

Towards Unideal City - Berlin: Heterogeneous Archipelago

Planning of West Berlin during the Cold War in Light of the
Concept of Urban Archipelago

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Introduction

The city of Berlin had been a major and unique focal point in the field of modern and post-modern urbanism and architecture as one of the cities, where was in need for reconstruction and redevelopment after WWII despite the city itself was physically and politically getting divided. Therefore, rebuilding of its urban structure and architecture required to be realized upon difficulties fraught with two opposing political ideals, that was contextually distinct with reference to other cities of postwar reconstruction. East Berlin was *de facto* capital of the Democratic Republic of Germany, while West Germany had moved its capital to Bonn, hoping for their future reunification of the country due to the fact that Bonn would not be large enough to sustain any long-term functions.¹ As economy and working population of West Berlin at the time were predominantly dependent on citizens escaping from the East who were often young and skilled workers,² the construction of the Berlin Wall in 1961 had greatly influenced West Berlin, leaving no hope for any future growth of the city and their population had started to decrease rapidly. This is when the physical reflection of declining city becomes necessary, enabling to adopt to ever-changing and conflicting society of Berlin. Over the course of long urban planning history, devising towards a city of decline was unprecedented situation as most plans aforetime sought for some development in the city.

The City in The City - Berlin: Green Archipelago is a compilation of works of the manifesto developed in 1977 led by Oswald Mathias Ungers who was one of the most prominent architects in postwar Germany along with their colleagues, Rem Koolhaas, Peter Riemann, Hans Kollhoff and Arthur Ovaska.³ This was a collective result from the summer academy took place in West Berlin hosted by the Cornell University, that in total, consisted of 11 theses, in which are ordered to start out addressing issues regarding population decline, researching into Berlin's urban structures and architecture, and finally to their solution. The idea of The City in The City/Urban Archipelago originally known as De Stadt in der Stadt named by Ungers, referring to separated parts within the city working individually and distinctively. In addition, the notion of Green Archipelago was phrased by Rem Koolhaas indicating fragmented green areas as an analogy to archipelago, which had become the solution for challenging the city's urban crisis, analyzed through this paper. The very original manifesto was presented during the summer school exhibition, and it was printed as a small brochure consisting of only 6 pages of A4, which seemed to achieve no profound impact at the time, yet in fact the significance of its theory and influence are discussed and culminated only recently. The book was produced for the presentation to SPD Senate and eventually published in 2013 as a complete version

¹Hein, C. M. (2020). The old guard modernists in Western Europe and post-war urban visions: Cornelis van Eesteren as jury member of the 'Hauptstad Berlin' competition 1957-58. In S. van Faassen, C. Hein, & P. Panigyrakis (Eds.), Dutch connections: Essays on international relationships in architectural history in honour of Herman van Bergeijk (pp. 149-160). (Inaugural speeches and other studies in the Built Environment; Vol. special issue). Delft University of Technology

²Spiegel, T. (2019, November 1). The rise and fall of the Berlin Wall. The Rise and Fall of the Berlin Wall | 4 Corners of the World: International Collections and Studies at the Library of Congress. Retrieved December 20, 2021, from <https://blogs.loc.gov/international-collections/2019/11/the-rise-and-fall-of-the-berlin-wall/>

³Ungers, O., Koolhaas, R., Riemann, P., Kollhoff, H., Ovaska, A., Hertweck, F., & Marot Sébastien. (1977). *The city in the city: Berlin: A green archipelago*. Critical edition.

showing all their process in scanned drawings and typescript as well as interviews, edited by Florian Hertweck and Sébastien Marot. The original copies could not be obtained since it is a collector's item as of today,⁴ this research fundamentally forms its basis through 2013 critical edition (Fig.1) and other related research journals.

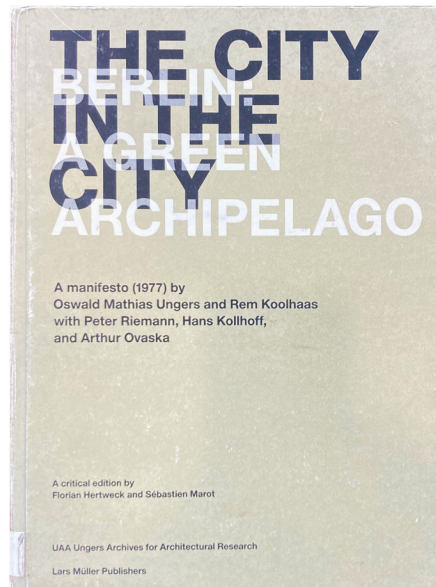


Figure 1. Bookcover of the Critical Edition.
Source: *The City in The City - Berlin: A Green Archipelago* (2013)

The primary objective of this thesis is to dive into their original research that the group of architects had conducted by both theoretically and practically, and to explore the relations and consequences with respect to the built fabrics in pursuit for its imprint. Although, there has been already few books and journals that research and examine on the concept, there is not many that had focused on physical consequence to the city of Berlin as the Wall collapsed and its essence of the idea seemed to be no longer applicable to their built environment. Therefore, following the analysis of the manifesto and whenabouts, this further investigates the outcome after the release of manifesto up until Fall of the Berlin Wall in 1989. To do so, this asks on its theoretical and physical influence on the city as a question to this paper.

Concerning the outline of this thesis, it firstly analyzes their proposed theoretical ideas and research on Berlin's urban condition at the time, which moves onto practical side-effects with regards to the concept of the Urban Archipelago. Furthermore, through theoretical analysis and historical research on the manifesto, answering its factual origin, this thesis studies what had been happening in Berlin's built environment and their ways of planning and organizing of the city primarily over the course of Cold War period. As it has been mentioned, for the purpose of researching its changes and developments, this dissertation exposes the city's fragments at three different scales, from macro to micro-scale: the city, districts and to buildings/blocks. In the end, the thesis finds its influence that is not only based on design ideas but possibly a physical articulation at any scale in Berlin.

⁴Marot, S. (2014, February). Berlin, A Green Archipelago. Lecture, London; AA School of Architecture.

The City in The City - Berlin: A Green Archipelago

To begin with, there were three critical conditions of Berlin that led to the genesis of this manifesto; one was that Berlin as a destroyed city, revealed fragmentations of buildings and the other, which is also the fundamental dilemma that the architects confront was a rapid drop in population and how the depopulation of West Berlin needed to be incorporated into the city's urban structure at the time. The third crucial factor predispose their geopolitical issues, that made West Berlin to become more of an isolated island on the sea where was an epicenter of political conflicts leaving only uncertainty towards the future. (Fig.2) These conditions emphasized their inevitability that any planning on the city must foresee the upcoming and pursue towards reduction while taking into account of unique political and geographical division. Berlin's serious situation and its urgent demands in the 60s and 70s had given concerns for Ungers to initiate this rescue project.



Figure 2. Map of West Berlin in 1961, showing ways of transport to West Germany.
 Source: The Berlin Wall in Popular Media (1961)

In addition to its historical milestones for this manifesto, theoretical genesis derives from the concept of *Grossform*. This was formulated by Ungers in 1966 in a small booklet titled *Grossformen im Wohnungsbau* (Fig.3) that ultimately constitutes a key principle evident in *The City in The City*. The notion of *Grossform* has been questioned and discussed by some journals in the 21st century but its general understanding develops from how it was originally stated by Ungers; "Only when a new quality arises from beyond the mere sum of individual parts, and a higher level is achieved, does a *Grossform* arise. The primary characteristic is not

⁵Schrijver, LS. (2011). *Grossform: a perspective on the large-scale urban project*. In DE. van Gameren, D. van den Heuvel, AN. Kraaij, HAF. Mooij, PS. van der Putt, O. Klijn, & FM. van Andel (Eds.), *DASH 05: The urban enclave* (pp. 40-55). nai010 uitgevers.

numerical size. A small house can just as well be a Grossform as a housing block, a city district or an entire city.”⁵ It is not only of large form but its non-numerical importance throughout any volume is expressed, which means, the city does not need to become the traditional form of city as one to be able to function, but rather the house itself, district itself could form their absolute state, thus the cities themselves. This becomes visible as how Ungers titled the project “The City in The City” that seeks to create micro cities within Berlin that can serve just as the whole city does. Moreover, another idea that provided a blueprint for the manifesto was *Architecture of the City*⁶ by Aldo Rossi published in 1966, in which he argues that a city is not a static object from one time in history but a mix of different architecture from different times, constantly transforming. Consequently, it should not have a complete form. (Fig.4) Ungers and Koolhaas did not look at Berlin as conventional sense of a city but unmeasurable distinct elements that adopt to the politics and society spontaneously, while preserving significant historic buildings of the city.

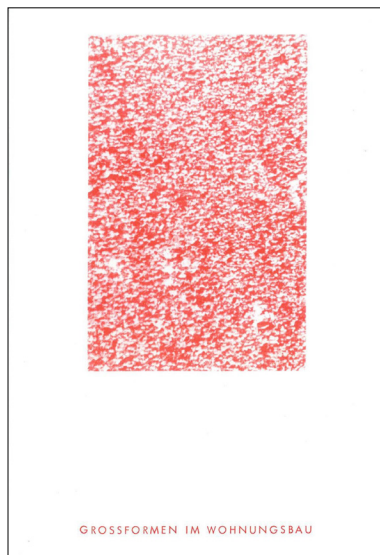


Figure 3. Unmeasurable Pattern is Used as the Cover.
Source: *Grossformen im Wohnungsbau* (1966)

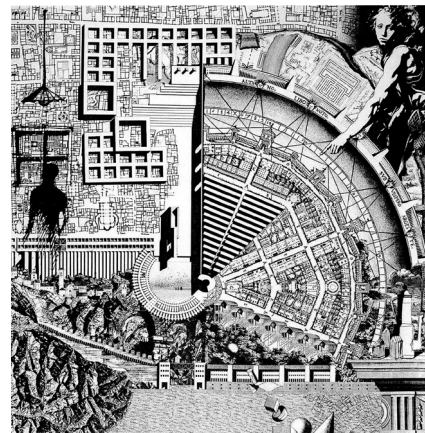


Figure 4. Variety of Different Architectural Elements
are Placed on Top of Another as One Image.
Source: *Architecture of The City* (1966)

As stated, the manifesto defines its scope of research into three different scales that are city-scale, district-scale, and building-scale. Out of 11 theses in total, first 4 theses criticize current urban planning and study on West Berlin as a whole, pointing out associated problems with depopulation, such as political and social aspects and uncover not only on its infrastructure, but general built environmental problems. For the sake of narrowing research extent, some of the significant buildings/monuments and districts are drawn attention. Its theory features three prominent solutions on how the city’s fabrics need to adjust their forms while declining; 1. Reinforcing fragments that are worth maintaining, 2. Demolishing fragments that are not worth maintaining, and 3. Creating green areas in empty pockets, between the deserved frag-

⁶Rossi, A., Eisenman, P., Graham Foundation for Advanced Studies in the Fine Arts, & Institute for Architecture and Urban Studies, (1982). *The architecture of the city*.

ments that provide flexible use for the city's demand. In order to do so, architects have drawn abstract depictions of how they seek to implement the idea into realization. It begins with the map of Berlin as found that is disorderly fragmented. (Fig.5) After looking into city's arch/urban condition, it identifies notable buildings and monuments of Berlin that characterizes each area and deserves to be preserved. (Fig.6) This is then reinforced to create mini-cities of the same character. (Fig.7) Reinforcements are done by means of renovation, reconstruction and new construction that fills in the needs of each area to establish the complete state.(Fig.8) The respective drawing as a step illustrating three progressions for new Berlin.

Thesis 5 and 6 introduces 70s Berlin as urban islands that contain traces of their different histories reflecting on facets of conflicting political interests that were specific to the case of Berlin. For example, Brandenburg is a representation of monarchy and Olympic stadium of Nazi government. Berlin Television Tower was built during Berlin as the symbol of Soviet communist regime and philharmonic concert hall by Hans Scharoun with West Germany's government perspective towards Democracy.⁷ Therefore, the two propositions come in support to the concept of distinct micro-cities within that as a whole expresses a uniqueness of the city through different historical buildings, recalling the idea of The Architecture of The City. Unger's exploration towards district-scale is done by searching for deserved parts of Berlin and by referencing to notable building/spatial examples of other cities, becoming a framework for those deserved areas. Its analysis on each district as well as building were shown by the matrices enabling to directly compare the differences and uniqueness of the area and plans of other examples.

Additionally, the research especially focused on Kreuzberg and Friedrichstadt as they were the most important locations for the two opposing side and it was once the centre of the city, with all the historic monuments and buildings that had become the edge of the city turning into one of the poorest areas due to unstable political conflicts. The significance of the location and its physical fabric is unquestionable; therefore, it was worth maintaining and requiring the reinforcement. The urban structure of Kreuzberg has strict grid system with Großer Tiergarten on the west side, which resembled the structure of Manhattan and Tiergarten imitates the Central Park of New York. This suggests guidelines for any future constructions and renovations. (Fig.9) As Rem Koolhaas later published his book "Delirious New York", in which he investigated city's urban structure and because of its strict ordering system that individual plots can symbolize themselves without disturbing one another.⁸ Thus, the area of Kreuzberg could develop similarly to that of Manhattan, expressing metropolitan culture with crowdedness and order while having a vast open field for relaxation. Another part of West Berlin interested the architects to explore was Lichterfelde where is the wealthiest areas with villa architecture and their essential buildings are arranged along the linear infrastructure. This linear characteristic of the district was comparable to the city plan for Magnitogorsk proposed by Ivan Leonidov. (Fig.10) The central strip of his plan was mainly residential buildings with

⁷Scharoun, Sylvester, & Wang. (2013). *Philharmonie: Berlin 1956-1963*: Hans Scharoun. Wasmuth.

⁸Koolhaas, R. (1994). *Delirious New York: A retroactive manifesto for Manhattan*. Monacelli.

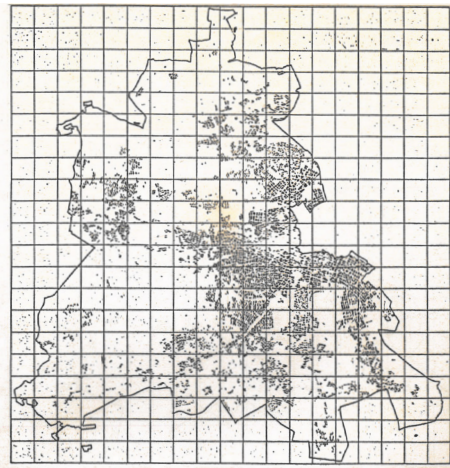


Figure 5. Map of Berlin as Found in 70s.
Source: The City in The City - Berlin: A Green Archipelago (1979)

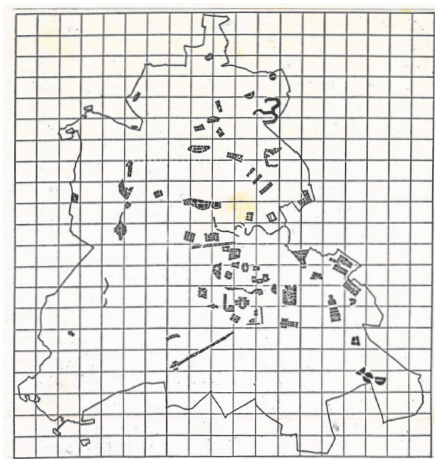


Figure 6. Identification of Deserved Buildings.
Source: The City in The City - Berlin: A Green Archipelago (1979)



Figure 7. Reinforcement on Each Area.
Source: The City in The City - Berlin: A Green Archipelago (1979)



Figure 8. Closeup of Kreuzberg.
Source: The City in The City - Berlin: A Green Archipelago (1979)



Figure 9. Plan of Kreuzberg and Manhattan.
Source: The City in The City - Berlin: A Green Archipelago (1979)

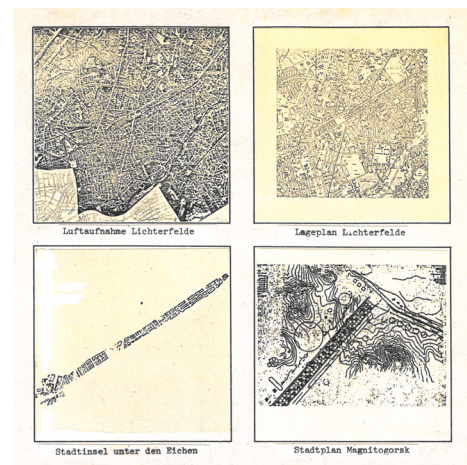


Figure 10. Plan of Lichterfelde and Magnitogorsk.
Source: The City in The City - Berlin: A Green Archipelago (1979)

green areas implemented for keeping natural lighting and air.⁹ This can be incorporated to Lichterfelde with villas and its urban fragments can be reduced to even more linearly, that begins from the former centre area to outwards. By the likes of Freie Universität Berlin Campus¹⁰ founded during cold war where is located right next to the district, it could serve its purpose as residential spaces. In addition, apartment complex plan for Märkisches Viertel, (Fig. 11) which in total took 13 years to be realized from 1963-76 featured 17,000 dwellings. The district had already shown its characteristics as a fragment since it was completed a year before the summer school.¹¹ However, Ungers was hesitant towards development of massive quartier and raised his concerns for its inflexibility. Since Märkisches Viertel had already been developed, other development of quartier like this would only solve their shortage of housing temporally. It was not an optimal solution for any long-term city planning and would accelerate abandoning of dwellings near future. other development of quartier like this amid the shortage of housing would cause abandoning of some housing near future. As it is only for temporally solution for housing demands and not optimal solution for any long-term city planning.



Figure 11. Plan for Märkisches Viertel, Residential Buildings on Dannenwalder Weg.
Source: Senator für Bau und Wohnungswesen (1969)

The concept of green archipelago is proposed in thesis 7 as the foundation elements between fragments. As explained previously on reinforcing of deserved districts, the non-deserved shall be demolished and any remaining becomes the sea, interconnecting foundation for these islands. Since the city keeps changing, un-built areas must serve flexible functions that can adopt to surrounding fixed/built environment. Green areas, eventually turn into the infrastructure and other functions in demand, such as space for highways, temporary mobile homes, outdoor theatres, markets, urban farmland, etc. As the built areas are reduced to minimize maintenance and inefficiency within the urban structure, significance on building scale maximizes because the buildings represent districts that is now a city.¹² From all functions and building types, next thesis focuses on villas in each district that could be transformed into housing

⁹Fabrizi, M. (2018, February 9). Ivan Leonidov's competition proposal for the town of Magnitogorsk... SOCKS. Retrieved March 30, 2022, from <https://socks-studio.com/2016/04/12/ivan-leonidovs-competition-proposal-for-the-town-of-magnitogorsk-1930/>

¹⁰Senator für Bau- und Wohnungswesen. (1980). Berliner Baubilanz 1980.

¹¹Werner Düttmann. Berlin. Bau. werk. Werner DÄ¼ttmann. Berlin. Bau. Werk. (n.d.). Retrieved February 15, 2022, from <https://werner-duettmann.de/en/karte/wohnbauten-im-maerkischen-viertel>

¹²Walker, J. (2015). Islands-in-the-city: Berlin's urban fragments. *The Journal of Architecture*, 20(4), 699–717. <https://doi.org/10.1080/13602365.2015.1075226>

apartments. This relates to the essence of grossform as well as, the transformation of villas into apartments would largely reduce the numbers of new buildings required to realize.¹³ This finally defines the framework for any redevelopment in those fragments in terms of scale and design. This way, remaining brutalist villas need not to be demolished but accepted as the character of the area and villas from Gründerzeit and vernacular villas are also turned into an apartment. Acceptance of already built and redevelop based on those remaining are highlighted by upcoming reinforcement for its area's identity.

From thesis 9 onwards it discusses relations of each district by giving examples of other cities and arrives at conclusion/guide for any development in the future. The reinforcement to be made in worth-district is to be influenced by the key fragments that is left-out to complete it as one fragment. The rationale of the concept not only solves problems of built environment, but it satisfies 1. Economic aspect by not creating more dwellings for only short-term, 2. Political and historical aspects by preserving important monuments that represented politics of the time, and 3. Social aspects by increasing human atmosphere in the city. The third aspect is supported the texts mentioned earlier in the book "a convenient size is somewhere around 250,000 inhabitants. Zurich, Florence, Trier, or Freiburg (during 1970s) are places in which the human atmosphere outweighs the hustle and bustle of the big city"¹⁴

Lastly, the conflicts and contradictions of Berlin's history led to their ironic situation of West Berlin as the place representing freedom and open system of democracy of the West was in fact closed off physically. As stated, the city an enclaved city seemed just like an isolated island on the sea where was an archipelago of palimpsest illustrating their conflicting history. This irony is also represented as an outcome of this project that the whole problem of fragmentation becoming the solution to the same problem. Berlin as a fragmented city that was just chaotic and disorganized, but it was solved by accepting and reinforcing of fragments and on top of that, creating of new fragments of green. The idea tries to organize disorganized that eventually lead to self-sustaining entities: The City in The City: Berlin – Green Archipelago.

¹³Neyran Turan against Gross - NEMESTUDIO. (n.d.). Retrieved April 10, 2022, from http://nemestudio.com/assets/uploads/files/Neyran-Turan_Against-Gross_Think_Space_Pamphlets.pdf

¹⁴Ungers, O., Koolhaas, R., Riemann, P., Kollhoff, H., Ovaska, A., Hertweck, F., & Marot Sébastien. (1977). *The city in the city: Berlin: A green archipelago*. Critical edition.

Ideal City Planning during the Cold War

The essence of the manifesto not only comes by its theory, but also it takes in-depth considerations into the physical built-up of the city as well as socioeconomic and political aspects that expose its potential for the practical applications to the urban landscape of Berlin in the 70s. Their idea was produced upon constant investigations and research unlike the other manifesto of the time. Its provocative logic of irony clearly represented what was needed in the city of West Berlin at the time confronting their constant political conflicts. Following with this chapter, it examines historic events that had happened with respect to The City in The City. The postwar redevelopment of Berlin is analyzed and categorized into three conflicting phases. The first phase is for the most part in 1950s when both sides of Berlin were planning for their “ideal” city, with the likes of Stalinallee in the East Berlin, which began its construction in 1951¹⁵ by Hermann Henselmann (Fig.12) and Interbau held in 1957 (Fig.13) showcasing plans for new buildings in West Berlin.¹⁶ The two opposing political standpoints, instead of warfare, were contesting one another through urbanism and architecture that had suddenly paused as the Berlin Wall was constructed. The second phase then starts from 1961 when the population had begun to decrease rapidly so as their economy of West Berlin. That is to say, it is no longer feasible to construct an ideal, proposed at a large scale as before but to design and plan towards the ‘shrinking city’. This manifesto is certainly a depiction of this second phase, concerning, and admonishing its future. Third phase represents post-cold war era, denying all conflicts used to happen previously and the country getting united once again. This paper does not expand a scope of this research to this third phase.



Figure 12. Stalinallee Right after Its Completion.
Source: transpress nz (1953)



Figure 13. Entrance to the Exhibition.
Source: Hansaviertel Berlin (1957)

To begin with, the two maps show Berlin before and after the WWII, (Fig.14) and its change in how original state of the city turned into ruins, that looked as if left-over are little islands like archipelago.¹⁷ This necessitated urgent large reconstruction however, before the govern-

¹⁵Whyte, I. B. (2012). Neo-historical East Berlin: Architecture and Urban Design in the German Democratic Republic. *Planning Perspectives*, 27(2), 340–344. <https://doi.org/10.1080/02665433.2012.655490>

¹⁶Interbau 1957 live. Hansaviertel Berlin. (n.d.). Retrieved January 10, 2022, from <https://hansaviertel.berlin/en/interbau-1957/geschichte-der-interbau-1957/>

¹⁷Lee, C. C. M., & Jacoby, S. (2011). Typological urbanism and the idea of the city. *Architectural Design*, 81(1), 14–23. <https://doi.org/10.1002/ad.1184>

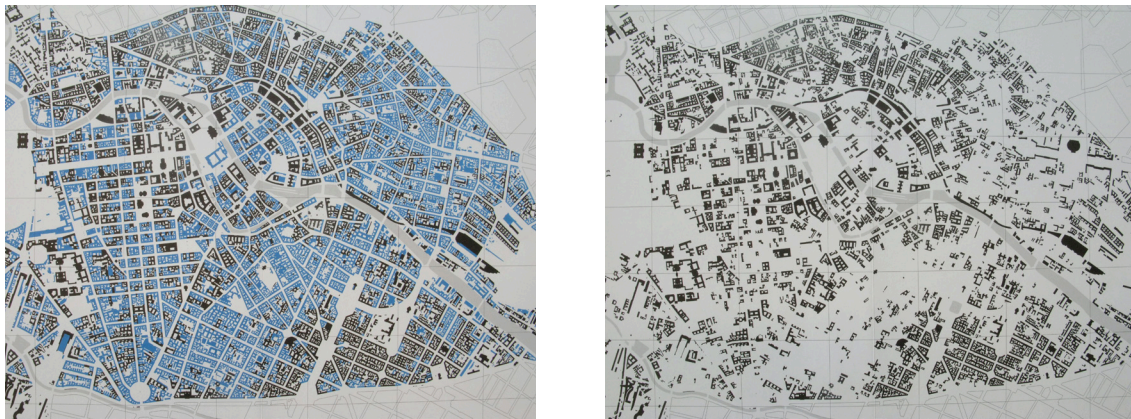


Figure 14. Map of Centre of Berlin Before 1942 and After 1945.
Source: Drawing by Anji Kobayashi (2022)

ment initiate their planning for the redevelopment, there are organizations such as CIAM discussing their ideas for redeveloping the destroyed. CIAM 8, held in Hoddesdon in 1951 did not specifically talk about Berlin but on destroyed cities in general.¹⁸ It was titled ‘hearts of the city’, that portrayed polycentric city model by means of different areas of different functionality within the city to serve every citizen. The conversation seemed to resemble and reflect Le Corbusier’s plan for Chandigarh completed in 1951, which he used human body as a metaphor to the city and each block/area serving different function to work as one. (Fig.15) Although, CIAM’s meeting had provided key theoretical schemes and concepts, just as other conversations during prewar era, postwar ideas must show its practicality, that can resolve the urgent situation of ruined cities.¹⁹ This is what separated CIAM’s and ultimately Le Corbusier’s belief for cities to Ungers’ that The City in The City as it primarily focused on West Berlin and their theory did not come from only discussing but through researching. The theory was just an outcome of it, that suggested more of individual fragments in the city that complete by themselves and work as multiple entities within the city to tackle their specific urban crisis.

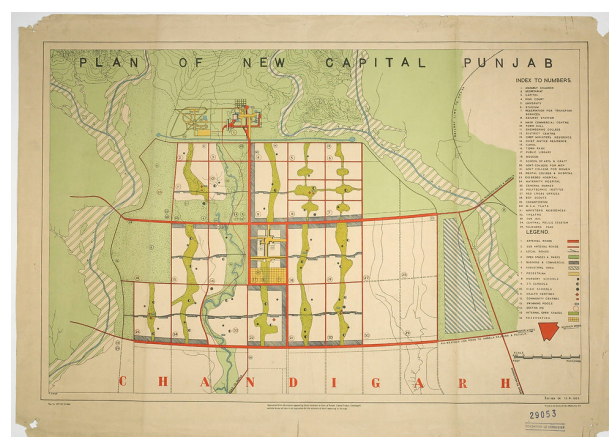


Figure 15. Plan of Chandigarh by Le Corbusier.
Source: Fondation Le Corbusier (1951)

¹⁸marchi, leonardo Zuccaro. “CIAM 8 — The Heart of the City as the symbolical resilience of the city”. In Carola Hein (ed.) International Planning History Society Proceedings, 17th IPHS Conference, History-Urbanism-Resilience, TU Delft 17-21 July 2016, V.02 p.135, TU Delft Open, 2016.

¹⁹Oliveira Eskinazi, M. (2015). Le Corbusier in Berlin, 1958: The universal and the individual in the unbuilt city. *Le Corbusier, 50 Years Later*. Conference Proceedings. <https://doi.org/10.4995/lc2015.2015.921>

Within the same decade, West Berlin hosted Interbau57 organized by the senate. The exhibition had invited over 50 well-known architects around the world, and they were asked to design mostly residential buildings due to the extreme shortage of housing at the time. Shortly after, the competition for new Berlin’s urban plan ‘Berlin Hauptstadt’ was held.²⁰ The purpose of this was to reconstruct but also merge the centre of East Berlin opting for the reunification in the future. Just as East Berlin, West Berlin sought to show its dominance over the East, hence every project produced was imposing building blocks and urban plans of massive scale. Some even planned to demolish all Nazi remaining and ruins to establish the “New Berlin” as a capital, therefore the competition was nothing but more of a political display of Western ideal society. The design by Hans Scharoun (Fig.16) rejected old symmetries and hierarchy to create a new system, where he spotlighted on the infrastructure and public spaces, and it presented underground motorways, creating open spaces above and primarily giving freedom for pedestrians.²¹ The plan also emphasized massive volume in the south that continues for over 2 km. As this tells, his plan expressed ideal statement new Berlin should have. On the contrary, the plan submitted by Alison and Peter Smithson featured some similar intentions with that of *The City in The City*. (Fig.17) They decided to preserve all the ‘as found’²² and create a new platform above with a different gridded system, that compliments the existing. Moreover, the two intentionally designed empty spaces as little squares, which connects two platforms. Although, their design that was produced before the construction of Berlin Wall coincided some elements with *The City in The City* such as the aim to keep the existing as well as empty pockets for connection.



Figure 16. Plan by Alison and Peter Smithson.
Source: Ergebnis des Internationalen städtebaulichen Ideenwettbewerbs Hauptstadt Berlin. (1957)



Figure 17. Plan by Hans Scharoun.
Source: Architectural Association Collections (1957)

As stated, after the Wall was constructed, discussions and ambitions towards the unification had suddenly paused, as if everyone started to look away from the impossibility of creating an ideal city of Berlin. This also explains some of the city model introduced during the beginning

²⁰Urban, F. (2004). Recovering essence through demolition: The “organic” city in postwar West Berlin. *Journal of the Society of Architectural Historians*, 63(3), 354–369. <https://doi.org/10.2307/4127975>

²¹Tartás, C. (2017, January 6). Infrastructures as public space modelers: The case of Hauptstadt Berlin in the proposals of Hans Scharoun and. *Academia.edu*. Retrieved March 10, 2022, from https://www.academia.edu/30792195/INFRASTRUCTURES_AS_PUBLIC_SPACE_MODELERS_THE_CASE_OF_HAUPTSTADT_BERLIN_IN_THE_PROPOSALS_OF_HANS_SCHAROUN_AND

²²Warda, J. (2016). Keeping West Berlin “as found”: Alison Smithson, Hardt Walther Hämer and 1970s proto preservation urban renewal. *Re-Framing Identities*, 275–288. <https://doi.org/10.1515/9783035608151-018>

of the second phase. For instance, Archigram's Walking City as well as the Instant City developed in 1960s, illustrated mobile city that works similarly to nomad and how they move one place to another but on a large scale. (Fig.18&19) The idea oriented towards flexibility and dynamism that adopts to changing society and it implicitly reflects inevitability of political conflicts and impossibility of planning ideal city, thus the city should be able to move away from it.²³ Its model also looked away from the existing condition of the cities and it also meant, abandoning the reality and instead a very conceptual unrealistic ideas that are visible through Archigram's visualization of extremity of future city. Therefore, neglect over the existing situation and purely based on just an idea, lacking practicality, contrasted with Ungers's since their working method featured analysis on the existing situation and giving references of realized projects to construct, even for the manifesto. The Archigram's ideas were both criticized by Ungers and Koolhaas for the same reason. This manifesto had been one of the pioneers that ended this movement at the time presenting on conceptual and abstract model of future city and rather tried to look at real situation and implement their theory.

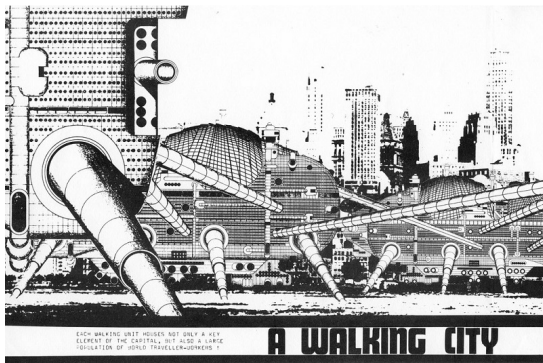


Figure 18. Conceptual Visualization of Mobile Future City Making Use of Robots and AI.
Source: A Walking City (1964)



Figure 19. Cultural Functions Move to Smaller Cities and Towns One after Another.
Source: Instant City (1969)

On the contrary to large-scale proposals and planning during the first phase, 70s and 80s had become more of an idiosyncratic plan by different individuals with their own desire. Even though, the population of West Berlin was decreasing, there was a lack of housing as some citizens were still forced to live in the buildings that were damaged by the war. Little urban dynamisms happening without any concrete urban planning. The manifesto sits at the turn when instead of trying to design large scale ideal city but started to look into micro-scale development. However, The City in The City concerned and criticized how these are transforming cityscape of West Berlin. Letting egocentric individual desires translated into a building to a district and eventually to a city, leading to chaotic, inconvenient, and unbalanced city, the emphasis of the manifesto totally rejects what was happening in the city at the time and intentionally plan for an unideal that is organized and ultimately it only does this. Around the similar time to the summer school of Cornell, Collage City by Colin Rowe was published in 1978,²⁴ that was an expanded version of the essay in early 1970 by the same author. In his book, Rowe

²³Deyong, S. (2017). Walking City: Archigram. Companion to the History of Architecture, 1–12. <https://doi.org/10.1002/9781118887226.wbcha152>

²⁴Rowe, C., & Koetter, F. (1983). Collage City. Mit Press.

criticized the modernist movement of urbanism that bases on the total planning of a city with a utopian vision and attempted to provide new way of developing a city, that is through fragments. The drawing shows plans from different historical period with different expressions of architecture put together as a collective. (Fig.20) As he was also the professor at the Cornell University, his earlier essay showed its influence on the idea by Ungers, and groups of his students derived but not completely. While bearing morphological similarities, Ungers pursued to practicalize and try to portray on a real city through researching. As people often consider the two of a same idea, in his book published in 1997, Ungers showed his critique towards Rowe, and he called it *Dialectic City*²⁵ in opposition to *Collage City*. Although, Rowe's publication had become more famous, and it was surely one of the breakthroughs which directed new thinking for contemporary urban planning, for Ungers it was never a realistic model of a city and his was a paradigmatic example that illustrates a specific plan for a specific city and not an abstract theory model that show no application.

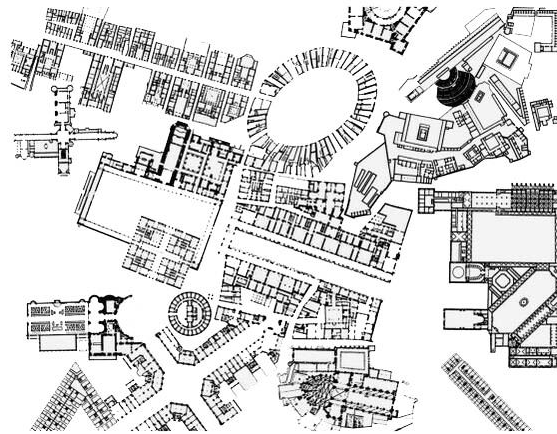


Figure 20. Collage of Different Building Plan to Create One Continuous Series of Space.
Source: *Collage City* (1978)

During 70s, the superiority of the East gradually started to be visible through architecture. For example, Berlin Fernsehturm or Berlin television tower built in 1969, had become a symbol for the communist power. (Fig. 21) Whereas West Berlin RBB television center was not intended to show off as West Berlin did not have the luxury to do so, and the building is rather designed for the efficiency and function. (Fig. 22) The volume ensured two television channels that broadcast independently from one another. This was to ensure at least one television programs could transmit even if one of them fails since West Berlin was exposed geographically.²⁶ Furthermore, besides on architectural scale, even the urban idea of Urban archipelago interestingly reflected the Soviet dominance of the East German regime at the time. Declining condition of the city led the architects to implement the idea of so-called social condenser²⁷ that was developed as Soviet Constructivist plan for the city and architecture. This was a plan when soviets were forced to design with extreme lack of materials and other needs, with the

²⁵Aureli, P. V. (2011). *The possibility of an absolute architecture*. MIT Press.

²⁶Ernst. (1987). *Berlin und seine bauten. post- und Fernmeldewesen*.

²⁷Revolution and the social condenser: How Soviet architects sought a radical new society. *Strelka Mag.* (n.d.). Retrieved April 2, 2022, from <https://strelkamag.com/en/article/architecture-revolution-social-condenser>

minimum shortage of things, they attempted to maximize the citizen's living condition by creating commune spaces. Therefore, the plan was reduced to minimal in light of economic, social and architectural aspects. The concept of Urban Archipelago clearly articulated the fundamental aspect of social condenser. As been mentioned previously, the small brochure only consisted of 6 pages had in-depth research and planning of Berlin that shows its feasibility of theory into an actual urban fabric.



Figure 21. West Berlin RBB Television Centre.
Source: Berlin und Seine Bauten. (1987)



Figure 22. Berlin Television Tower.
Source: Berlin und Seine Bauten. (1987)

Deriving from the concept of Grossform, Walking City, Collage City to the discussion of CIAM, all eventually address a topic decentralization of a city, and postwar redevelopment. Withal, they intended on creating the synergy between the old and new, but The City in The City does totally the opposite, by neglecting the relations and cities do not need to become one to be called city, but rather little communities in the city already become one themselves. The traditional sense and interpretation of a city was completely ignored by Ungers and others to search for future urban structure. When considering the future of West Berlin to let each islands express their own characteristics, the architecture plays an important role of this to represent its island unlike historic ideal cities where buildings mostly exist to serve urban structure. The architectural character could define their distinctive urban quality. Therefore, the research was not done on large-scale but also on building scale.

Explicit and Implicit Blueprints of Projects by Ungers and Koolhaas

As introduced earlier on Grossform and Architecture of the City, the importance towards architectural design equals to that of urban planning. Specifically, in the case of Urban Archipelago that was derived from the condition of declining West Berlin, the scale of architecture increases with respect to the size of its city that is shrinking.²⁸ Traditional ways of planning the city had always begun with urban plans that create a framework for the city's architecture, however planning for the decline could reverse its way of working that architectural plan directs urban planning. Besides, both architectural character and urban character interinfluence one another. Accordingly, the concept derived from the summer school is visible through their works. Ungers's vision on transforming Berlin into parts to enhance each distinctiveness is clearly depicted by his works in Berlin, such as by taking characteristics from the mansion and other buildings within the area, to transform that into geometry and openings to create new residential building. Eventually, those buildings will become the distinct character of the city thus one itself is capable of controlling. Although, Koolhaas did not build his projects in Berlin but only recently, he was influential through books with his poetic and theory. Examples by Ungers's and Koolhaas's projects, of a building scale depict how they both complement and reinterpret the understanding of existing buildings in neighborhood and translate them into forms.²⁹ Since the concept of Urban Archipelago was not a plan to be realized, both criticized the conventional way of total planning of the city to rethink and invent new form and process, through architectural scale, which also leads to founding of OMA (Office for Metropolitan Architecture).³⁰ Not only the application was limited to the specific case of Berlin during the cold war but is evident throughout a lot of their projects all around. This chapter examines and dives into some of realized and proposed projects that shares significant correlation with the concept of Urban Archipelago.

To start out with one of Ungers's project for a residential building on Schillerstrasse built in 1978,³¹ in which he respected surrounding buildings and spaces on site, and attempted to add new aspects by means of mirroring window openings on adjacent and gradually transform the openings and geometry towards the corner of the building to express new feature. Influence of existing architectural characteristics are clearly depicted by the two facades facing two streets with cantilevering elements and openings of the right side and balcony and horizontality is expressed from the left. (Fig.23) The two facades containing two distinct characters are then combined into a single square volume with a void. (Fig.24) By creating the transition and combination of the two, old and new continue to coexist, complimenting one another. His desire to articulate a unity through different elements are explicitly represented on both this

²⁸The Archipelago City: Piecing together collectivities. (n.d.). Retrieved February 26, 2022, from <https://www.oasejournal.nl/en/Downloads/52836223c79eb3b5f50006ae/OASE%2071%20-%2018%20De%20archipelstad%20het%20samenvoegen%20van%20collectieven.pdf>

²⁹Schrijver, L. (2008). OMA as tribute to Omu: Exploring resonances in the work of Koolhaas and Ungers. *The Journal of Architecture*, 13(3), 235–261. <https://doi.org/10.1080/13602360802214927>

³⁰Schrijver, L. (2021). Oswald Mathias Ungers and Rem Koolhaas recalibrating architecture in the 1970s. transcript.

³¹Article written by Hidden Architecture. 2018 11 07. No comments, & *, N. (2019, March 25). Residential building on Schillerstrasse. an architecture "as found". Hidden Architecture. Retrieved March 5, 2022, from <http://hiddenarchitecture.net/residential-building-on-schillerstrasse/>

residential building and the theory of Urban Archipelago. This project took into account of existing architectural elements of structures and openings as fragments and existing architecture as fragments.



Figure 23. Residential Building on Schillerstrasse.
Source: Hidden Architecture (1979)

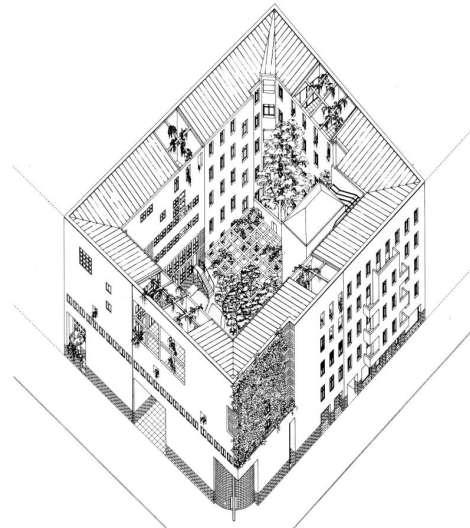


Figure 24. Axonometric Drawing.
Source: The City in The City - Berlin: A Green Archipelago (1979)

From the mid 70s onwards, the government of West Berlin had initiated projects for organizing of the city, as the reconstructed housing after the war in late 40s and 50s were decaying and required to be renewed. “The municipality of West Berlin responded to both the decaying inner-city housing structures and critiques regarding planning politics with the Second Urban Renewal Programme in 1974, the International Planning Exhibition (IBA) in 1984-87 and the 12 Guidelines of Urban Renewal by Hardt-Waltherr Hämer in 1984”.³² IBA (different from Interbau) took place in 1987, in which was split into two programs: IBA Altbau and Neubau.³³ Both were needed approach for city’s demand for housing and it essentially provided two responses to CIAM’s modernist city, where high-rise apartment blocks are implemented. Hämer as a director for Altbau, focused on careful urban renewal and instead of new construction in new areas, renovations and restoration of old buildings that follow the idea reinforcing of existing areas with minimized cost for residential.³⁴ Moreover, Altbau’s program clearly contrasted with the intention of Interbau, where Hämer took consideration on existing, that is possibly influenced by the Urban Archipelago concept to certain extent. Meanwhile, Neubau planned for the critical reconstruction and building new residential areas in empty spots of Berlin as an infill around center.³⁵ Ungers as a part of participants for Neubau and designed residential apartment named ‘Block 1’. (Fig.25) The project was located on the adjacent to the intersection just south from Potsdamer Platz. It features a block typology; however, the volume is not closed off but rather it opens to four sides creating a free-flowing

³²Bernhardt, C., & Meissner, K. (2020). Communicating and visualising urban planning in Cold War berlin. *Urban Planning*, 5(2), 10–23. <https://doi.org/10.17645/up.v5i2.3028>

³³PUGH, E. M. I. L. Y. (2014). Architecture, politics, and identity in divided Berlin. <https://doi.org/10.2307/j.ctt7zwbqb>

³⁴Neto, F. L. (2020). Careful urban renewal in Kreuzberg, Berlin: International Bauausstellung Berlin 1987. *IOP Conference Series: Earth and Environmental Science*, 609, 012022. <https://doi.org/10.1088/1755-1315/609/1/012022>

³⁵Borsi, K., Porter, N., & Nottingham, M. (2015). The typology of the Berlin block: history, continuity and Spatial Performance. *ATHENS JOURNAL OF ARCHITECTURE*, 2(1), 45–64. <https://doi.org/10.30958/aja.2-1-3>

space not only for residents. The height is determined by the bordering buildings and its strict grid façade fundamentally reflects the surrounding environment and architecture.³⁶ As Ungers starts his designing process by researching on built characters of the area, the design of Block 1 bears comparison to the one on Schillerstrasse.

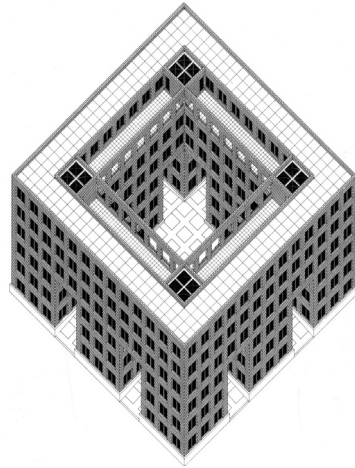


Figure 25. Axonometry of Block 1.
Source: Ungers Archive for Architectural Studies (1984)

As Koolhaas growing up part of his childhood in Indonesia, where the country is formed by the archipelago and their citizens most of the times use boats and ferries to move to neighboring islands, fragmentation and separation were spatial elements that had developed into essential components of his projects. One of the cities that emphasized respective aspects after he pursued to his career as an architect was Berlin. Koolhaas's affiliation for Berlin basically had started in 1972 when he had his student work on Berlin in AA School which was titled 'Berlin Wall as Architecture'.³⁷ In this project, he had visited Berlin (Fig.26) and explored meaning of separation and investigated walls from other parts of the world such as the Great Wall of China, Hadrian's wall, etc. to reinterpret the role of wall as a separation element. Physical object for the division deliberately provokes citizens to feel isolated more than its non-visible political and societal dispute. His graduation project affected his next project named 'Exodus, or The Voluntary Prisoners of Architecture',³⁸ in which he and Elia Zenghelis (later a co-founder of OMA) designed a gigantic glass wall that separates London in two. (Fig.27) The two walls large enough to provide in-between space, where is representing the integral area that is neutral to conflicts. As stated earlier in this paper on West Berlin 'the open society being closed off', this ironic situation caused by the Wall, is portrayed in this project, where the wall is intentionally created to separate the good half and bad half representing any division within the city, where the people of bad half would become a voluntarily prisoners of utopia that situates in between the division.³⁹ This stimulating ironic intentionality explicitly shows how green archipelago as a concept derived by intentionally fragmenting areas on fragmented city. Through meeting

³⁶Iba block 1. Architectuur. (n.d.). Retrieved January 29, 2022, from <http://architectuur.com/architecture/iba-block-1>

³⁷GARGIANI, R. O. B. E. R. T. O. (2019). Rem Koolhaas/Oma: The construction of Merveilles. CRC PRESS.

³⁸Koolhaas, R., Mau, B., Sigler, J., & Werlemann, H. (1998). Small, medium, large, extra-large: Office for Metropolitan Architecture, Rem Koolhaas, and Bruce Mau. Monacelli Press.

³⁹Böck Ingrid, & Koolhaas, R. (2015). Six canonical projects by Rem Koolhaas: Essays on the history of ideas. Jovis.

Ungers and working together for *The City in The City* had influenced Koolhaas's way of seeking architecture and urbanism, as Ungers oriented towards more on creating unity via fragments, while Koolhaas before this project mostly attempted to only create division. The impact of urban archipelago and possibly teachings by Ungers is visible in his later work such as *Delirious New York* that was published in 1978. This eventually became the biggest turning point of his career as an architect. Although, the book is about New York City and not Berlin, he discusses his interpretation of NYC through his lenses of related aspects. He traced the idea of social condenser on skyscrapers, where the city itself is compressed to a minimal to a size of skyscraper,⁴⁰ thus each building represents each fragment. As Berlin during the cold war period, expressed distinctive identities in a same way as Manhattan did. However, in the case of New York with its strict grid systems, every building was given opportunity and freedom to be an individual entity. Gridded structures already had provided order to the city's built-fabric and West Berlin required certain system and order that eventually turned into green empty pockets.



Figure 26. Berlin Wall as Architecture.
Source: S,M,L,XL (1972)

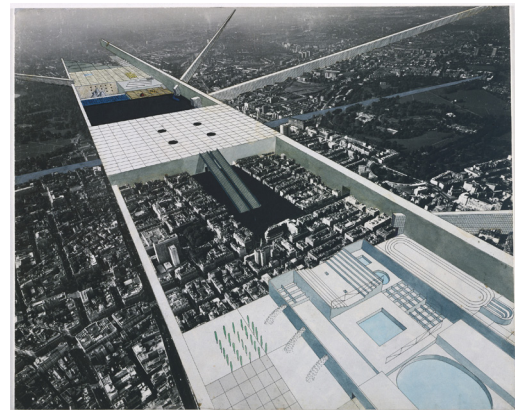


Figure 27. Exodus, or The Voluntary Prisoners of Architecture.
Source: MoMa Online Archive (1972)

Furthermore, un-built projects designed by Ungers also resemble some theories developed for the Urban Archipelago. One of them was a Roosevelt Island competition entry in 1975, where he traced gridded system of Manhattan translating it into smaller forms to place them on the island. (Fig.28) In this competition design, he presented matrices that illustrate different typological models for apartments. He had constructed a groundwork for the new typological schemes based on existing typological studies. Its foundation had given freedom to express individuality throughout the island. Ungers conveyed his thoughts on just as Koolhaas did on Manhattan, but in light of his view. “Grossform appears to be the first formulation in which this desire for order in a disorderly world is given specific form. Grossform does not presume a singular aesthetic to be applied throughout the world, but it does presume an internal coherence, which helps to control the uncontrollable.”⁴¹ Not only Koolhaas and Ungers shared similar understanding of the gridded city, Ungers's concept of grossform was a theoretical design approach that can implement on both designing for architecture and city.

⁴⁰OASE71. On Bigness and the City. (n.d.). Retrieved February 14, 2022, from <https://www.oasejournal.nl/en/Issues/71/OnBignessAndTheCity>

⁴¹Schrijver, LS. (2011). Grossform: a perspective on the large-scale urban project. In DE. van Gameren, D. van den Heuvel, AN. Kraaij, HAF. Mooij, PS. van der Putt, O. Klijn, & FM. van Andel (Eds.), *DASH 05: The urban enclave* (pp. 40-55). nai010 uitgevers.

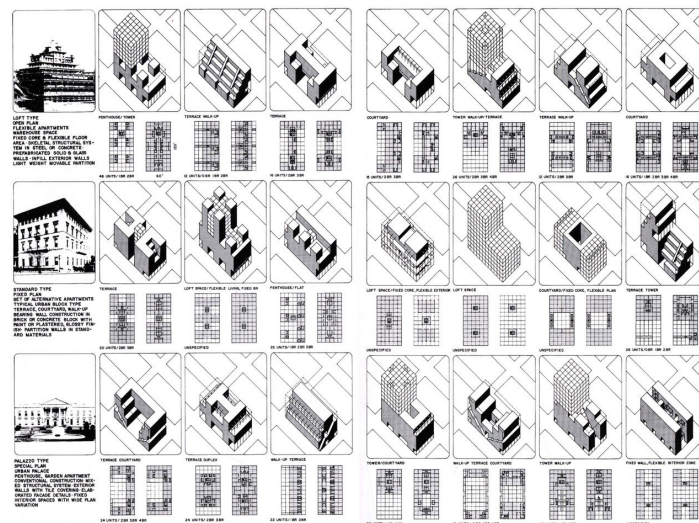


Figure 28. Roosevelt Island Typological Chart.
Source: SOCKS Studio (1975)

Similarly, another project portraying the essence of Ungers's way of designing, is his competition proposal for the Kulturforum of Berlin in 1983. (Fig.29) The design expressed a slender high-rise building for the Forum space, which was meant for collecting and gathering art pieces and all other objects. As it is a space where all things gather, and instead of creating a space of contrary, Ungers tried to pursue complementary, just as he had provided framework/guides to enhancing of each area of Berlin. The architecture became the foundation for this project to complement each contrary objects, thus the building features strict unity to accommodate. Since the competition site was located in Kreuzberg that showed the feature of grid as analyzed in Urban Archipelago, Ungers decided to design a slender volume that was contrasted to the surrounding environment. However, its façade offered some variety of openings that were explicitly presented based on different functions and gallery within a form of same size. All those different façades of aesthetics exist within the same narrow volume, creating the vertical Manhattan, where within the same strict dimensions and size, each expresses distinctively. This is apparent from another competition he had participated in 1992 after the Wall had collapsed. It was the design for high-rises in Potsdamer Platz where is very close from the one of Kulturforum. (Fig.30) Nevertheless, his design outcome differed greatly. As Germany was getting united again and Kreuzberg was no longer a reduced island but where it was connected to the whole city. As opposed to creating a clear contrast in the previous competition, he had design high rise buildings of same form and size that are repeated, though the volumes below are imitation of existing bordering buildings. The repetition of same volume represented non-hierarchical and equal system of democracy and the transparent modelling material illustrate the openness that can finally be demonstrated in Berlin.

Ungers's projects significantly showed his attitudes towards the design that his approach was always dependent on the site-specific qualities, that are analyzed carefully. This also means his design approach itself could completely change as the site location changes. The building on Schillerstrasse, imitated bordering architectural characters, whereas this competition de-

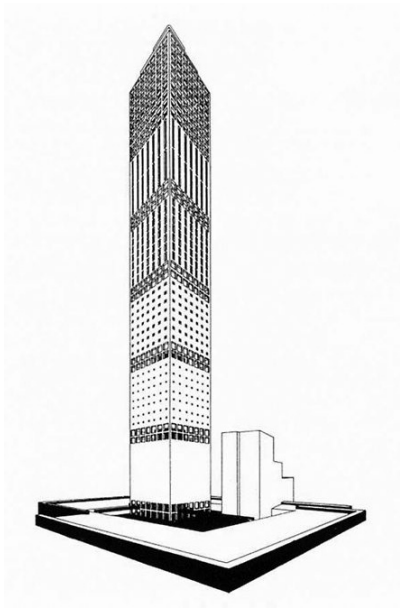


Figure 29. Kulturforum Competition Design.
Source: Ungers Archive for Architectural Studies
(1983)

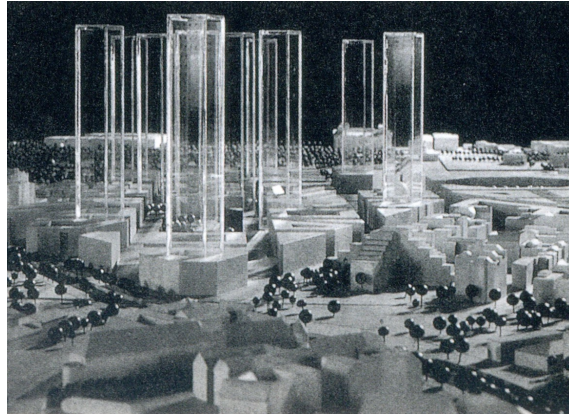


Figure 30. Potsdamer Platz Competition Design.
Source: +ACNE (1992)

sign in Kreuzburg, featured a contrary building with respect to its surroundings as existing characters allowed to create distinct architecture. Ungers's intention based on the dependence on site-specific characteristics also means for the concept of Urban Archipelago, which could never be derived without the condition of West Berlin. Rather than trying to come up with a new theoretical model for cities just as other manifestoes of the time, through analyzing the actual city's physical condition, the architects finally formulated the best model for Berlin. the architects finally formulated the best model for Berlin.

Conclusion

As a result of analyzing the original manifesto, investigating on West Berlin's physical condition, and their planning as well as projects done by the two architects, the influence of the concept of Urban Archipelago is both implicitly and explicitly represented by virtue of realized buildings and the related publications. Although, visible impact on the city of Berlin as a whole, could not be discovered, however what can be determined was the fact that its idea was part of what had shaped the new movement in contemporary urban planning as well as architectural design approach of today. Every European city during 1960s and 70s was desperate to find how future metropolitan cities should be like along with their old city centers, Urban Archipelago had implemented the idea of urban renewal and a model for polycentric city as all areas express their own historic and social characters. Their pursuit of new modern city was approached differently as the architects had site-specific facets taken into consideration. Its significance lied in depopulation in Berlin's reconstruction in contrast to other postwar cities such as Rotterdam, Cologne, etc. where was growing and needing to house massive population. Moreover, the distinct condition of declining city and their solution had even become a groundwork for even those of growing city. Although, in a growing city, every plot is deserved, but one must reinforce each area through existing character and fragment green areas help for environmental and social reasoning.

To be more definitive, Ungers as a professor at TU Berlin and Cornell University and as a member of Team 10 that shows his position on architectural and urban scene at the time, becoming one of the fundamental figures for shifting the planning approach during 70s. As stated, those are evident through the realized projects by him, even though it was at a smaller scale. In addition, theoretical implication is apparent through publications and un-built proposals by Koolhaas that clearly illustrated his theory towards the modern metropolis. It all started from the interests towards Berlin and New York on their condition that portrayed individuality instead of totality. The City in The City therefore, was one of the milestones for not only on Berlin but for other heterogeneous cities planning for development or decline. Furthermore, true essence of the idea derived through this summer school, was not only an outcome of theory but expressed its potential to articulate that could influence Berlin but other cities of other parts of the world. This is because its process displayed real situation of West Berlin in 70s and their constant investigations and research. Therefore, one must think that this is not a manifesto as just a theory but more of a hypothetical proposal for the real city. Its practical significance culminates and not only for shrinking city that could apply and the essential concept of distinct fragments that are almost opposing to one another yet being able to exist together is something that broaden our view even towards developing city at any scale.

Lastly, to break down their fundamental solutions for the future West Berlin. The idea offered great assets into the city, that it considered not only urban and architectural aspects of built environment, but in addition, conservational, environmental, social, political, and economic interests and concerns.

- **Conservational and Environmental:** The Urban Archipelago situates in the timeline when the principles of traditional plan of total design are debated, and rising importance towards preservation and environmental aspects are argued. The idea expressed implementing the idea of urban renewal as well as green areas as green archipelago providing spatial and environmental characteristics based on each preserving buildings to the city as a whole, concurrently offering flexibility towards uncertain future of Berlin by green pockets.
- **Economical and political:** Shrinking the city by accepting its economic decline and intentionally creating diversity in beliefs and areas by preserving architecture of political symbol and enhancing their distinctive characteristics.
- **Social:** Decreasing size of the city, will accelerate human interactions in the community and create ecstatic atmosphere. Green areas on top of environmental aspect but help increasing citizens' well-being.

All respective attributes are articulated at architectural and urban scale of their plan that reflected Berlin's history and politics and solves economic issues while preserving the deserved. In addition, environmental and social concerns are solved by the fragmented green areas.

From the utopian visions of the 50s, the city suddenly faced dystopia. The plan did not seek for an ideal city, but a statement to accept the real condition and plan towards unideal. West Berlin's ironic condition of 70s was clearly reflected their ironic solution for Green Archipelago as opposed to existing City-Archipelago and enhancing their fragmentation in the city's built fabrics. Whether it is a catastrophic or cherished history, those all represent traces of distinct histories and political systems that led to Berlin as found, being heterogeneous just like an archipelago. Its solution was not a plan of totality but individuality throughout urban to architectural levels. Both theoretical and practical brilliance on the city of West Berlin is represented through Architecture of the City, Grossform and ultimately *De Stadt in der Stadt*.

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²⁴Rowe, C., & Koetter, F. (1983). *Collage City*. MIT Press.

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