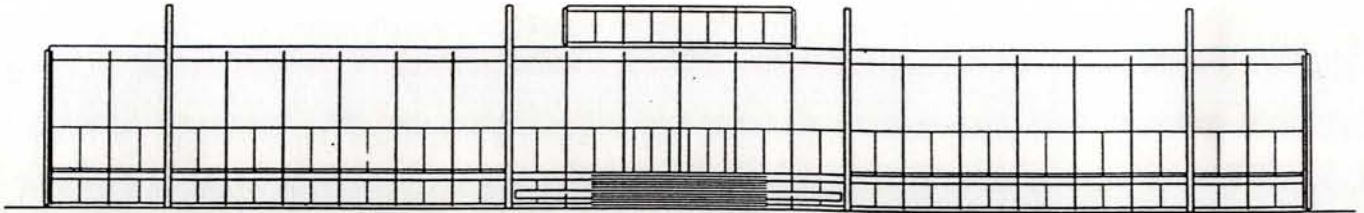
Formal and Proportional Relationships
TYPOLICAL COMPARISONS



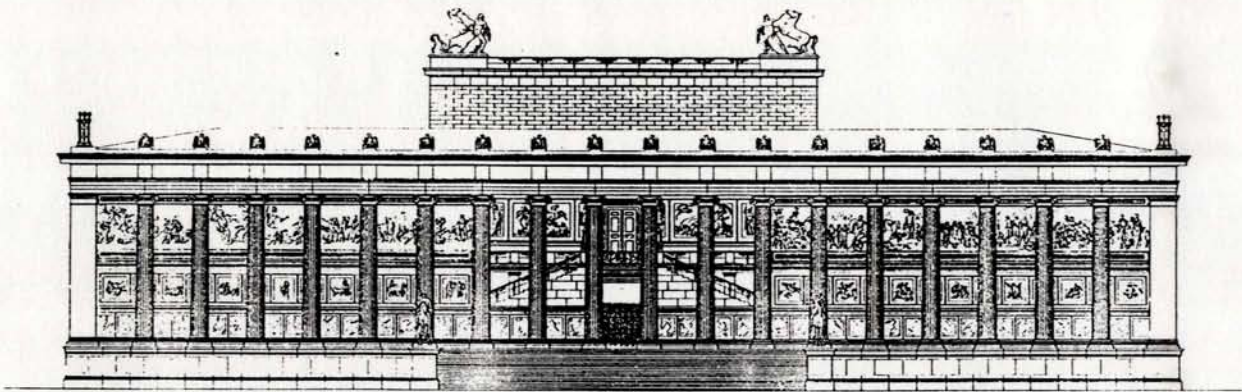
Mies's Crown Hall



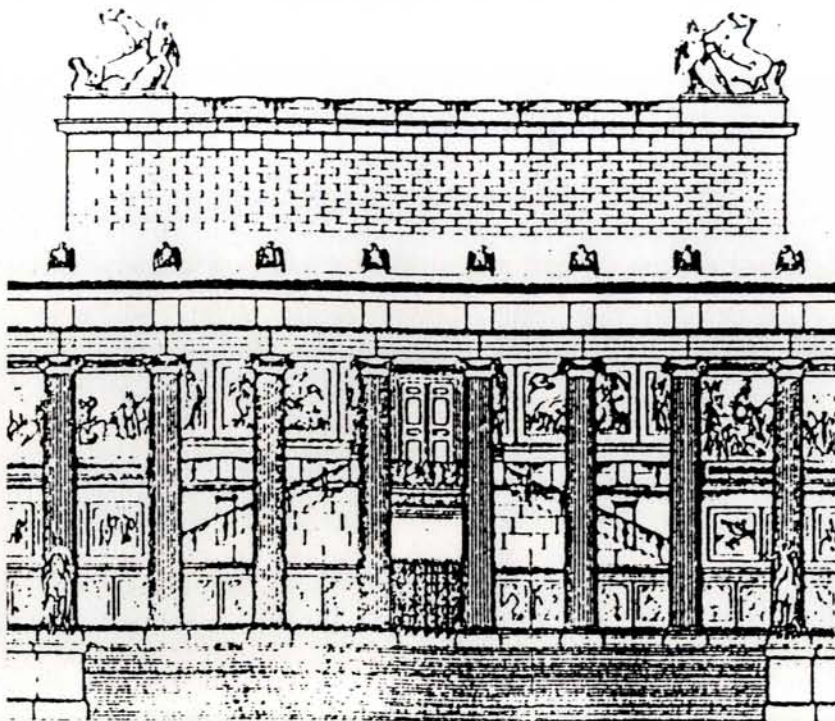
Schinkel's Altes Museum



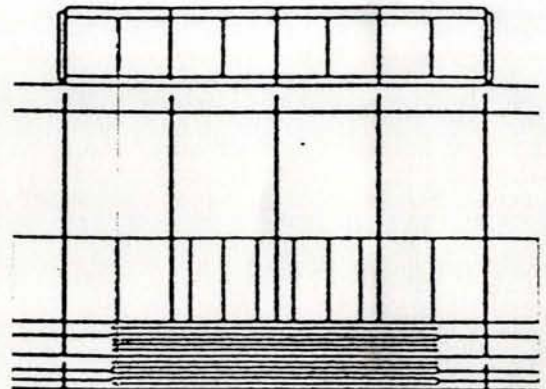
Mies's Crown Hall



Schinkel's Altes Museum

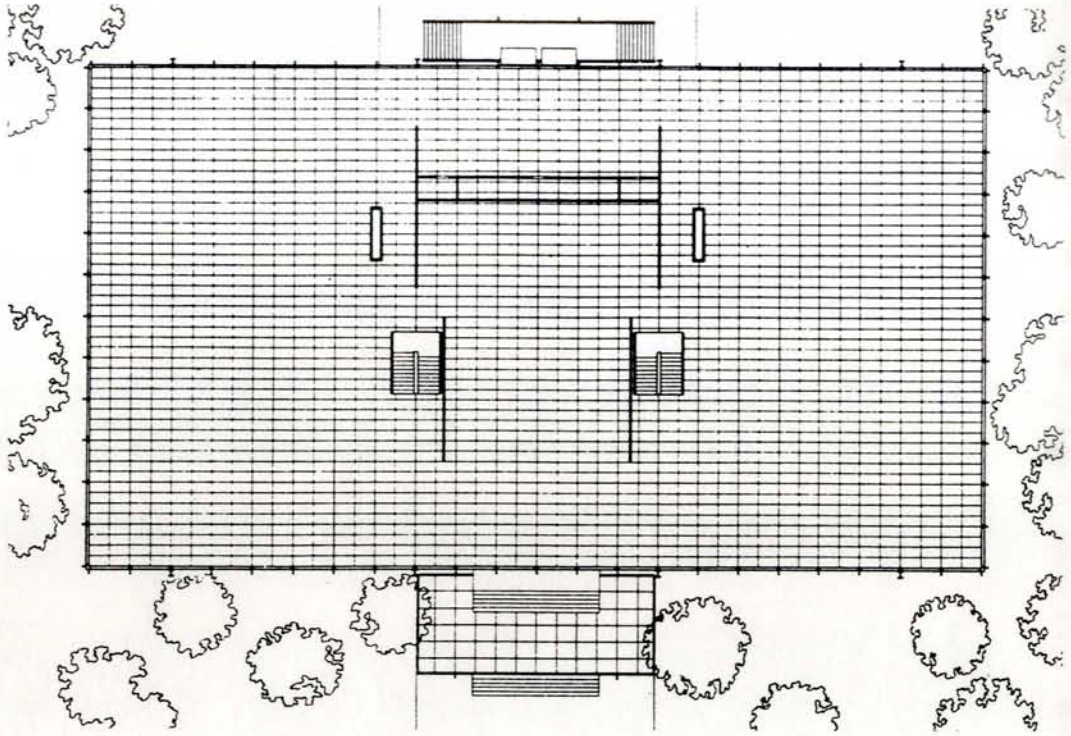


Shinkel's Altes Museum

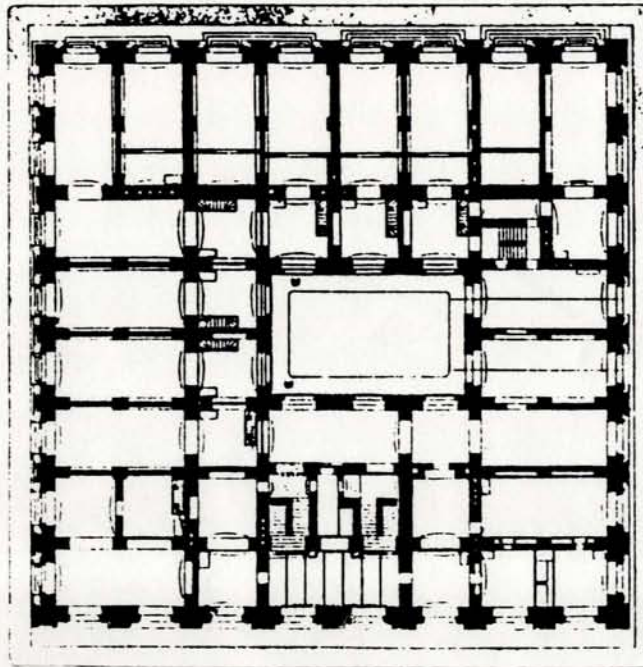


Mies's Crown Hall

Order Height:Spacing Relationship
TYPOLOGICAL COMPARISONS



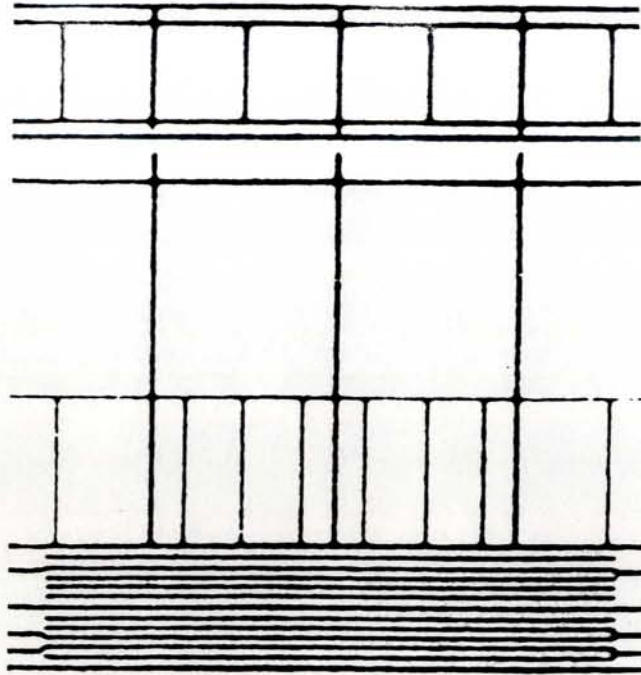
Mies's Crown Hall, Chicago; 1952-56



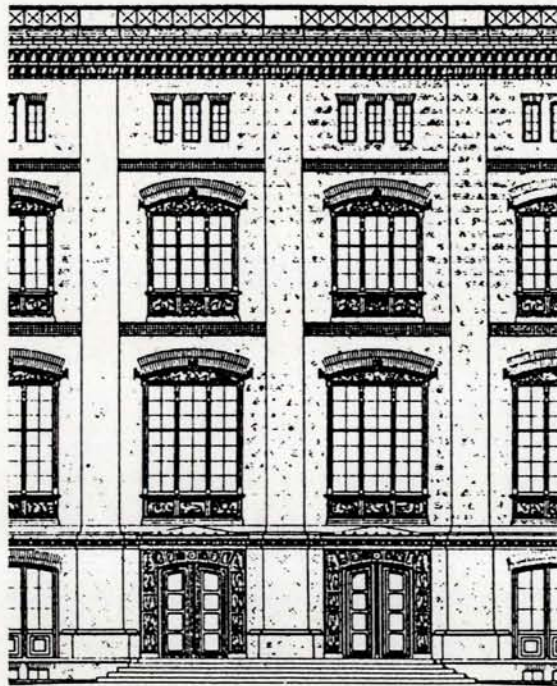
Shinkel's Bauakademie, Berlin; 1832-36

0 20 40 60 FT

**Formal and Organizational Relationship
 TYPOLOGICAL COMPARISONS**

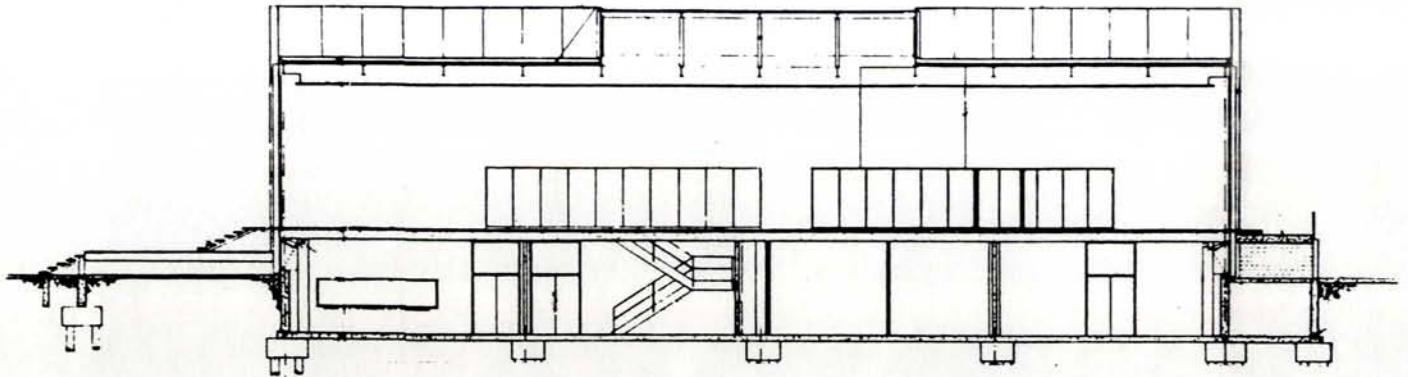


Mies's Crown Hall, Chicago; 1952-56

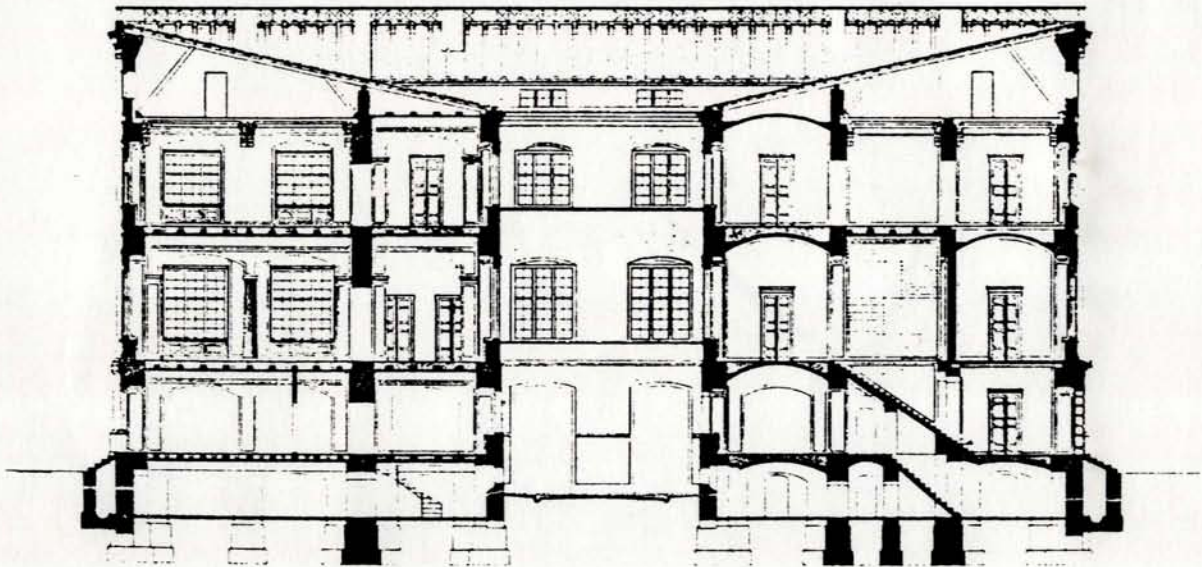


Shinkel's Bauakademie, Berlin; 1832-36

Order Height:Spacing Relationship
TYPOLGICAL COMPARISONS

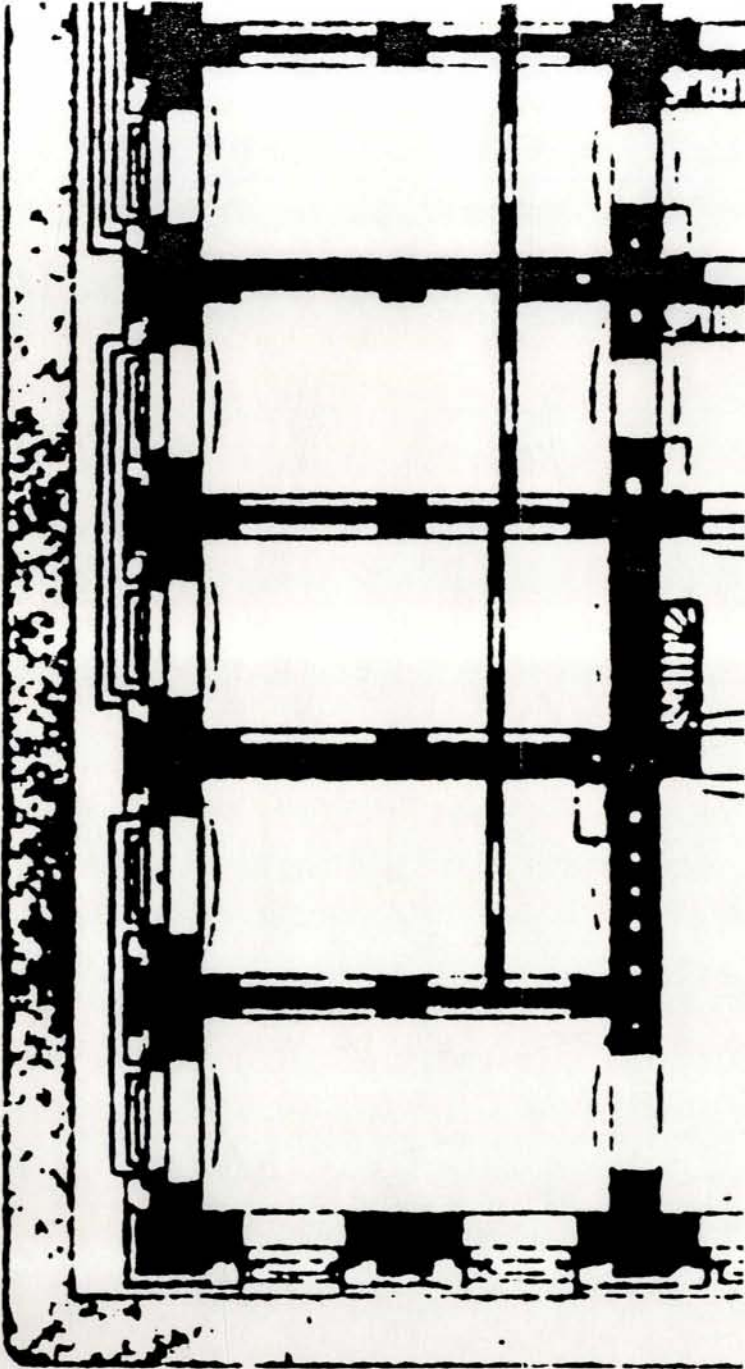


Mies's Crown Hall, Chicago; 1952-56

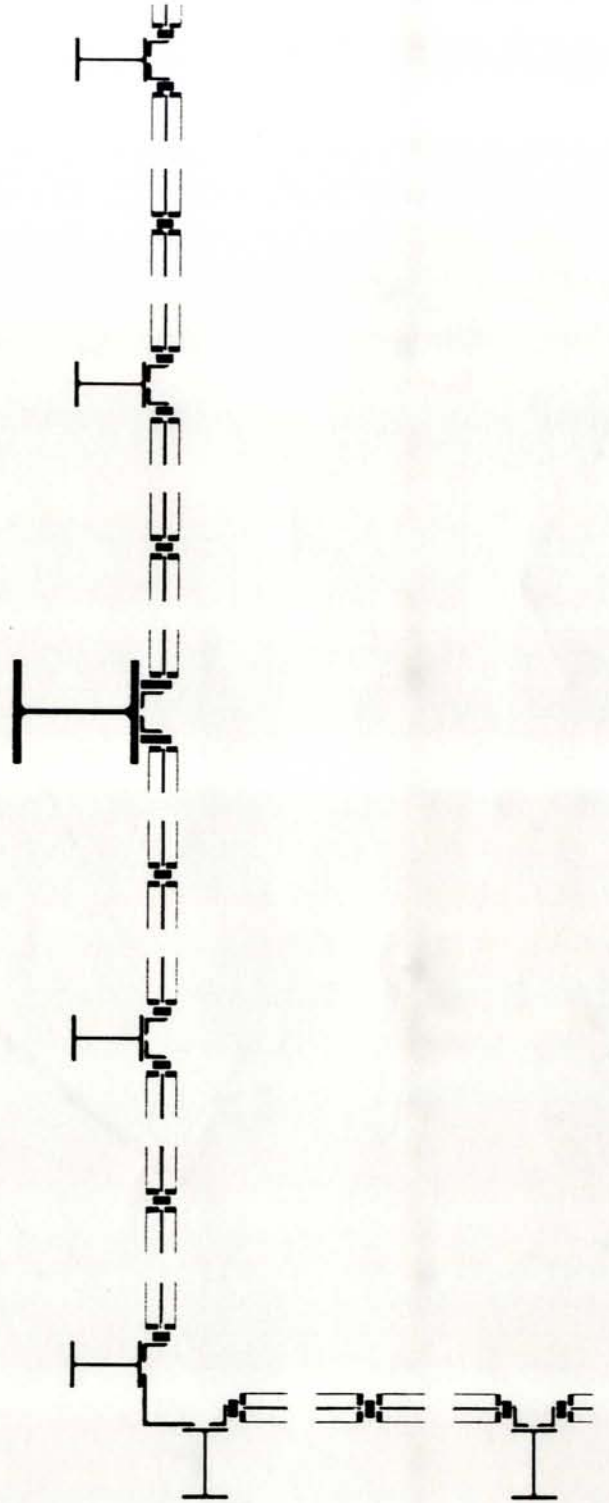


Shinkel's Bauakademie, Berlin; 1832-36

Sectional Comparison
TYPOLOGICAL COMPARISONS

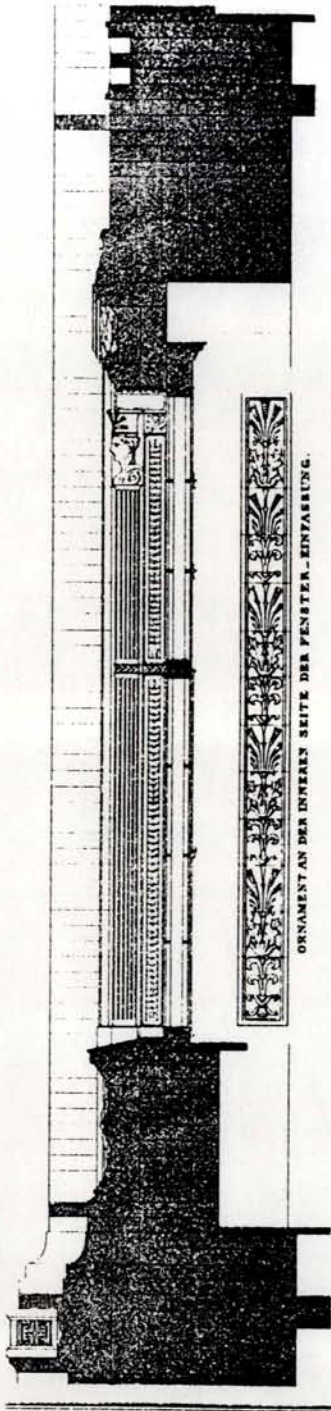


Shinkel's Bauakademie, Berlin; 1832-36



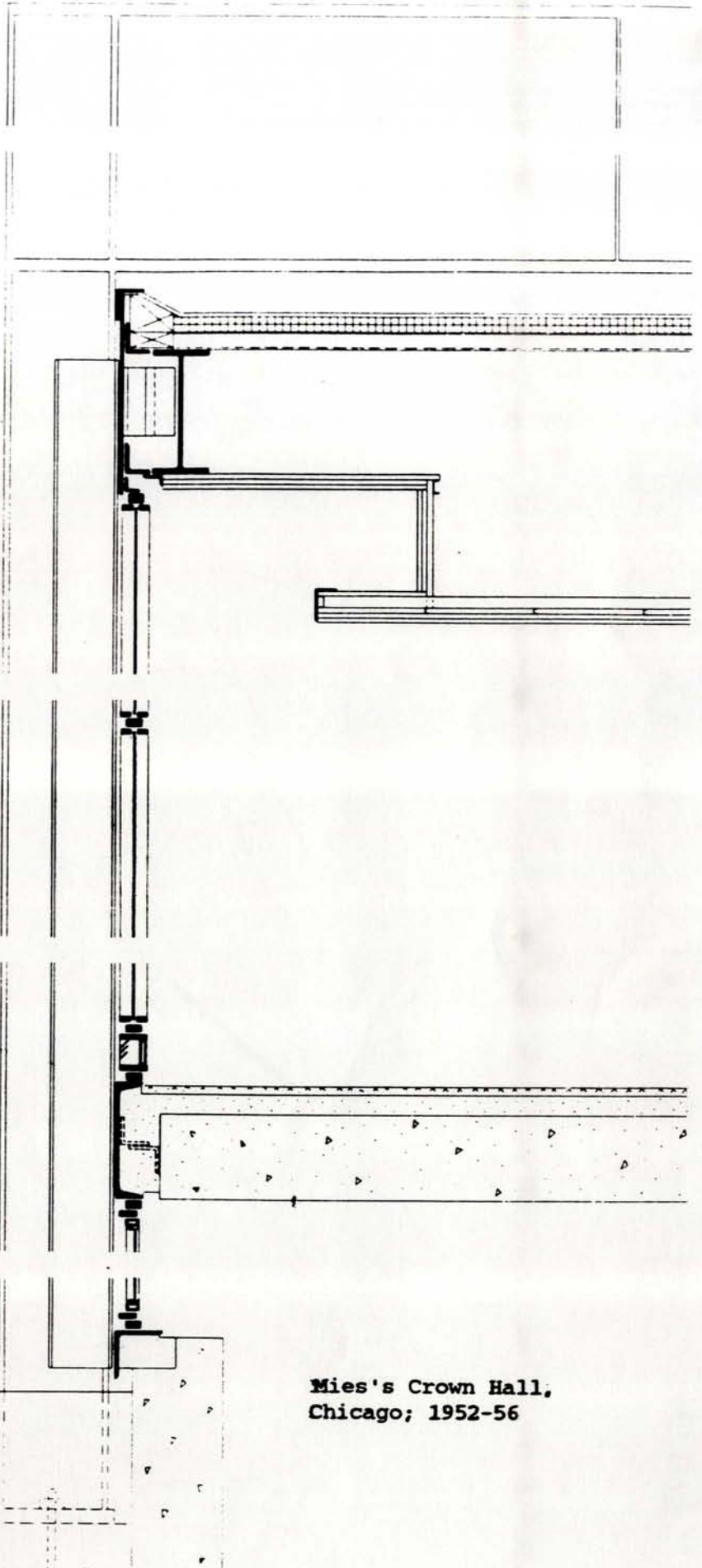
Mies's Crown Hall, Chicago; 1952-56

Analogy Pier/Externalized Structure
Plan Details:



Shinkel's Bauakademie,
Berlin; 1832-36

ORNAMENT AN DER INNEREN SEITE DER FENSTER-EINFASSUNG.



Mies's Crown Hall,
Chicago; 1952-56

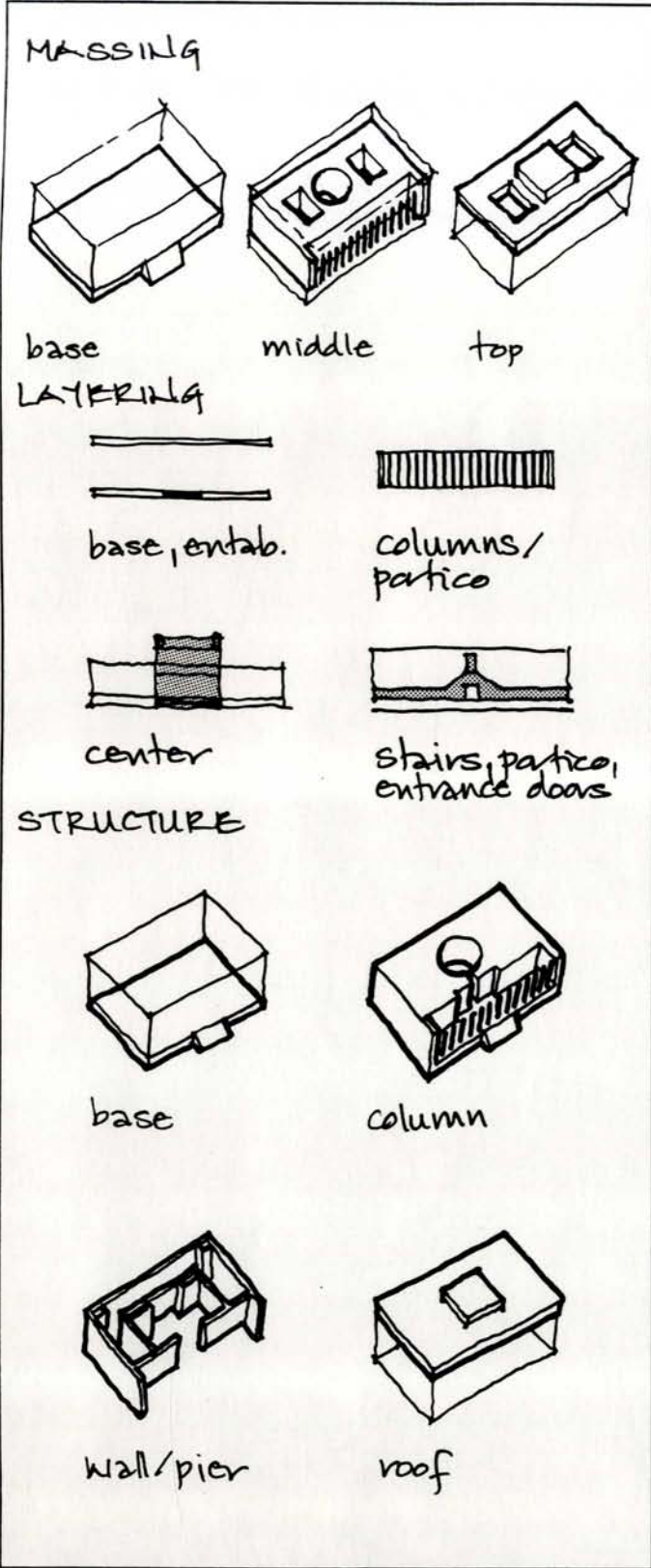
Window Sections:

DIALECTIC COMPARISONS

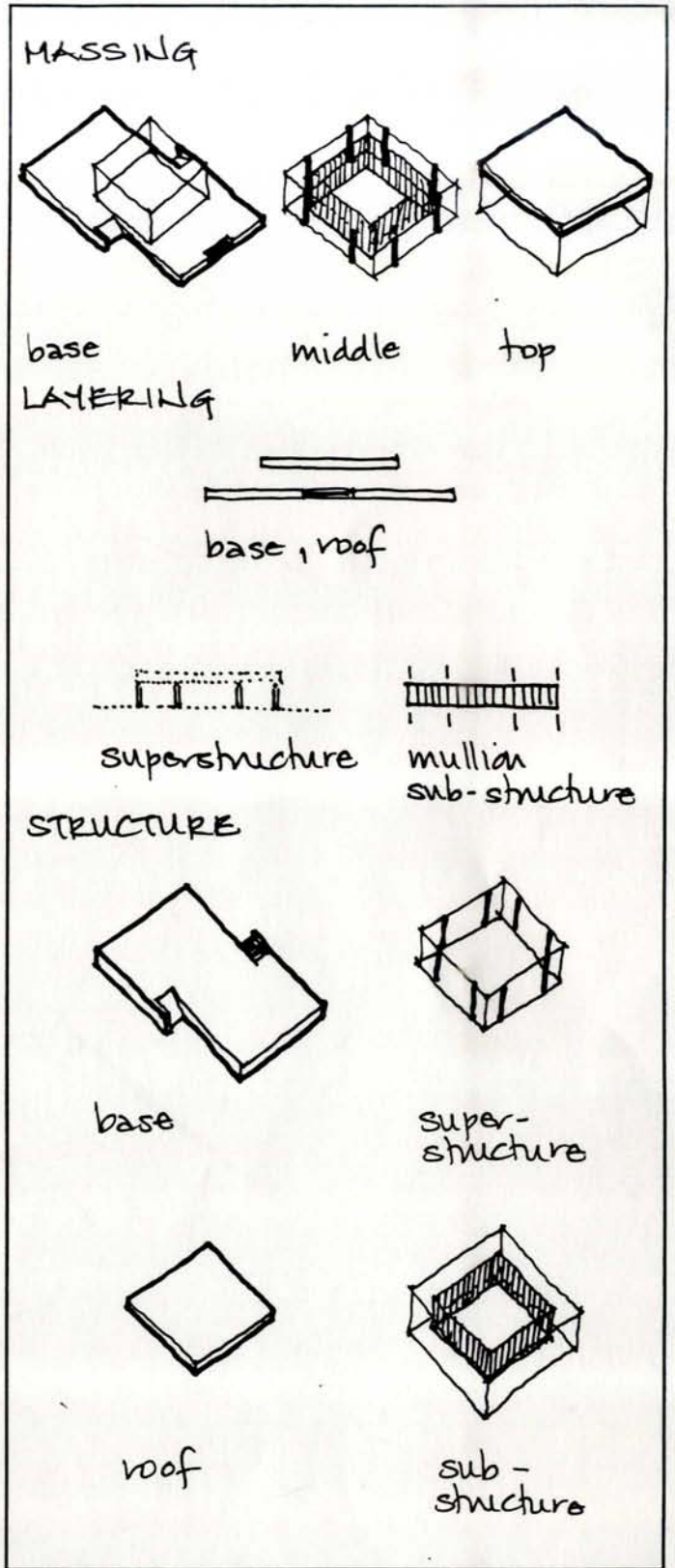
1. Formality vs. Informality
2. Ground vs. Figure
3. Masonry vs. Steel, Glass, Concrete
4. Nature (Ontology) vs. Technology (Ontology)
5. One-Point Persp. vs. Two-Point Perspective
6. Space vs. Object
7. Static vs. Dynamic
8. Symbolic vs. Abstract
(Both are representational)
9. Symmetry vs. Virtual Symmetry
10. Thick Wall vs. Thin Wall

ALTES MUSEUM
 K. F. Schinkel
 Berlin; 1823-30

NEW NATIONAL GALLERY
 Mies van der Rohe
 Berlin; 1968



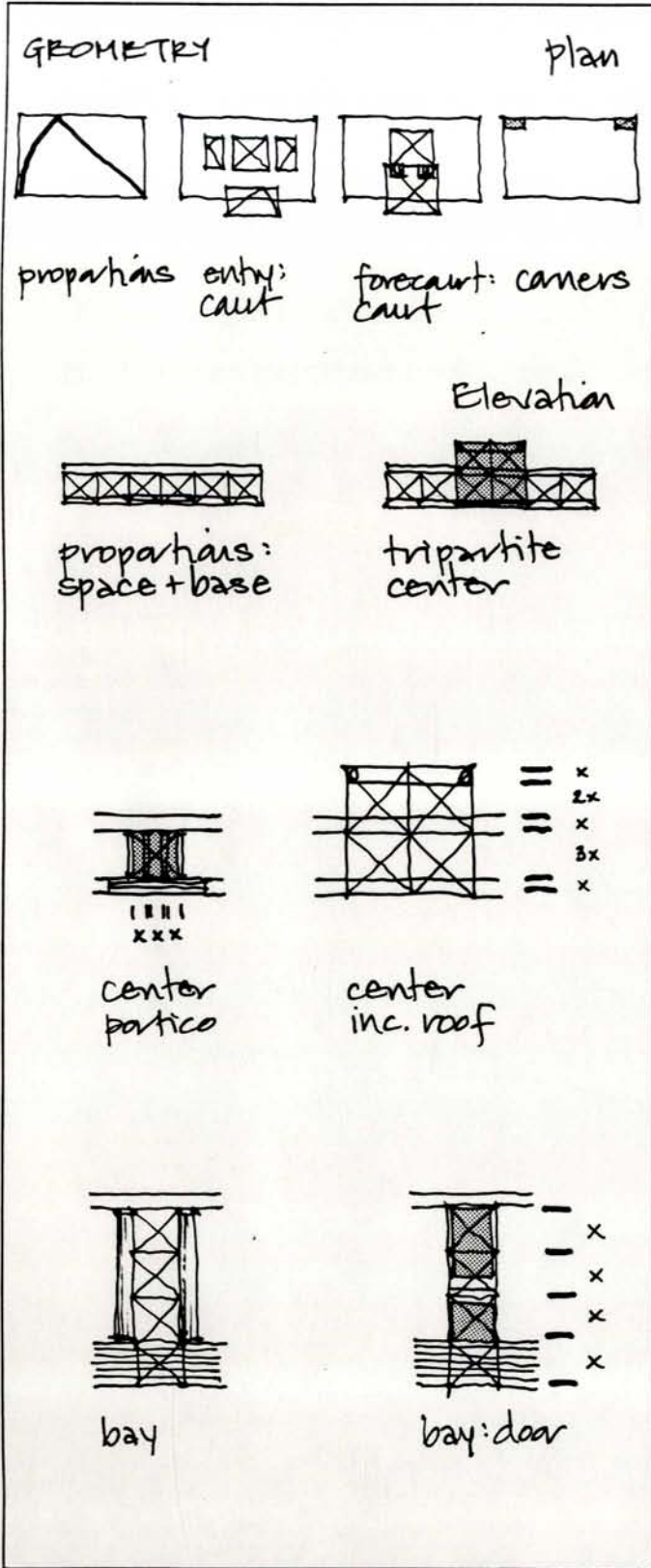
Notes:



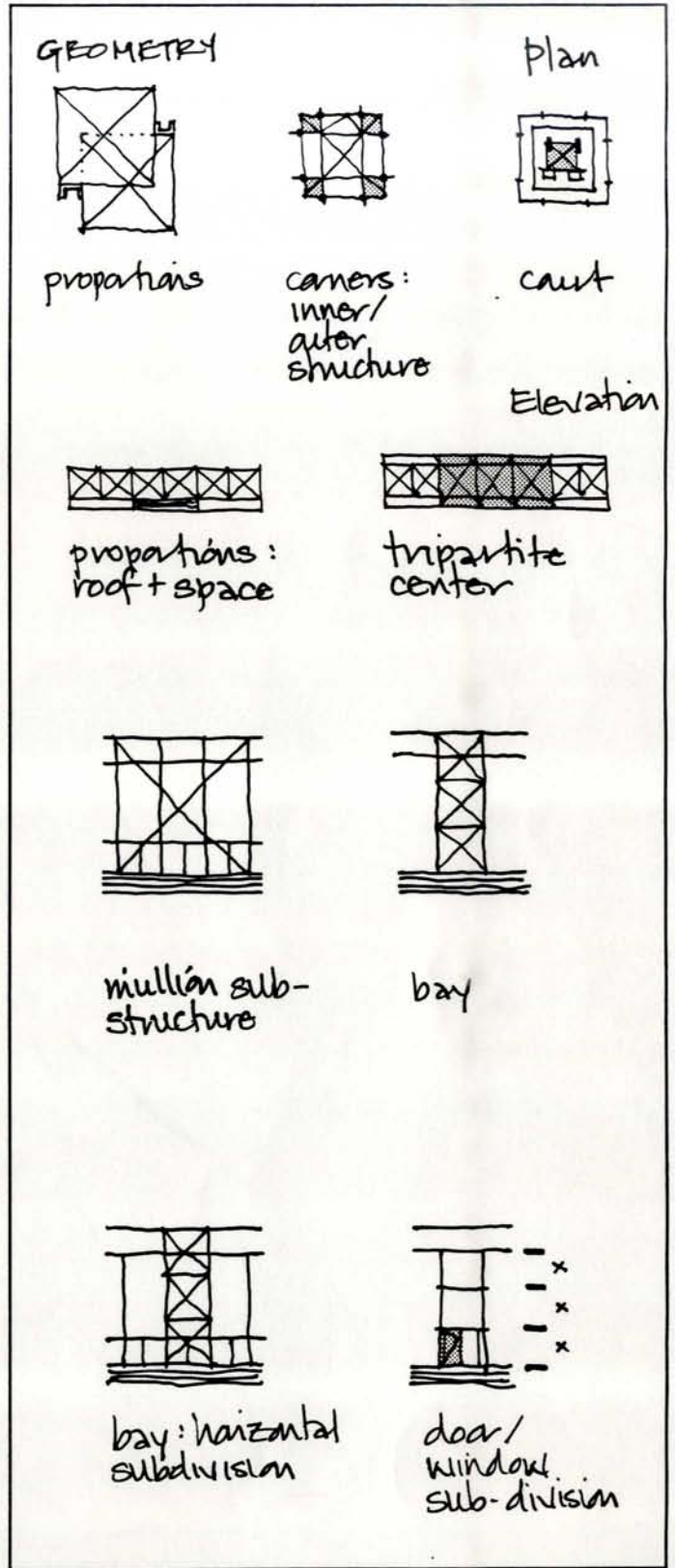
Notes:

ALTES MUSEUM
K. F. Schinkel
Berlin; 1823-30

NEW NATIONAL GALLERY
Mies van der Rohe
Berlin; 1968



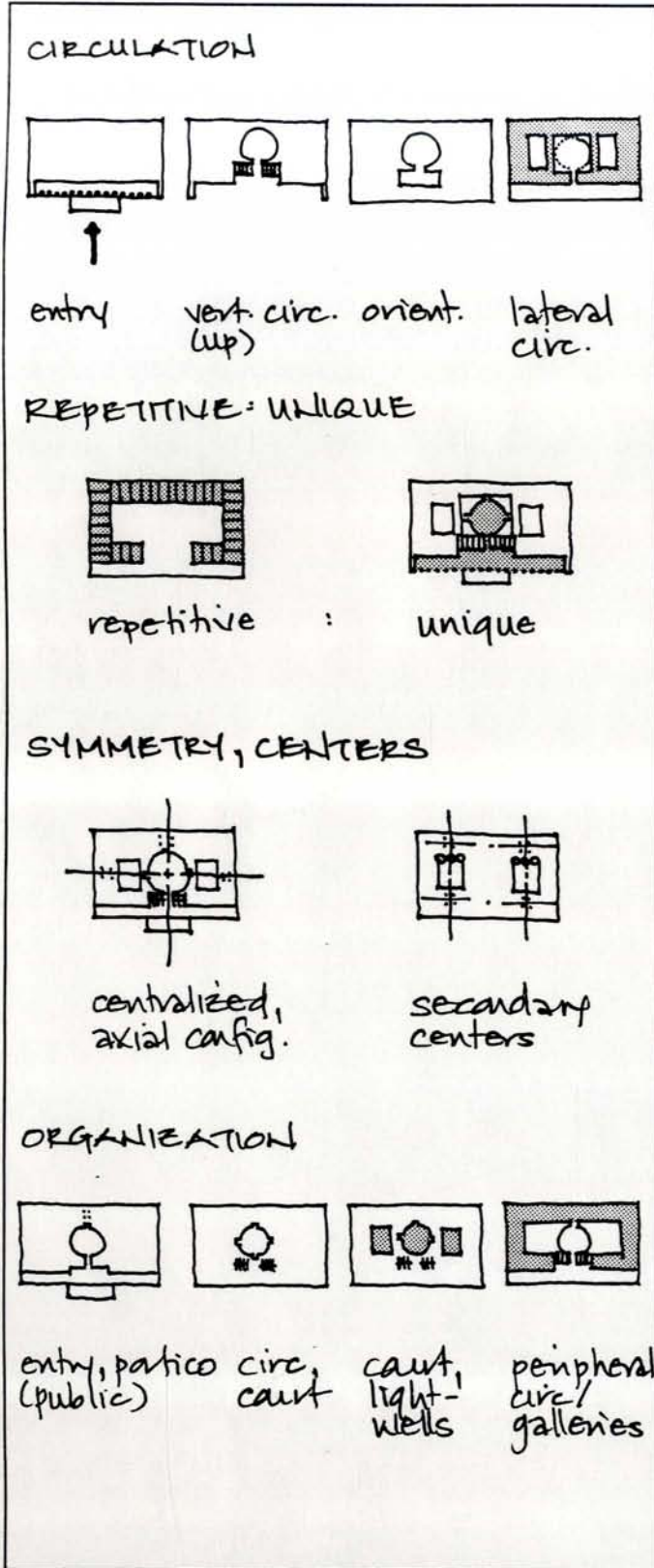
Notes:



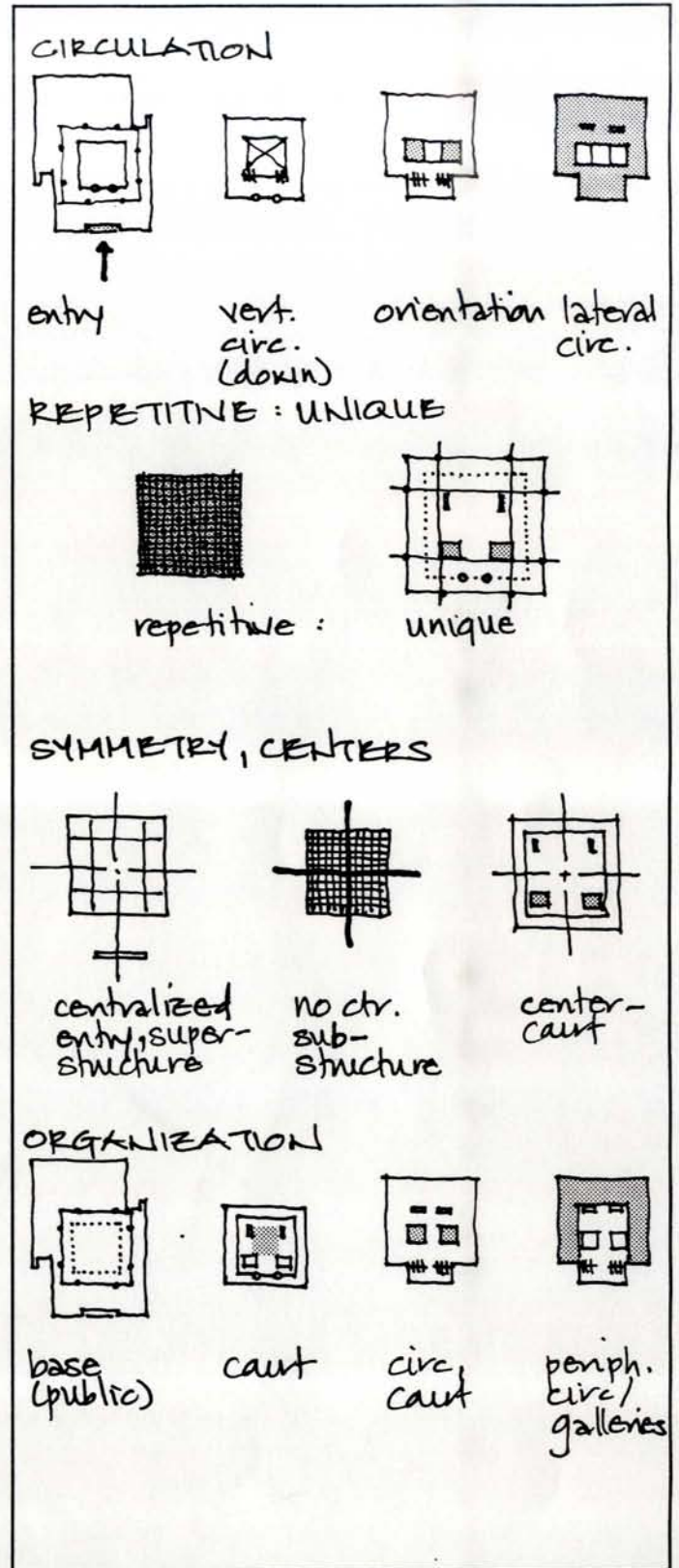
Notes:

ALTES MUSEUM
K. F. Schinkel
Berlin; 1823-30

NEW NATIONAL GALLERY
Mies van der Rohe
Berlin; 1968

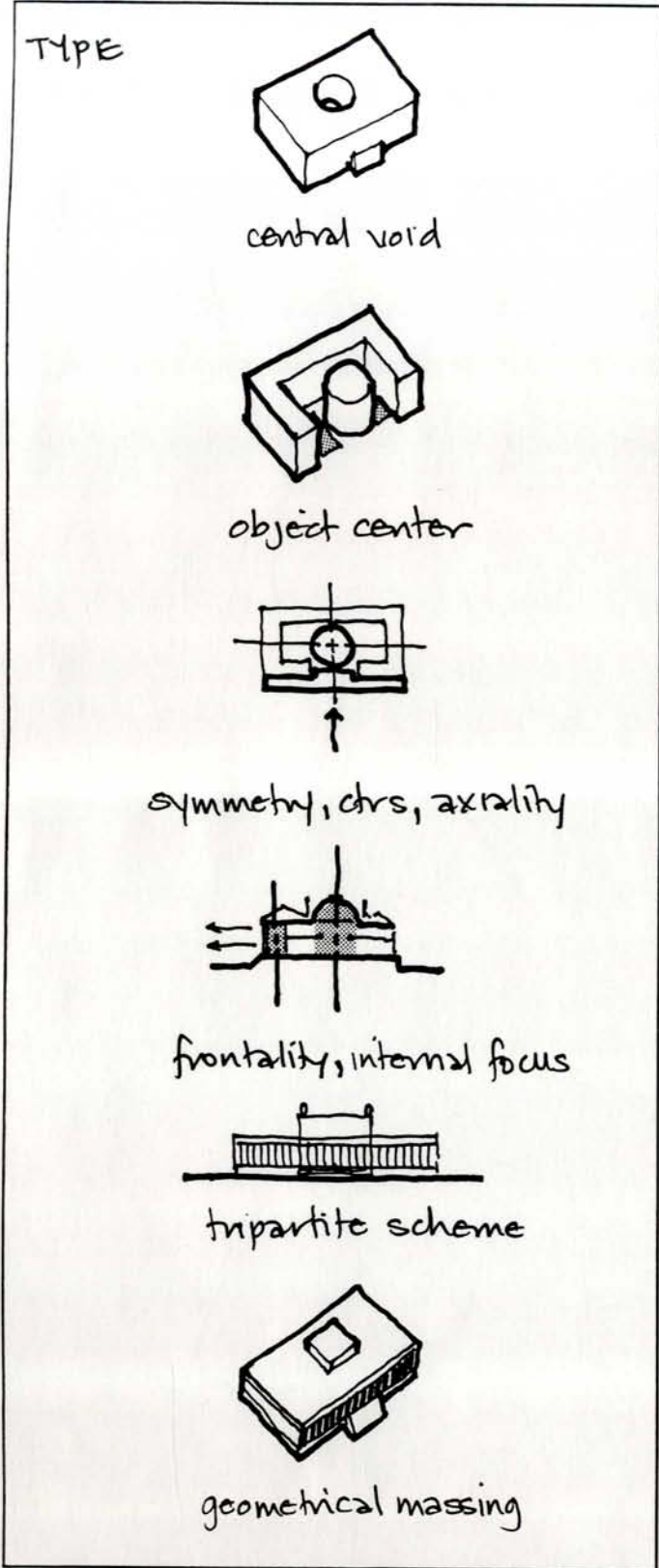


Notes:



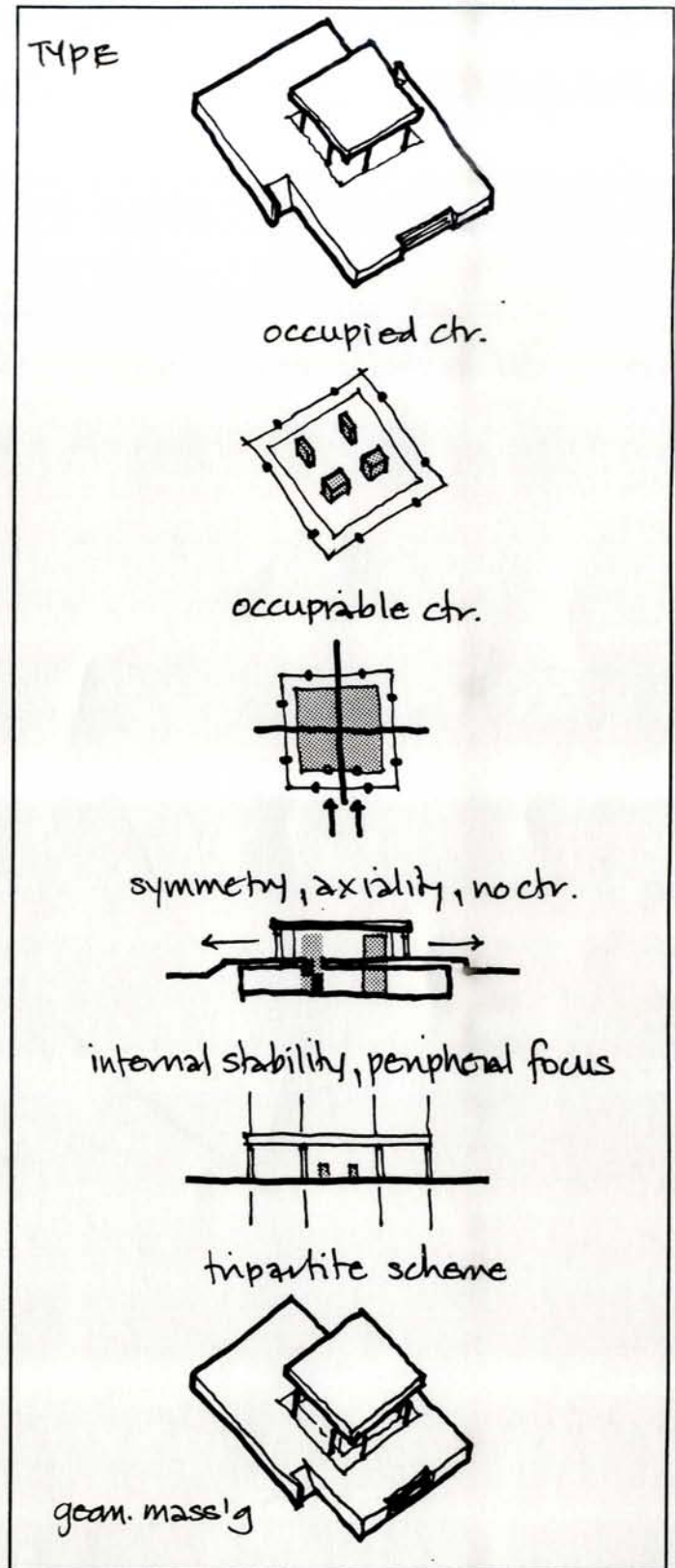
Notes:

ALTES MUSEUM
 K. F. Schinkel
 Berlin; 1823-30



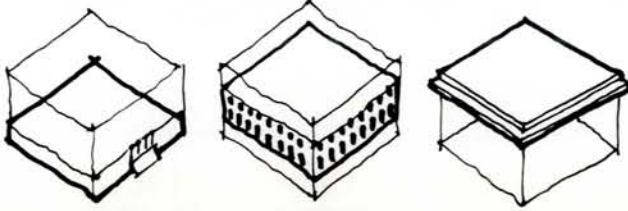
Notes:
 Centers, occupiable court.

NEW NATIONAL GALLERY
 Mies van der Rohe
 Berlin; 1968



Notes:
 Alternation of center, no center.
 from approach to façade to
 interior court.

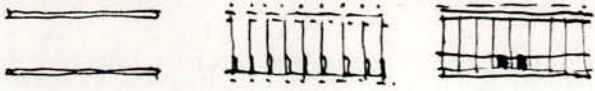
MASSING



base

middle (piano nobile)
top + entab.

LAYERING



base, entab.

piers

occupiable
base

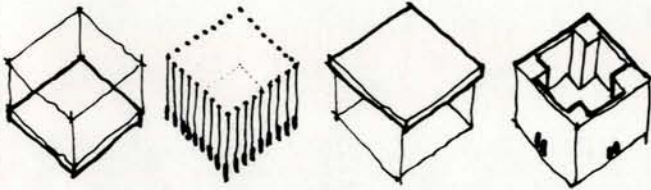


piano nob.
et. al.



wall

STRUCTURE



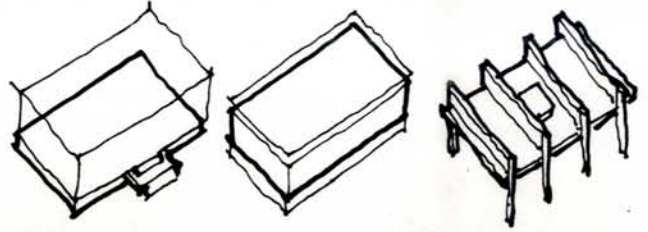
base

pier

entab.

wall
(w/ infill)

MASSING



base

middle (void) roof +
superstructure

LAYERING



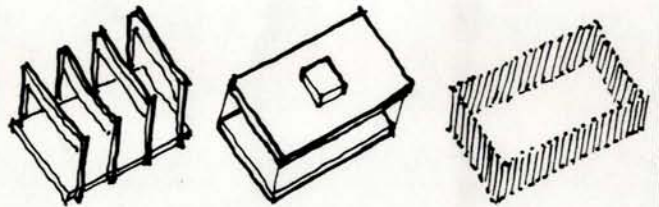
superstructure roof, base



mullion sub-struct. tertiary
mullion divisions



STRUCTURE



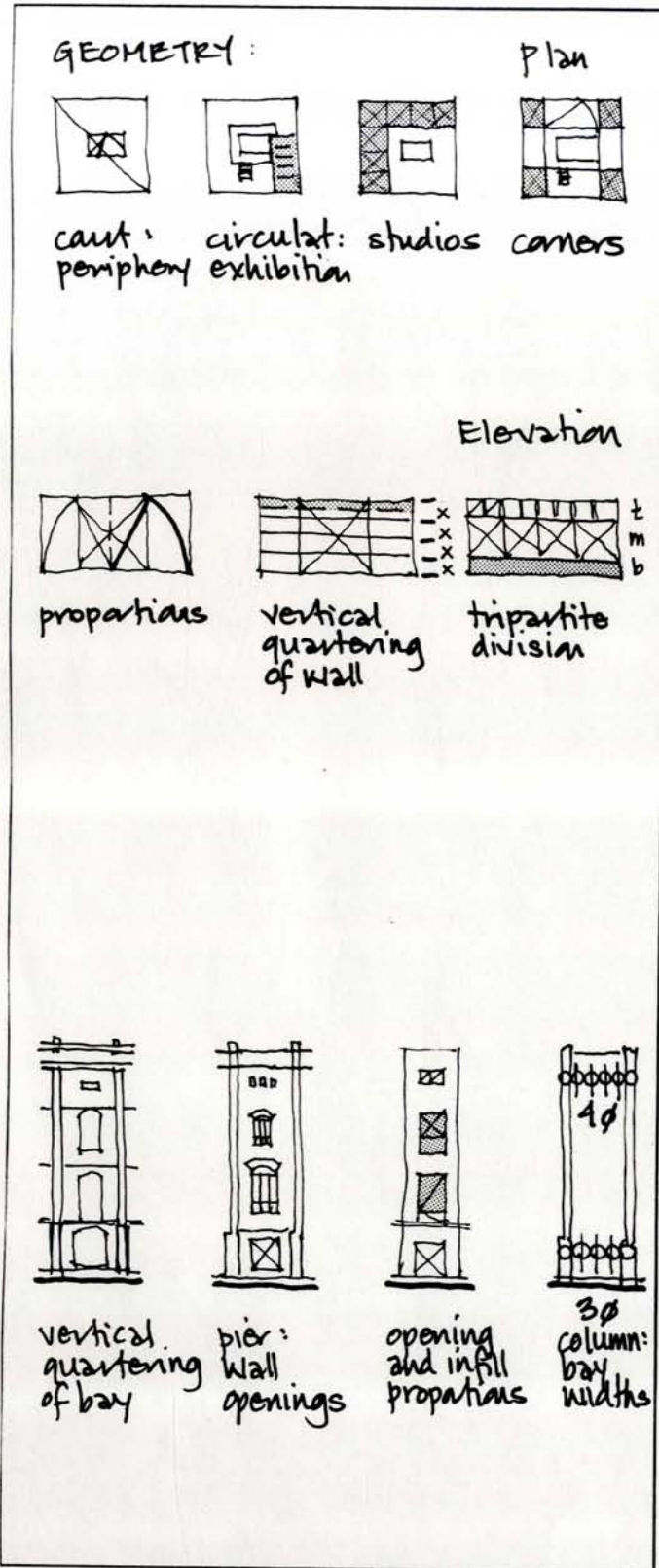
superstructure roof, flr.
(suspension)

mullion
sub-struct.

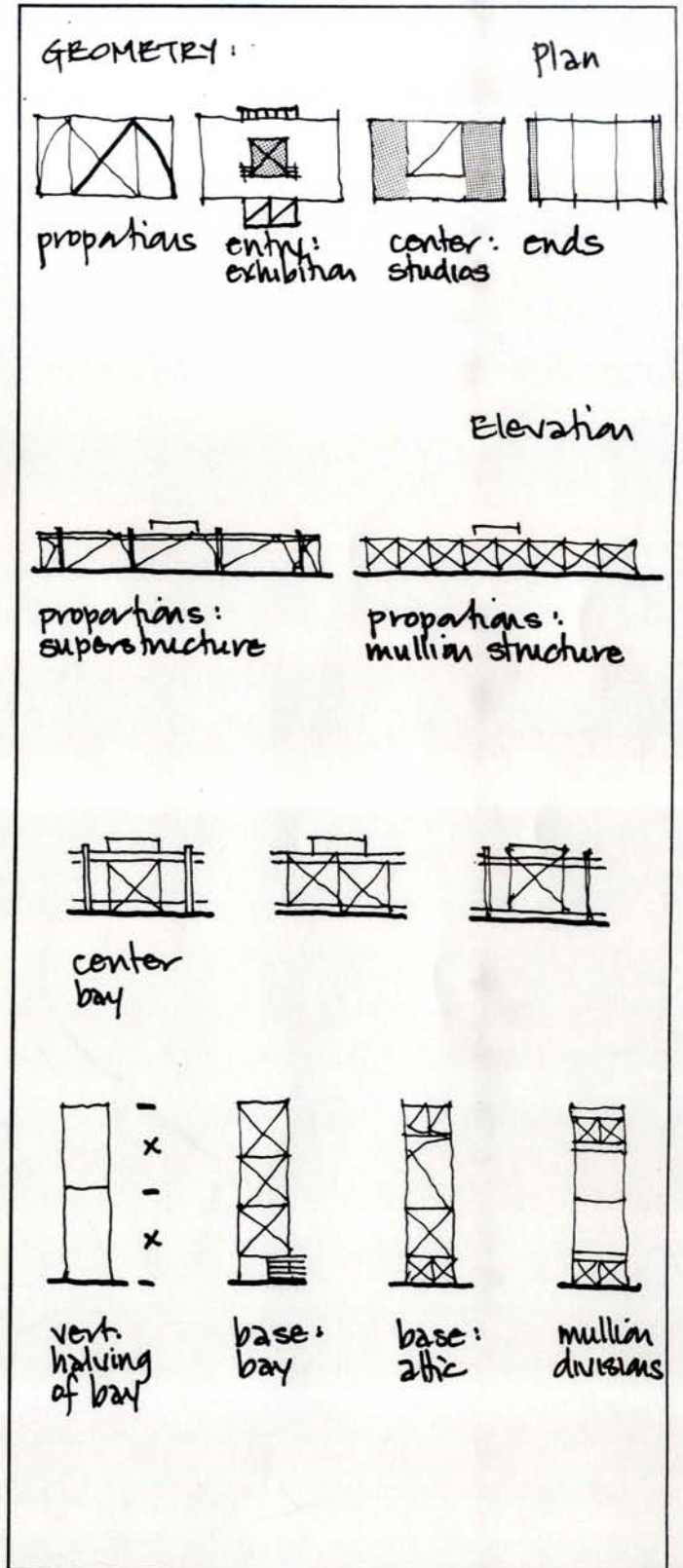
Notes:

Great ambiguity with respect to
wall and pier languages.

Notes:

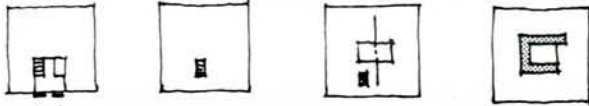


Notes:



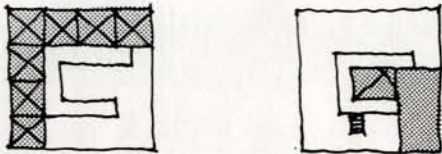
Notes:

CIRCULATION



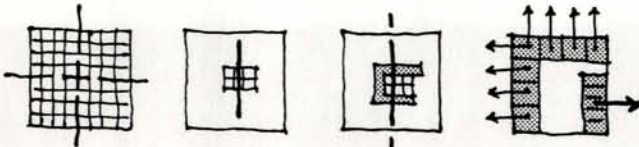
entry vert. circ. orientation lateral circ.

REPETITIVE: UNIQUE



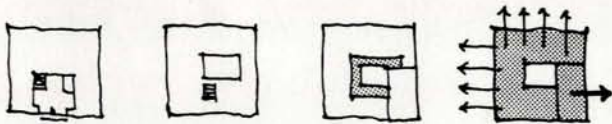
repetitive : unique

SYMMETRY, CENTERS



no chr. 2 door entry reorient. by court to internal chr. integration central court: non-chr'd periph. outward focus of periphery

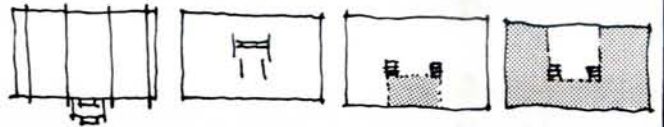
ORGANIZATION



foyer (private) court circ: program outward focus of periphery

Notes:

CIRCULATION



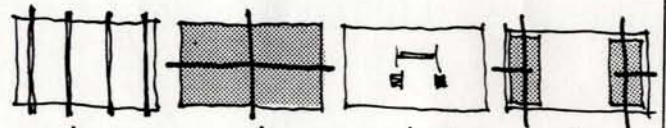
entry orientation vert. circ. (down) lateral circ.

REPETITIVE: UNIQUE



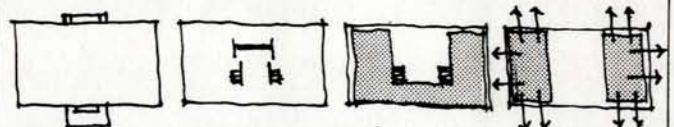
repetitive : unique

SYMMETRY, CENTERS



central superstruct. no chr. mullion sub-struct. central court no chr. studio wings

ORGANIZATION



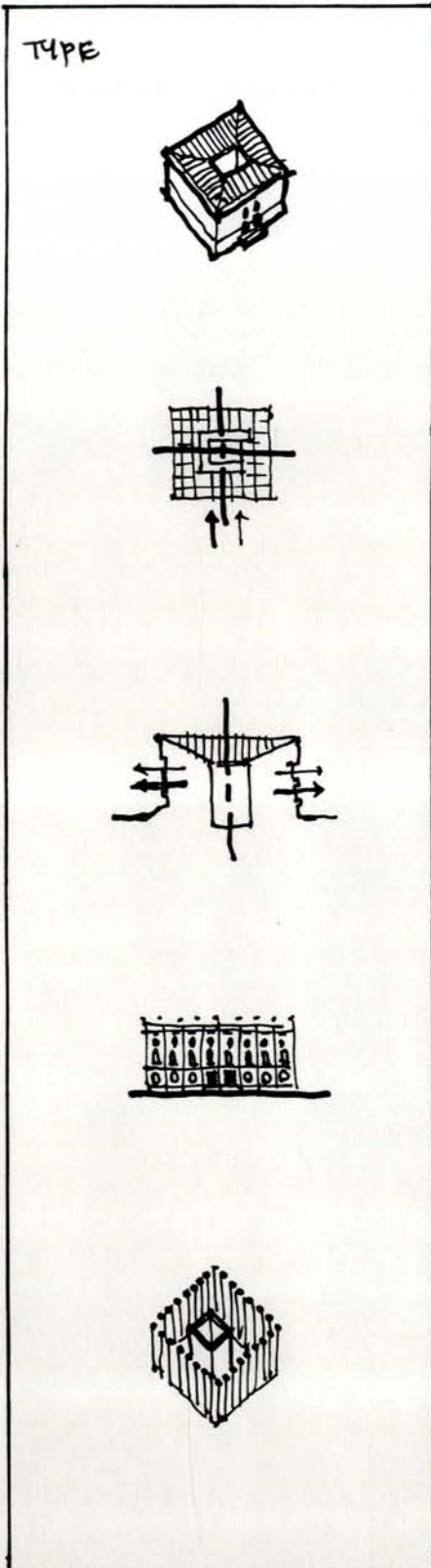
parking (public) court circ: studios outward focus of periphery

Notes:

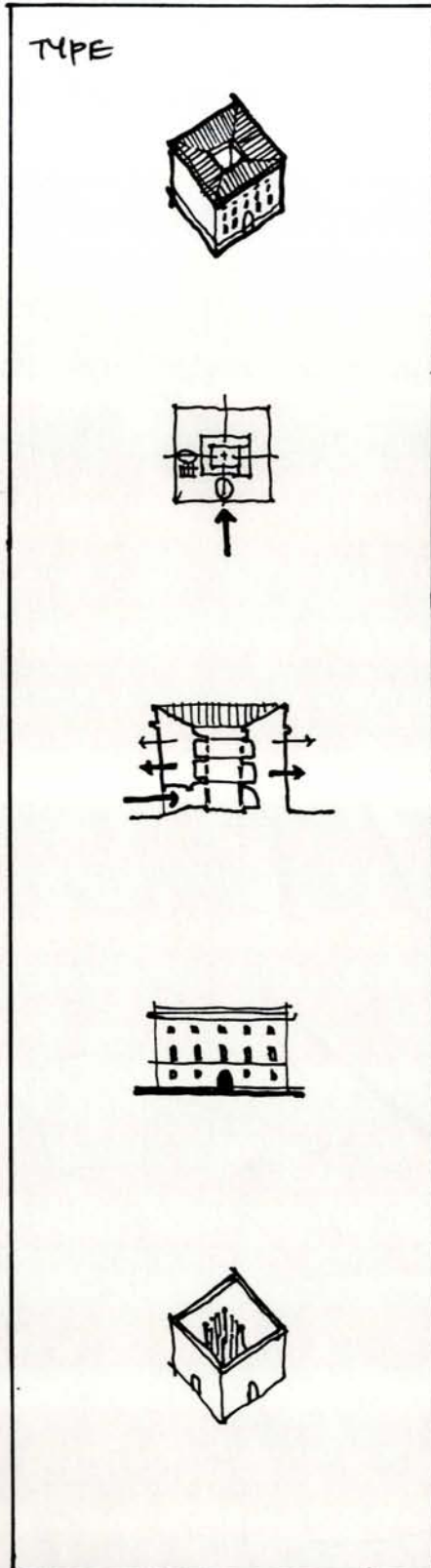
BAUAKADEMIE
 K. F. Schinkel
 Berlin; 1832-36

Related Typology

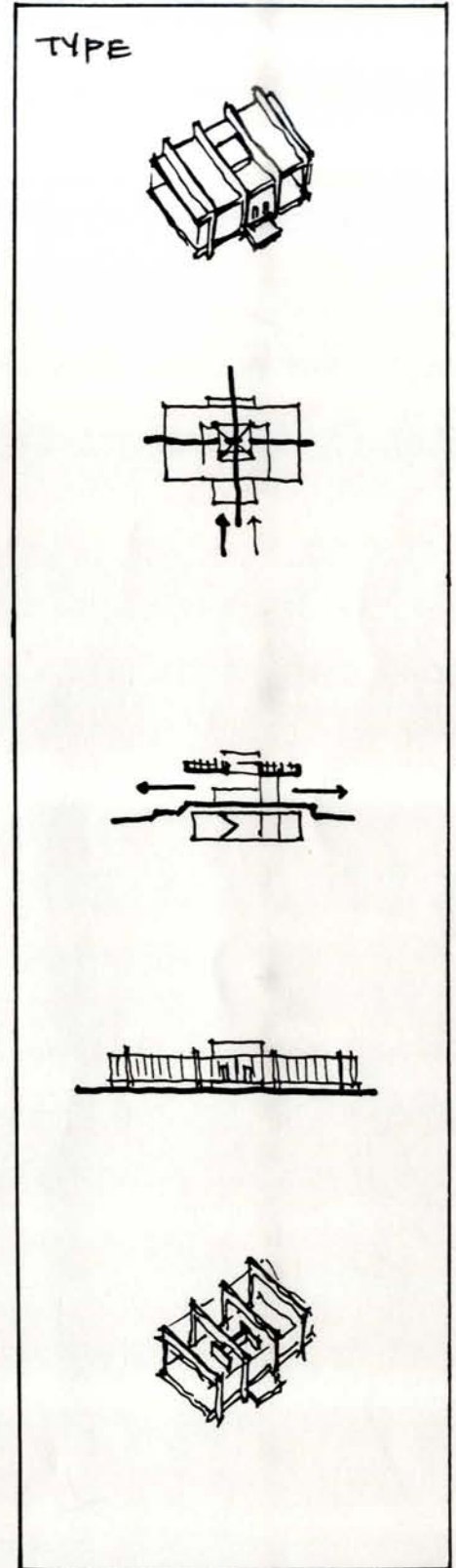
CROWN HALL
 Mies van der Rohe
 IIT, Chicago; 1952-56



Notes:
 No center, inoccupiable
 court.



Notes:
 Centers, occupiable
 court.



Notes:
 Alternation of center,
 no center from facade
 to interior court.

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Maps:

1. 1:10000
Past Alexanderplatz
to Berlin Technical University
west of Bahnhof Zoo.
Just north of Spree and
south to Marienplatz.

2. 1:5000
Kreuzberg to Mitte
Just past island into Alexanderplatz and
west beyond Brandenburger Tor,
almost to far end of Tiergarten (Bahnhof Zoo.)

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